

Billboard

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A RETAILER'S GUIDE TO
CONSUMER TAPE

Follows page 68

VOLUME 99 NO. 32

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

August 8, 1987/\$3.95 (U.S.), \$5 (CAN.)

For Black Executives, A Period Of Rapid Change

BY NELSON GEORGE

NEW YORK Record company black promotion and marketing departments are in the midst of an upheaval that has resulted in 32 significant personnel changes in the last 18 months—including the naming of four vice president/general managers, four vice presidents, and one executive vice president.

The changes have created a number of new jobs, and, in some cases, appear to have given many black executives broader powers than ever before (see chart, page 79).

One key event in setting the process in motion was a wide-ranging shift in personnel from A&M to Capitol. Other important factors: the reactivation of the Wing label by Poly-

Gram; the return of Virgin Records to the U.S.; and the creation of national positions outside label headquarters at four different record companies.

And the changes are not yet complete. Important vacancies still exist in black promot on departments at

(Continued on page 79)

Labels Will Test CBS Antitaping Device Studios Get Copycode Units

BY STEVEN DUPLER

NEW YORK The first Copycode antitaping systems manufactured by the CBS Records Group Technology Center will be located to recording studios in Nashville, Los Angeles, and New York starting this

week. The systems will be used by labels temporarily on a shared basis.

The encoding devices—designed to inhibit copying with forthcoming digital audiotape machines—are the first of 100 such production models now coming off the line at the Tech-

nology Center in Milford, Conn., for use by member companies of the Recording Industry Assn. of America.

According to David Stebbings, director of recording technology for the CBS division, the initial deliveries will be shared by several labels in each location until production is stepped up. Labels will conduct their own recording tests with the devices, although no company has made a commitment to release any encoded product at this time.

"Obviously, we haven't made enough to go around yet. So rather than have each label wait its turn to get its hands on the Copycode system, we decided it would be best to

(Continued on page 85)

Survey: Chains Growing, Malls Slowing

This story was prepared by Chris Morris and Earl Paige.

LOS ANGELES Retail store openings will continue at an upbeat clip through the next year, with medium- and large-size music chains foreseeing healthy but in many

cases undramatic expansion in their future.

The only area in which a plateau of development may be seen is at some mall-oriented chains. Such significant mall players as 196-store Camelot Music and 130-store Record Bar are experimenting with

more freestanding outlets, and an executive for the industry-leading, 545-store Musicland Group indicates that the company is keeping its options open, with more freestanders coming in the future.

"If you want to grow, that's the *(Continued on page 34)*

RCA Distrib Sets 2-Tier Pricing

BY IRV LIGHTMAN

NEW YORK RCA/A&M/Arista Distribution has revealed major changes in its pricing structure.

The key elements:

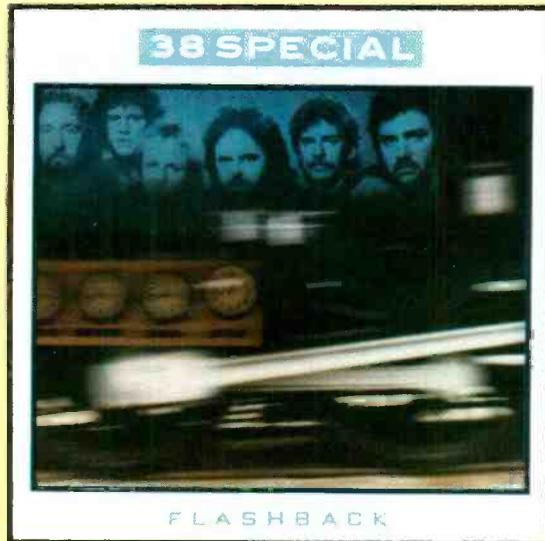
- The creation—in line with other major suppliers, like CBS and WEA—of a two-tier, box-lot pricing system.

- A decrease, effective Aug. 3, of about 2% on compact disks and an increase of less than 1% on most vinyl and tape products.

The move on CDs, which the label *(Continued on page 79)*

Newsstand copies of this issue do not contain pages 49 through 52

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Dealers Snap Up Paramount's \$\$ Bait On 'Dundee'

BY AL STEWART

NEW YORK Initial orders on "Crocodile Dundee" indicate that the video may approach the record sales level of "Top Gun," industry sources say.

The decision by Paramount Home Video to price the Australian-made action-adventure film at \$29.95 has spurred preorders of more than 1.8 million cassettes. "Top Gun," released by Paramount in March for a list price of \$26.95, generated preorders of 1.9 million units (Billboard, March 14) and has sold more than 2.8 million cassettes to date.

"The orders are very close to 'Top Gun' but not quite as high," says *(Continued on page 75)*



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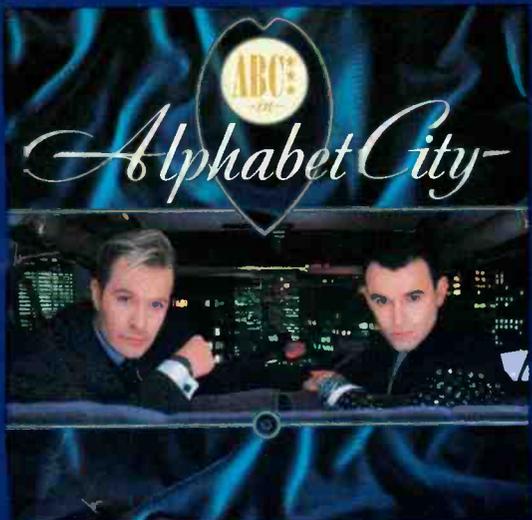
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VOLUME 99 NO. 32

AUGUST 8, 1987

MCA CALLS BASEBALL PROMO A HIT

MCA's country division is joining with major-league baseball for what may be the most extensive promotional campaign in Nashville's history. Billboard's general manager in Music City, Gerry Wood, reports. **Page 4**

The King Is Gone But Not Forgotten

RCA is commemorating the 10th anniversary of Elvis Presley's death with four digitally remastered collections of music by the King. The label's executive vice president, Rick Dobbis, explains to talent editor Steve Gett the marketing strategy behind the release. It's all in the 'One To One' column. **Page 21**

MUSIC PLUS UNVEILS 49TH UNIT

Music Plus celebrated the opening of its newest outlet, in Los Angeles at Fairfax Avenue and First Street, with a gala bash July 22. Chris Morris has the story. **Page 40**

Spotlight On Consumer Tape

In both the video and audio blank-tape arenas there are new formats vying for the consumer's attention, many reflecting technological advancements that will affect the shape of home entertainment for years to come. Billboard staffers report. **Follows page 68**

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Bon Jovi, Boston, Madonna, Bowie On The Road Summer Pop Tour Circuit Is SRO

BY STEVE GETT

NEW YORK Major tours from superstar acts are making for a box-office bonanza on this summer's concert circuit. Appearances by Bon Jovi, Boston, Madonna, David Bowie, Whitney Houston, Luther Vandross, Peter Gabriel, Paul Simon, and Motley Crue and double-bill packages featuring the Grateful Dead with Bob Dylan and Run-D.M.C. with the Beastie Boys have been consistently selling out stadium and arena shows since Memorial Day weekend.

Strong ticket sales are likely to continue past Labor Day weekend and through the fall, with many of the aforementioned acts carrying on their tours over the next few months. Upcoming road trips are also scheduled from Pink Floyd, Roger Waters, Tina Turner, Def Leppard, and many others.

U2—arguably the year's most popular attraction—is set to return to the U.S. touring circuit in September. The Irish band completed the first leg of its 1987 North American tour in May, grossing \$1.6 million during a five-night stint at New Jersey's Meadowlands Arena.

The strength of the summer concert trade is shown on this week's Boxscore chart (page 23). Topping the chart are two Dylan/Dead concerts in California—July 24 at Oakland Coliseum and July 26 at Anaheim Stadium—which combined grossed nearly a total of \$2 million from more than 100,000 fans.

Other significant showings on the chart include Gabriel's July 20-21 dates at the Philadelphia Spectrum, which grossed \$567,268; a July 23 Bon Jovi/Keel concert at Hersheypark Stadium, Hershey, Pa., which brought in \$406,368; a July 18 stop at the Louisiana Superdome, New Orleans, for the Budweiser Superfest tour—featuring Vandross, Gladys Knight, Atlantic Starr, Patti LaBelle, and the Gap Band—that grossed \$479,156. Sellout concerts for Heart, Crosby Stills & Nash, Boston, Motley Crue, Houston, and Run-D.M.C. with the Beastie Boys are also reported.

Unlike the 1986 season, when there were hardly any stadium tours, this summer's concert business has boomed with a slew of major outdoor shows. One of the first acts to enjoy a successful stadium run was Genesis, which ended the final U.S. leg of its Michelob-sponsored Invisible Touch tour with a series of sellout dates. From May 26-31, the veteran British band grossed a staggering \$5.4 million and drew a combined total of 273,414 people at five shows at Giants Stadium, East Rutherford, N.J.; Veterans Stadium, Philadelphia; and RFK Stadium, Washington, D.C.

Stadium shows are also proving to be big money-spinners for the Grateful Dead and Dylan, Madonna, and Bowie.

The pulling power of the Dylan/Dead dates has been particularly noteworthy. A July 10 show at JFK Stadium, Philadelphia, drew a

crowd of 71,097, with a gross of almost \$1.5 million. Two days later at New Jersey's Giants Stadium, the double-bill broke the venue's attendance record for a single rock concert, with 71,598 fans shelling out almost \$1.5 million at the box office.

In addition to outdoor shows with Dylan, the Dead has enjoyed impressive sellouts on its own. A three-night stand, June 26-28, at the Alpine Valley Theatre, East Troy, Wis., saw Jerry Garcia and his crew gross more than \$1.1 million.

Fresh from a Japanese trip, Madonna kicked off the North American leg of her Who's That Girl tour on June 27 at Miami's Orange Bowl. At that opening date, she became the first female pop artist ever to gross more than \$1 million from a single performance, drawing an audience of 56,000, just 400 short of a sellout. Though Madonna is not selling out every date on her tour, she is faring consistently well, defying those who questioned her potential as a stadium act.

Bowie, set to kick off his first tour in four years with two shows, July 30-31, at Philadelphia's Veterans Stadium, has enjoyed tremendous advance ticket sales for the U.S. leg of his Glass Spider trek, set to run through early September.

Thus far, the highlight of the summer's outdoor concert trade was the Tèxxas World Music Festival, held June 20 at the Dallas Cotton Bowl. With a hard-rocking bill (Continued on page 75)

Album Is Double-Platinum; 'I Wanna' Single Goes Gold Whitney Shows Her 'Metal' With 2nd LP

BY CHRIS MORRIS

LOS ANGELES Whitney Houston is bringing in truckloads of gold and platinum ore to Arista Records this month.

Houston's second album, "Whitney," has been certified double plat-

inum by the Recording Industry Assn. of America, while the singer's "I Wanna Dance With Somebody (Who Loves Me)" has become only the second single of 1987 to be certified gold.

The album award continues Houston's platinum-LP track rec-

ord: Her debut, "Whitney Houston," has racked up 8 million in domestic sales so far.

After six weeks at No. 1, "Whitney" remains atop Billboard's Top Pop Albums chart this week, while her first album rises to No. 59, demonstrating ongoing sales activity in its 124th week on the chart.

The single certification marks another personal triumph for the laurel-bedecked Houston—it is her first gold single.

This year's only other gold single is Club Nouveau's remake of Bill Withers' "Lean On Me," which scored its RIAA award in May.

"I Wanna Dance With Somebody," which spent two weeks at No. 1 on Billboard's Hot 100 chart, is the singer's fourth consecutive No. 1 hit and fifth consecutive top 10 single.

Arista had not scored a gold single since Dionne & Friends' "That's What Friends Are For," released in 1985 and certified in January 1986.

With the certification of "I Wanna Dance With Somebody," 1987 gold singles equal the number of gold singles released in 1986. The two 45s to sell a million copies each last year: "On My Own" by Patti LaBelle & Michael McDonald and "Kiss" by Prince & the Revolution.

Motown CD For \$3.98

LOS ANGELES Want to buy a cheap CD?

On the heels of budget sampler compact disks by MCA, Rykodisc, and the Moss Music Group (Billboard, July 4)—all offered to the consumer at record low prices—comes Motown Records' entry into the CD price wars: an album-length disk listing at \$3.98.

At \$3 less than the \$6.98 list price of the Rykodisc and MMG sets, it is the lowest-priced CD released to date.

Called "An Introduction To The Motown Elite 9000 Series," the sampler disk features full-length versions of hits from the label's new midline CD series, including such songs as "Shop Around" by Smokey Robinson & the Miracles, "(Love Is Like A) Heatwave" by Martha & the Vandellas, "I Heard It Through The Grapevine" by Marvin Gaye, and 14 other high-charting tracks. The company's new set of mid-

lines, dubbed the Motown Elite 9000 Series, includes 98 separate CD releases drawn from the label's album catalog. Among the artists featured in the series are Robinson, Gaye, Martha & the Vandellas, the Supremes, Four Tops, Jackson 5, Stevie Wonder, and Al Green.

Though officially a limited edition, the CD will be readily available in most stores, says Miller London, vice president of marketing at Motown. "We're trying to make sure that it's in all the stores participating in the program we have for the 9000 series."

Some of the midline titles overlap with Motown's two-for-one CD series—Marvin Gaye's "What's Going On," for instance, is available by itself or packaged together with his "Let's Get It On"—but both configurations will remain available to the consumer, says London.

Street date for the sampler is Aug 10. DAVE DIMARTINO

CBS Records Group holds annual confab, see photos, page 70

MCA Has A Hit With Baseball Push

Promo May Be Nashville's Biggest Yet

BY GERRY WOOD

NASHVILLE MCA Records is launching what could turn out to be the most extensive promotional campaign in Nashville's history. Teaming with major-league baseball, MCA will hit with its Swing Into Profits program Sept. 7. Aimed at the retail and consumer levels, the program will be supported by radio, television, and print ads and point-of-purchase materials, highlighted by a sweepstakes.

The campaign will be bolstered by trade-incentive programs, including extended dating, free goods, and product discounts on the entire MCA country catalog line—plus eight new front-line releases by such acts as Reba McEntire, George Strait, and Steve Wariner—13 new budget releases, and 36 new budget midline CD releases.

A retail display contest, audio/visual support program, and other incentives—including the consumer Be-A-Winner Sweepstakes—were revealed to Billboard by Bruce Hinton, executive vice president and general manager, MCA/Nashville. Contest prizes include a trip to the 1988 World Series and the Celebrity Fishing Camp of New York Mets manager Davey Johnson, trips to the MCA Universal studios in Hollywood for a VIP tour and concert featuring an MCA country act, baseballs autographed by MCA country artists and major-league baseball players, and

cassettes and LPs.

"Dollarwise and in scope, I'm sure it's the biggest campaign to come out of Nashville," says Hinton, who hosted the entire MCA distribution staff and regional promo executives for two days of meetings, July 28-29. Besides McEntire, Strait, and Wariner, the new releases spotlight the Oak Ridge Boys, Jerry Clower, Ray Stevens, the Bellamy Brothers, and John

Schneider. The MCA promotion is sanctioned by Rawlings, the official sponsor of major-league baseball. Label officials hope to work with all 26 major-league clubs. Among the promotions: The first 7,500 fans attending selected games (MCA Country Nights) will receive an MCA country single with a \$1-off coupon for album product (tied in to regional retailers

(Continued on page 84)



Carry On. Celebrating the success of their two sold-out shows at New York City's Radio City Music Hall, David Crosby, right, Stephen Stills, second from right, and Graham Nash, left, are congratulated by Atlantic Records chairman Ahmet Ertegun.

Arista Records Forms Home Video Division

NEW YORK Arista Records, joining several other labels, has established a home video division.

Called 6 West Home Video, the unit will bow in September with a short video, to be followed by a full-length video in October. Both releases feature the Grateful Dead.

6 West, named after the label's offices at 6 W. 57th St. in New York, will be distributed by the RCA/A&M/Arista system, with marketing by Arista's own field staff.

According to Clive Davis, Arista president, the home video division is a direct outgrowth of the availability of the full-length release, "So

Far," a one-hour program tracing the career of the band from "Uncle John's Band" to "Throwing Stones" the latter from the group's new Arista album, "In The Dark." Co-directed by Len Dellamico and the Dead's Jerry Garcia, the video will carry a list price of \$29.95.

The short video, listing at \$12.95, is called "The Making Of 'Touch Of Grey' And More," a half-hour documentary on the making of the Grateful Dead's first video.

The new division does not affect Arista video product currently distributed by RCA/Columbia Home Video or future product contracted to it.

IRV LICHMAN

EXECUTIVE TURNTABLE

RECORD COMPANIES. Kate Hyman is named vice president of a&r, East Coast, for Chrysalis Records in New York. She was East Coast director of a&r for MCA Records.

CBS Records International appoints **Mason Munoz** director of marketing and sales, West Coast, based in Los Angeles. He was director of marketing and sales for the Columbia label, CBS Records International, based in New York. Additionally, CBS Records Germany makes the following appointments: **Andreas Kirnberger**, director of a&r; **Bernd Hoffman**, manager of local a&r; **Christa Zentgraf**, manager of international coordination; and **Hubert Wandjo**, manager of artist marketing.



HYMAN



MUNOZ



BORCHETTA



FARBMAN

Scott Borchetta is promoted to national director of album rock promotion for the MTM Music Group in Nashville. He was assistant to the national director of promotion.

Nancy Farbman is named director of international artist relations & publicity for BMG Music International in New York. She was East Coast manager of media and artist relations for Capitol Records.

Atlantic Records in New York promotes **Paula Amato** to publicist. She was assistant to the vice president of single sales & production.

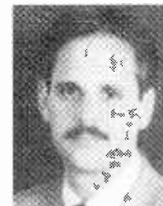
PolyGram Records in New York names **Bob Kranes** manager of a&r. He



AMATO



KRANES



SCHULMAN



MARKOWITZ

was assistant program director/music director for WXRK-FM New York.

Global Pacific Records appoints **Paul Schulman** director of East Coast operations, based in New York. He was vice president of operations for Living Music Records.

Ed Outwater is named executive director of quality assurance for the WCI Record Group in Burbank, Calif. He was director of quality assurance for Warner Bros. Records.

Slash Records in Los Angeles appoints **Randy Kaye** national director of marketing and **Michelle Zichella** national director of promotions. Kaye was with Big Time Records. Zichella was with Century City Artists.

MANUFACTURER. **Martin I. Markowitz** is named vice president of administration for WEA Manufacturing Inc. in Scranton, Pa. He was with the Ford Motor Co.

HOME VIDEO. **Strauss Zelnick** is promoted to executive vice president of Vestron in Stamford, Conn. He was senior vice president of corporate development.

Prism Entertainment in Los Angeles makes the following appointments: **Amy Sexauer** as manager of advertising/public relations/special events; **Clay Baxter**, Western regional sales manager; **Diana Dearin**, manager of creative services; **Lynn Franks**, project coordinator of creative services; **Heidi Marie Cantor**, project coordinator; and **Sarah Mandell**, copywriter.

Lori Feldman is promoted to associate director of advertising at CBS/Fox Video in New York. She was manager of advertising projects.

(Continued on page 78)

Baldrige, In Final Official Act, Testified On Copyright

U.S. Urged To Join Berne Convention

BY BILL HOLLAND

WASHINGTON Secretary of Commerce Malcolm Baldrige, in his last official appearance on Capitol Hill before his fatal rodeo accident July 25, told legislators that it is in the vital interest of the U.S. to join the Berne Copyright Convention.

"There is absolutely no reason for us not to join Berne," the late secre-

tary testified to members of the House Subcommittee on Courts, Civil Liberties and the Administration of Justice. The Berne Convention is the world's premier copyright protection treaty, but the U.S. does not belong to it.

Baldrige rejected the present method of some copyright owners for getting Berne protection—an expensive "back-door" method of si-

multaneous release or publication in Berne-member countries, like Canada.

"Only large U.S. copyright interests can afford the substantial expense of a program of regular simultaneous publication," he testified. "This is too expensive and difficult or even impossible for many U.S. publishers and for most individual authors, artists, and composers."

Further, Baldrige said, U.S. copyright owners may find "the back door to Berne slammed in their faces," explaining that Berne members are allowed to "retaliate against the works of nonmember states. Plainly put, the risk of retaliation will increase if the U.S. rejects Berne and continues to take a free ride."

The House hearing was the second this summer on the subject. In testimony at the June hearing, Register of Copyrights Ralph Oman called H.R. 1623—the legislation offered by Rep. Robert Kastenmeier, D-Wis.—a "thoughtful bill that attempts to reconcile conflicting interests and to come to grips with the most important international copyright issue the U.S. has had to consider in this century."

The U.S. belongs to the Universal Copyright Convention, which intellectual property experts say has much less clout than Berne. Seventy-six nations, including nearly all of the developed countries and several of the Eastern bloc nations, belong to Berne. The U.S., the U.S.S.R., and the People's Republic

(Continued on page 84)

ALARM Links With RIAA

BY TONY SABOURNIN

NEW YORK The Assn. of Latin American Record Merchandisers and the Recording Industry Assn. of America have linked to stop the piracy and parallel import problems that plague the Latin industry.

The alliance was announced at a meeting July 14 at New York's Skyline Hotel; it brought together executives from the various multinational labels engaged in the Latin music business as well as many of the city's prominent distributors and retailers. A similar meeting was held July 17 in Chicago.

At the New York meeting, Profono Records president Guillermo Santiso, the unofficial head of ALARM, called for a unified front against the pirates and importers, who, he said, have taken a sizable chunk of the Hispanic record and cassette market.

The 2-year-old ALARM has been instrumental in seizing more than 1 million illegal pieces, according to Santiso. He also said member companies have won approximately 30 parallel import cases without a loss during the past two years. "We will not stop until there are no [parallel] imported products in the U.S.," Santiso said.

RIAA's antipiracy lawyers Joel Schoenfeld and Steve D'Onofrio told the New York gathering of similar court victories and emphasized that ALARM can benefit from the legal and investigative resources already existing within RIAA. According to the two, such resources are necessary because piracy and illegal importation rank low on the list of priorities of law-enforcement agencies, even though the former is a felony and the latter is a misdemeanor.

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Sept. 28 Sessions 8:30 am - 12:00 pm
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Tuesday Sessions 8:30 am - 12:15 pm
Sept. 29 Lunch 12:15 pm - 1:45 pm
Sessions 1:45 pm - 3:45 pm

Seminar ends at 4:00 pm

SAMPLE TOPICS

- Creating Self-Liquidating Sponsorship Programs
- Music Marketing's Role in Artist Development
- Target Market Sponsorship Strategy
- Pricing, Negotiating and Promotional Development of Music Sponsorships
- New Directions in Video Sponsorship
- Reaching the College Market at Local, Regional and National Levels
- Consumer Promotion Programs
- Market by Market Sponsorship
- Business to Business Marketing Case Study

SPEAKERS (Partial List)

- Michael Omansky, RCA Records
- Walter G. Wilson, MCA Records
- Perry Cooper, Atlantic Records
- Donna-Ann Hayden, Glenmore Distilleries
- Paul Siegel, LBS Communications
- Geoffrey Drummond, Drummond Divine Co.

- Eric Graves, Texaco USA
- Joanne Engelhardt, Hewlett Packard
- Julie Cordry, Miller Brewing Co.
- Phillip Bloom, Burson Marsteller
- Rick Nelson, U.S. Fidelity & Guaranty
- Paul Stanley, PS Productions

- Brian Parrott, Louisiana Pacific
- Jeffrey McEinea, Einson Freeman
- Edward Wakeham, College Satellite Network
- Neil Leventhal, American Honda Motor Co.
- Angelo Anastasio, Adidas USA
- Rhonda Racz, Seagram & Sons, Inc.

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REGISTRATION

NRM Is A Company On The Go

4-Day Confab Heralds Several Changes

BY GEOFF MAYFIELD

CHAMPION, Pa. National Record Mart had the look of a company on the prowl, hunting for a larger market share, at the 75-store chain's annual convention, held here July 26-29.

That the web's store count is only two stores more now than it was when NRM gathered its troops at the Seven Springs resort here exactly a year ago is deceptive. Since that meet, the firm has increased sales by more than 10%, bolstered its home-office staff, and readied two new store concepts.

The catalyst for the metamorphosis came last spring, with an internal buyout that shifted control of the web from the founding Shapiro family to president and CEO

Frank Fischer (Billboard, May 17, 1986). Key developments since that transition include the following:

- The appointment two months ago of Jim Errichetti as vice president of operations and administration. He came from Caché, a 40-store, New York-based women's fashion chain, and had earlier worked at clothing web The Gap under Jack Eugster before Eugster took the reins of the 546-store Musicland Group.

- A greater emphasis on computerization and inventory control will be realized with the current rollout of a \$1.2 million point-of-sale network by Fujitsu Systems of America. During the convention, managers spent four hours learning how to work the POS terminal.

- NRM is adding two concepts to

its store network, which includes the mall-oriented National stores and freestanding combo Oasis stores. Two stores designed for off-price malls with an emphasis on budget product, called Surplus Sounds, have opened in Pittsburgh since December. This fall, in Northbrook, Ill., and Columbus, Ohio, the chain will introduce The Wave, a hi-tech store that will emphasize compact disks, CD video, laserdiscs, and audiocassettes.

- Shelly Berman Communicators, a four-branch ad agency based in Columbus, has been retained by Fischer to handle all of NRM's marketing efforts.

(Continued on page 75)



Her Own Room. Gil Friesen, left, president of A&M Records, and Herb Alpert, right, join with the Los Angeles Dance Gallery in naming the gallery's two star dressing rooms after Janet Jackson, center.

W. German Label Capriccio To Release DAT Titles

BY IS HOROWITZ

NEW YORK West German classical label Capriccio Records is preparing 20 digital audiotape titles for introduction in European markets in the fall.

Beginning in November, the label will release all new product simultaneously on DAT and compact disk, according to Jerome Stine, U.S. marketing director.

The decision by Capriccio is another crack in the wall that major labels worldwide have sought to put up around DAT technology until hardware manufacturers agree to

include Copycode scanners in their players to prevent duplication of encoded recordings.

Only a week earlier, Nimbus Records, a U.K.-based classical label that is also a leading manufacturer of CDs, announced it will be producing DAT software this year for sale in Japan (Billboard, Aug. 1).

Meanwhile, industryites are speculating that at least one U.S. label, GRP Records, will announce its commercial entry into DAT marketing before the end of the year. GRP is known to have prepared DAT cassettes for demonstration, and some

(Continued on page 75)

Michael Jackson Single Bows At No. 37; Highest Debut Since Madonna In '85

MICHAEL JACKSON'S "I Just Can't Stop Loving You" enters the Hot 100 at No. 37 this week, the highest that any single has debuted since Madonna's "Dress You Up" opened at No. 36 two years ago. Jackson's single, the first release from his upcoming album, "Bad," enters the Hot 100 one notch ahead of Whitney Houston's "I Wanna Dance With Somebody (Who Loves Me)," which debuted at No. 38 in May.

"I Just Can't Stop Loving You" enters the Hot Black Singles chart at No. 39, which ties two 1986 hits for the highest debut since Lionel Richie's "Say You, Say Me" bowed at No. 37 in November 1985. Prince & the New Power Generation's "Kiss" and Cameo's "Candy" both also opened at No. 39. Jackson's single—the first taste of the follow-up to the best-selling album in history, "Thriller,"—arrives at No. 23 on the Hot Adult Contemporary Singles chart.

Meanwhile, Janet Jackson's "The Pleasure Principle" jumps to No. 1 on the Hot Black Singles chart, becoming the fifth No. 1 black hit from her smash album "Control." No other album in chart history has generated more than three No. 1 black hits. One curious note: The only "Control" single to fall short of No. 1 on the black chart—"When I Think Of You"—happens to be the only one to make No. 1 on the pop chart.

LOS LOBOS' "La Bamba" leaps from No. 24 to No. 11 on the Hot 100, eclipsing the chart performance of the original version, by Ritchie Valens. Valens' hit—the B side of "Donna"—peaked at No. 22 in March 1959, one month after he died in a plane crash with Buddy Holly and the Big Bopper. ("Donna" climbed to No. 3 before Valens' death and went on to reach No. 2.)

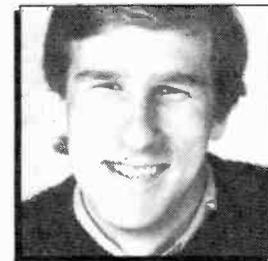
"La Bamba," the title song of the new Taylor Hackford movie based on Valens' life, is likely to become the fifth No. 1 hit in less than five years to emanate from a movie directed by Hackford. But whereas this is a remake, the first four smashes were all original songs.

FAST FACTS: U2's "I Still Haven't Found What I'm Looking For" jumps to No. 1 on this week's Hot 100, becoming the second No. 1 hit—following "With Or Without You"—from its former No. 1 album, "The Joshua Tree." U2 is the third group in the past year to land a No. 1 album that yielded two No. 1 hits: The Irish band follows Huey Lewis & the News and Bon Jovi.

Two songs from "Beverly Hills Cop II" place in the top three on this week's Hot 100: George Mi-

chael's "I Want Your Sex" jumps to No. 2, and Bob Seger's "Shakedown" dips to No. 3. This marks the first time that two hits from one movie have appeared in the top three simultaneously since Phil Collins & Marilyn Martin's "Separate Lives" and Lionel Richie's "Say You, Say Me"—from "White Nights"—scored in December 1985. Before that, you have to go back to the "Saturday Night Fever" blitz in 1978.

A fourth "Cop II" single, the Pointer Sisters' "Be There," debuts at No. 81 this week. The record was produced by Narada Michael Walden, making this the first Pointer Sisters single since 1977 not produced by Richard Perry.



by Paul Grein

Madonna's "Who's That Girl" jumps four notches to No. 7 this week, becoming her 13th consecutive top 10 hit. That puts her in a tie with Richie for the longest string of consecutive top 10 hits so far in the '80s. (Richie's string ended in May when "Se La" peaked at No. 20.) When Michael Jackson's new single goes top 10, he will have had 13 consecutive top 10 hits as well.

The Fat Boys & the Beach Boys' remake of "Wipeout" jumps six notches to No. 39 this week—24 years and 11 months after the Beach Boys landed their first top 40 hit, "Surfin' Safari." The silver anniversary of that top 40 breakthrough is Sept. 15.

As forecast last week, the Grateful Dead earns its first top 10 album as "In The Dark" jumps three notches to No. 9 on the Top Pop Albums chart. This breakthrough comes a mere 20 years and three months after the group first hit the chart.

"Sammy Hagar" jumps three notches to No. 15 this week, becoming his highest-charting solo album to date. Hagar's "Three Lock Box" peaked at No. 17 in 1983. With Van Halen, Hagar hit No. 1 last year with "5150."

WE GET LETTERS: Art Goewey, research director of WUSN-FM Chicago, notes that Stephanie Mills' "I Feel Good All Over" is the first single to spend three or more weeks at No. 1 on the Hot Black Singles chart without crossing over to the Hot 100 since George Clinton's "Atomic Dog" in 1983. Goewey adds that Mills' only other No. 1 black hit, last year's "I Have Learned To Respect The Power Of Love," also failed to crack the Hot 100.

Robert T. Durkee of Altoona, Wis., noticed that Whitney Houston has hit No. 1 on the Top Pop Albums chart by cutting the title of her debut album in half. Says Durkee: "Gee, I can't wait to hear her next No. 1 album, which will undoubtedly be called 'Whit.'"

Songwriter Awarded Royalties

Gaste Wins 'Feelings' Suit

BY IRV LICHMAN

NEW YORK A six-member U.S. federal court jury here July 22 unanimously held that about 80% of "Feelings," a worldwide favorite since its introduction in 1975 by Morris Albert, is the creation of French writer Lou Lou Gaste.

After a trial that lasted 1 1/2 weeks, the jury apparently decided to credit Albert's lyrics as a contributory factor in the song's success.

Testimony by the plaintiff, along with a music authority called upon to deliver expert testimony, convinced the jury that Gaste's 1956 composition "Pour Toi" was given to Albert by his publisher, resulting in the melodic basis of "Feelings,"

which is said to earn from \$200,000-\$400,000 worldwide each year.

Under the U.S. decision, Gaste is entitled to royalties earned by the song from 1983 up to the filing of the action. Earnings during this period amount to a little more than \$600,000, of which Gaste was awarded \$500,000 by the jury.

Even though the song was introduced in 1975, Gaste can only collect royalties starting from 1983, since the statute of limitations on copyright infringement in the U.S. covers three years prior to the commencement of a legal action.

As for earnings of "Feelings" beyond July 1986, this is subject to negotiation between the legal repre-

(Continued on page 85)

Ingram To Open Ind. Unit

NASHVILLE Ingram Video adds a fifth distribution point to its network with the opening Sept. 1 of a 10,000-square-foot warehouse and office complex in Fort Wayne, Ind. The new facility will allow for one-day shipping to locations in Indiana, Michigan, Ohio, Illinois, Iowa, and parts of Wisconsin and Kentucky.

According to an Ingram spokes-

man, who declined to reveal the cost of the new operation, the Fort Wayne unit, which will be housed in an existing building, will also contain sales offices.

Currently, Ingram has distribution centers in Los Angeles, Dallas, Nashville, and Jessup, Md. The company has plans to open other centers.

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THE INTERVIEW
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From the Radio to the Road



WESTWOOD ONE RADIO NETWORKS

A Tape Manufacturer's View

SPOILER SYSTEMS: BARRIERS TO PROGRESS

BY WILHELMUS ANDRIESEN

Technical research has long been the essential response to the challenges faced by competitive markets in the open economic systems of the free world. Research remains the motor that drives the development, and even more so, the growth, of those markets.

Where audio/video systems are concerned, one can argue about the fairness of the way the total business is divided, but one cannot dispute the fact that the world market for recorded audio and video software has enjoyed tremendous growth in the last two decades thanks to the intellectual property of engineers who have created more and more sophisticated audio and video equipment, including home recording systems.

The compact audiocassette system, for example, has multiplied the world market for recorded music severalfold since its introduction in 1963. It has also significantly stimulated the audio business in general.

In the case of video, the VCR has been the igniting force for the fast-growing video software market. All attempts to develop this market using replay-only systems such as the laserdisk failed hopelessly.

Although video software needed the success of at least one hardware system before it could really take off, the availability of video software has had a decisive influence on the success—or lack of success—of the various VCR configurations in the stages after initial takeoff.

From a tape manufacturer's point of view, it is inevitable that the existing analog audio home taping system, despite its current vast popularity, will be succeeded and at least partially replaced by a digital

audio home recording system.

If we agree that the development of the audio/video markets depends on the attractiveness and benefits consumers perceive in their hardware systems, we can only conclude that the artificial destruction of these benefits—via duplication spoils for home recorders, for example—has many dangerous implications and probable consequences.

The spoiler systems proposed for digital audiotape are absolute. If

in the unlimited sequential recording capability of digital audio home recording. Theoretically, one can duplicate infinitely without any loss in sound quality.

Although our studies show that this kind of duplication is not evident in private recording, we support technical limitations that would secure fair private use of new technologies on the one hand, but make impossible multiple sequential digital duplication of commercial soft-

cannot—be stopped by artificial devices designed to protect yesterday's way of distributing audio and video software. Extending copyright protection, which is correctly directed against commercial misuse, is inappropriate to cover non-commercial private use.

We do not at all oppose the principle that consumers (not the tape industry!) must pay for audio/video software that they wish to enjoy. But they should only be required to pay once for the same piece of software.

We do, however, question whether or not it should be the exclusive right of the record industry—in perpetuity—to manufacture technical carriers for distributing musical software.

The fact is that technical advances in the field of audio and video systems—not just home recording units, but also digital broadcasting and cable distribution systems—require new approaches to software distribution.

The consumer must have the opportunity to decide for himself whether, for example, he wishes to purchase software via cable and put it on tape in a compilation of his own choosing—or whether, instead, he prefers to purchase the prerecorded carrier, as manufactured by the factories of the record industry (i.e., vinyl record, CD, or prerecorded tape).

Quite apart from the question of trade balances between Japan, Korea, and other parts of the world, the tape industry considers DAT an interesting challenge.

DAT deserves a chance to contribute to the further extension of the world market for recorded music and to provide a platform for the development of new audio software technologies.

'Spoilers imply an almost total elimination of consumer property rights in recordings'

Wilhelmus Andriessen is chief applications officer at BASF AG, based in Mannheim, West Germany.



home recording machines are required by legislation to have spoilers built in, we face a dramatic tightening of the copyright situation since, say, the 1971 Geneva Phonograms Convention. It implies an almost total elimination of consumer property rights in the case of recordings.

In other words, the record buyer will have no right, or even chance, to record the product he buys, even in the privacy of his own home!

These are the very serious consequences, and they could have a disastrous effect on the future of the audio/video private entertainment markets.

At this point, it should be pointed out that tape manufacturers are aware of certain potential dangers

ware on the other hand.

Quite apart from the question of unrestricted duplication is that of which is preferable, tape or disk? If we compare the compact disk with DAT, we see the same characteristics that apply in the comparison of the black disk with the analog cassette, although on a much higher qualitative level.

The CD, with all its comfortable features, appears to be unbeatable for home use. DAT, however, has the better attributes when it comes to versatility and mobility. In addition to digital sound, each cassette has its own features for other applications, such as in the computer field and in audio/visual areas.

My view is that progress in technology should not—and, ultimately,

"policies." I was proud to be a part of this business, and I'm saddened that I have to leave. It was fun while it lasted.

John Ridgway
Tustin, Calif.

THE RIGHT WAY TO PROMOTE

I applaud the position Brian Chin takes in his recent article, "Overhype Will Kill The DJ Movement" (Billboard, July 18).

Club DJs are not radio stations, and they are not robots. Talented dance DJs came to prominence by discovering and breaking new talent and new album tracks.

When I hear that DJs are adding or dropping songs from their playlists, I cringe. Good promoters should visit clubs with test pressings, albums . . . and artists. Using top 40 tactics and manipulation will kill freedom and creativity.

I recently visited a jam-packed club in Chicago (which, incidentally, has an all-night record store next door) and heard the DJ play some incredible music. Patrons were glued to the booth, anxious to learn the names of the songs she played.

This DJ is considered one of the most influential in that city. Yet she has trouble getting domestic product. She told me promoters hardly pay her any attention because she does not "report." What a mistake.

While I was there one of the country's hottest producers walked up to the booth with a tape he had just finished. She listened to it, played it, and packed the dance floor. That producer has the right idea!

Daniel Glass
Vice President, Promotion
Chrysalis Records, New York

IN DEFENSE OF METAL

I was delighted to read Geoff Mayfield's article "Marketing Heavy Metal" (Billboard, July 25).

Born and raised in Baton Rouge, La., I now work in a record store in Asbury Park, N.J. Like most "conventional" stores, it caters to top pop, yet metal people still drift in. I've been designated resident metal head, so they are directed to me.

Most professionals have difficulty grasping the profile of the typical "headbanger." They've never

banged their heads. Metal, like any other music, is a release for them.

It is the kids who are raised without a sense of morals or self-worth who have problems dealing with the issues hardcore raises. Since when is it a crime to express your views on issues?

As for that Satanic crap, if listening to Ozzy or Zeppelin a few times makes one a Satanist, why don't I and most of the people I know attend black mass? The literary world is allowed sarcasm, why not music?

I'd like to see the myth that heavy metal is an instant road to hell shattered. Maybe one day metal heads will be considered people, too.

Kendra L. Kuss
Asbury Park, N.J.

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

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FUN WHILE IT LASTED

About a year ago you ran a commentary of mine expressing concern over how little record companies and retailers work together. Later I gave a speech at a convention of one-stops and record companies and warned that unless steps were taken to improve things for independent stores, I would be out of business as a one-stop in a year.

Since then little, if anything, has been done, and I have closed my store, a little wiser and with few regrets except for the loss of some money.

Record companies continue to favor large chains in pricing.

I don't think it's good practice to put all your eggs in one basket. The chain that put me out of business is also forcing other independents to close or relocate.

It's sad that the days of the small business seem to be numbered because of record company

Epic Mystery Group Revealed Insiders Release Stirred PD Curiosity

BY KIM FREEMAN

NEW YORK "Who was that masked band?" is the question several album rock programmers have been asking for the last month. The answer is the Insiders, a new Epic group whose debut outing, "Ghost On The Beach," arrived at radio in various configurations throughout July with no identification or information on the group.

The only hint was yellow packaging, which was used on cassettes, 12-inches, and as a motif on various music samplers in lieu of the band's identity.

The yellow, of course, harks back to Epic's original logo of the '60s and early '70s, which saw the likes of Jeff Beck and the Yardbirds rise to prominence.

"A lot of programmers were saying, 'Hey, yellow—I don't get it,'" says Harvey Leeds, Epic's VP/album promotion. "The idea is that the yellow label is reminiscent of the past, and the Insiders are in the tradition of those [aforementioned] bands in the sense that we're hoping their music will stand the test of time."

The project began with getting the Epic and Columbia staffs excited. "Our product manager, Diarmuid Quinn, sent out the yellow cassettes to every person on Epic and Columbia's staff," Leeds explains. The in-house effort culminated at the CBS convention three weeks ago in Vancouver, British Columbia, where attendees were greeted with a large yellow beach blanket and more yellow cassettes. Later in the week, attendees were briefed on the Insiders.

From there, "Ghost On The Beach" appeared "in four or five different configurations at radio, without any identification," says

Leeds. That was backed up by a series of trade advertisements featuring first yellow only and later yellow with a list of songs from the album.

"The idea was to get them interested in the project *musically*," says Leeds, "and we've got some major call letters out of the box." According to Leeds, "Ghost On The Beach" was officially released July 27, so reports are just starting to arrive, and several programmers had called to get permission to air the track long before that.

"The very first guy was Chip Hobart, at WQFM Milwaukee," recalls Leeds. "He calls up saying, 'I don't know who this is, I don't care. But, it's great. Can I play it?'" According to Leeds, a few stations carried the promotional mystery out to their listeners when introducing the song.

At the same time the anonymous track arrived at radio, Epic's Philadelphia rep, Biff Kennedy, spiced up the mystery theme with a clever twist. Dozens of yellow roses were sent to the spouses or "significant others" of several key rock programmers around the country. They came with a note supposedly signed by the programmer saying, "I heard the most romantic song—'Ghost On The Beach'—and it made me think of you."

"So, you've got the KFOG San Francisco PD coming home to his wife thanking him for roses he never sent. Then he sees the note, and it all makes sense," says Leeds. "It stirred up a lot of interest." The roses stunt was also pulled on a few competitive label executives, says Leeds, to create an Insider buzz throughout the industry.

Leeds says programmers can expect more promotional campaigns of this scope from Epic, which is in

the process of "bringing back the good, old-fashioned, creative, exciting promotions."

"I remember when Mike Bone [now president of Chrysalis] sent out dead rats in formaldehyde in support of the Boomtown Rats for Mercury," Leeds says. "But that must have been 10 years ago."

"I think it's really scary how lethargic musically many people in records and radio have become. I think they need a wake-up call, and that's what we're trying to do."

Time will tell how effective the monthlong, yellow campaign was for the Chicago-based group, which is described by Leeds as straight-ahead, organic rock'n'roll.

WASHINGTON ROUNDUP

BY BILL HOLLAND

BROADCASTERS WOULD LOSE \$1.37 billion a year—that's right, billion—in advertising revenue if Congress decides to pass a law that defers the deductibility of 20% of ad revenues. It was National Assn. of Broadcasters president Eddie Fritts, speaking to the California Broadcasters Assn., who came up with the figure, based on a recent study that found revenues at stations would decrease 4.8%—cutting AM profits by 50% and FM profits by 30%.

NO CRIMINAL INTENT . . . That's what the Justice Department found in its investigation of Pacifica-owned KPFK-FM's broadcast of a play about gays and AIDS called "The Jerker." The program had some graphic sexual descriptions, and the Federal Communications Commission, after warning Pacifica, turned the case over to the Justice Department for possible prosecution. The department found the broadcast had "patently offensive language," but that the station had observed the FCC 10 p.m. guideline for adult programming. It also found that the play didn't contain repetition of the now-famous seven "dirty" words. Pacifica released a statement saying the ruling "does not dispel the chilling impact" of the FCC's tighter guidelines.

THE PRICE TAG'S TOO HIGH . . . is how the broadcast industry feels about S. 1277, the Senate bill that would eliminate the much-despised comparative license renewal process over at the FCC. Industry members feel that the process would be replaced by a "high cost" and government-regulated public-interest programming requirements. While the NAB and other broadcast groups favor the bill's elimination of comparative renewal, they do not feel it is necessary to "turn back the clock" for fear the public-interest standard has been gutted by deregulation.



Everybody Loves An Ape. Atlantic artist Jon Astley, second left, brings monkeys to the "place where rock lives," as WNEW-FM New York PD Mark Chernoff tries to escape the jungle. The occasion was the major push behind Astley's new album, "Jane's Getting Serious," and the big apes are rumored to be Atlantic director of rock promotion David Fleischman and senior director of rock promotion Danny Buch.

OUTA THE BOX

Programmers reveal why they have jumped on certain new releases.

TOP 40

Gary Moss, PD of WKRM Columbia, Tenn., says Patty Smyth's "Isn't It Enough" (Columbia) is the strongest solo offering the former Scandal leader has dished up to date. "There's a ton of good urban stuff out now, so this a great piece of rock'n'roll to balance it out," Moss says. Lending its weight to that ton, Moss says, is the Force M.D.'s with "Love Is A House" (Tommy Boy). "We need more of this kind of music because it appeals to both our urban listeners and our middle-of-the-road top 40 listeners," he says. Not new at WKRM but worthy of note, according to Moss, is Regina Belle's "Show Me The Way" (Columbia), which "we've been on a couple of months, and it continues to get great phone response from demos across the board."

ALBUM ROCK

You wonder why there hasn't been a revolutionary pirate station off the West Coast? (See Vox Jox, page 15.) Perhaps it's because progressive ears are pretty well-served all along the coast. At one of those sources, KROQ "Roq Of The '80s" Los Angeles, PD Rick Carroll rattles off his latest "extremely hot" faster than the speed of light. Private Domain's "Don't Mean That Much" (Chameleon) came recommended by another progressive rock source, XTRA-FM "91X" San Diego. "They discovered this band, and this track follows 'Absolute Perfection,' which was an absolute smash for us," Carroll says. Echo & the Bunnymen have always been a strong band for KROQ, and Carroll says their cover of the Doors' "People Are Strange" (off Atlantic's "Lost Boys" soundtrack) adds more fuel to that relationship. Other core groups generating strong phone response for KROQ include the Pet Shop Boys with "It's A Sin" (Manhattan) and the Cure with "Just Like Heaven" (Elektra). Finally, the Bolshoi's "Oh, Please" (PolyGram) is generating exceptionally strong response on the phone, says Carroll.

COUNTRY

KHK-FM Richmond, Va., operations manager **Rob Ryan** is coming off a 1.6 to 3.8 overall 12-plus spring book, which reflects the impact of the station's first full-scale marketing attack and fine-tuning of its music mix. One of the freshest adds to that mix is Conway Twitty's "I Want To Know You Before We Make Love" (MCA). "This is one of the hottest songs that's come down in the last two years," Ryan says. Like another Ryan fave, Barbara Mandrell's "Child Support" (EMI/Capitol), Twitty's latest has great appeal with adult women, the OM says. "I could just envision women falling over when he sings this song." Meanwhile, Mandrell's latest appears to be pulling the heartstrings of female listeners to the phones, Ryan says. Both tracks, he adds, are selling very well in the market. Sounding like a strong future add is Rosanne Cash's "The Way We Make A Broken Heart" (Columbia). "This has a floaty feel to it like 'I Wonder,' and I think it will draw big phones," he says. Ryan also speaks well of the potential contained in the debut by Capitol group Richard & Gary Rose. "This could be the duet group of the year," Ryan says.

KIM FREEMAN

Clarifications, Corrections On Billboard Radio Awards

NEW YORK Despite efforts to check and double check the second and final ballots in the 1987 Billboard Radio Awards (Billboard, Aug. 1), a few corrections and clarifications are necessary:

- In the promotion director/country category, Mike Hammond was nominated at WWKF-FM Fulton, Ky. He was wrongly placed in the medium-market category, and votes that he receives will be counted in the small-market category.

- WSBA York, Pa., was mistakenly omitted from the medium-market category for station of the year/adult. Write-in votes on the ballot for this station will be counted.

- WXRL Lancaster, N.Y., mistakenly appeared in the small-market category for station of the year/album. It is not an album rock station, and votes for it will be discounted.

- In the PD/top 40-crossover category, Jim Wilson from WCKN Greenville, S.C., appeared incorrectly in the small-market category. Votes for him will be counted in the medium-

market category.

- In the air personality/urban/major market category, Donnie Simpson was listed with the wrong station. He is with WKYS Washington, D.C., and his votes will be attributed as such.

- In the medium-market category for air personality/album, WDHA Dover, N.J.'s midday talent is Kathy Millar.

- In the major-market category for promotion director/adult, WMGK Philadelphia's nominee is Mark Lipsky.

- By way of clarification, the label promotion categories were limited to national and local/regional. Consequently, some vice presidents of promotion were nominated in the national category. In one case, DeDe White-side was nominated by voters as a regional rep, although she actually holds a national post for MTM.

Ballots must be received by Wednesday (5), and the winners will be presented in a special section of Billboard's Sept. 19 issue.

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WOMAN" (MCA-5996)

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"I FEEL GOOD
ALL OVER" (MCA-53056)

THE NEW SINGLE

"(YOU'RE PUTTIN')
A RUSH ON ME" (MCA-53151)

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AUG. 23 KANSAS CITY, MO
AUG. 27 COLUMBIA, SC
AUG. 28 AUGUSTA, GA
AUG. 29 CHARLOTTE, NC
AUG. 30 BALTIMORE, MD

SEPT. 3 JACKSON, MS
SEPT. 4 NEW ORLEANS, LA
SEPT. 5 ATLANTA, GA
SEPT. 6 MIAMI, FL
SEPT. 7 JACKSONVILLE, FL
SEPT. 11 PHILADELPHIA, PA
SEPT. 12 WESTBURY, NJ

SEPT. 18 HOUSTON, TX
SEPT. 20 NASHVILLE, TN
SEPT. 25 ST. LOUIS, MO
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20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Best Of My Love**, Emotions, COLUMBIA
2. **I Just Want To Be Your Everything**, Andy Gibb, RSO
3. **(Your Love Has Lifted Me) Higher And Higher**, Rita Coolidge, A&M
4. **I'm In You**, Peter Frampton, A&M
5. **Easy**, Commodores, MOTOWN
6. **Whatcha Gonna Do?**, Pablo Cruise, A&M
7. **Do You Wanna Make Love**, Peter McCann, 20TH CENTURY
8. **Just A Song Before I Go** Crosby, Stills & Nash, ATLANTIC
9. **You And Me**, Alice Cooper, WARNER BROS.
10. **You Made Me Believe In Magic**, Bay City Rollers, ARISTA

POP SINGLES—20 Years Ago

1. **Light My Fire**, DOORS, ELEKTRA
2. **All You Need Is Love**, Beatles, CAPITOL
3. **I Was Made To Love Her**, Stevie Wonder, TAMLA
4. **Pleasant Valley Sunday**, Monkees, PHILLIPS
5. **Mercy, Mercy, Mercy**, Buckingham, COLUMBIA
6. **Can't Take My Eyes Off Of You**, Frankie Valli, PHILLIPS
7. **A Whiter Shade Of Pale**, Procol Harum, DERAM
8. **Windy**, Association, WARNER BROS.
9. **Carrie Ann**, Hollies, EPIC
10. **A Girl Like You**, Young Rascals, ATLANTIC

TOP ALBUMS—10 Years Ago

1. **Rumours**, Fleetwood Mac, WARNER BROS.
2. **CSN**, Crosby, Stills & Nash, ATLANTIC
3. **Superman**, Barbra Streisand, COLUMBIA
4. **Star Wars Soundtrack**, 20TH CENTURY
5. **J.T.**, James Taylor, COLUMBIA
6. **I'm In You**, Peter Frampton, A&M
7. **Book Of Dreams**, Steve Miller Band, CAPITOL
8. **Emotions**, Rejoice, COLUMBIA
9. **Commodores**, MOTOWN
10. **Love Gun**, KISS, CASABLANCA

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. **Way Down/Pledging My Love**, Elvis Presley, RCA
2. **Rolling With The Flow**, Charlie Rich, EPIC
3. **Ramblin' Fever/When My Blue Moon Turns To Gold Again**, Merle Haggard, MCA
4. **I Don't Wanna Cry**, Larry Gatlin, MONUMENT
5. **A Song In The Night**, Johnny Duncan, COLUMBIA
6. **Don't It Make My Brown Eyes Blue**, Crystal Gayle, UNITED ARTISTS
7. **Sunflower**, Glen Campbell, CAPITOL
8. **I'm The Only Hell (Mama Ever Raised)**, Johnny Paycheck, EPIC
9. **Till The End**, Vern Gosdin, ELEKTRA
10. **(After Sweet Memories) Play Born To Lose Again**, Dotts, RCA

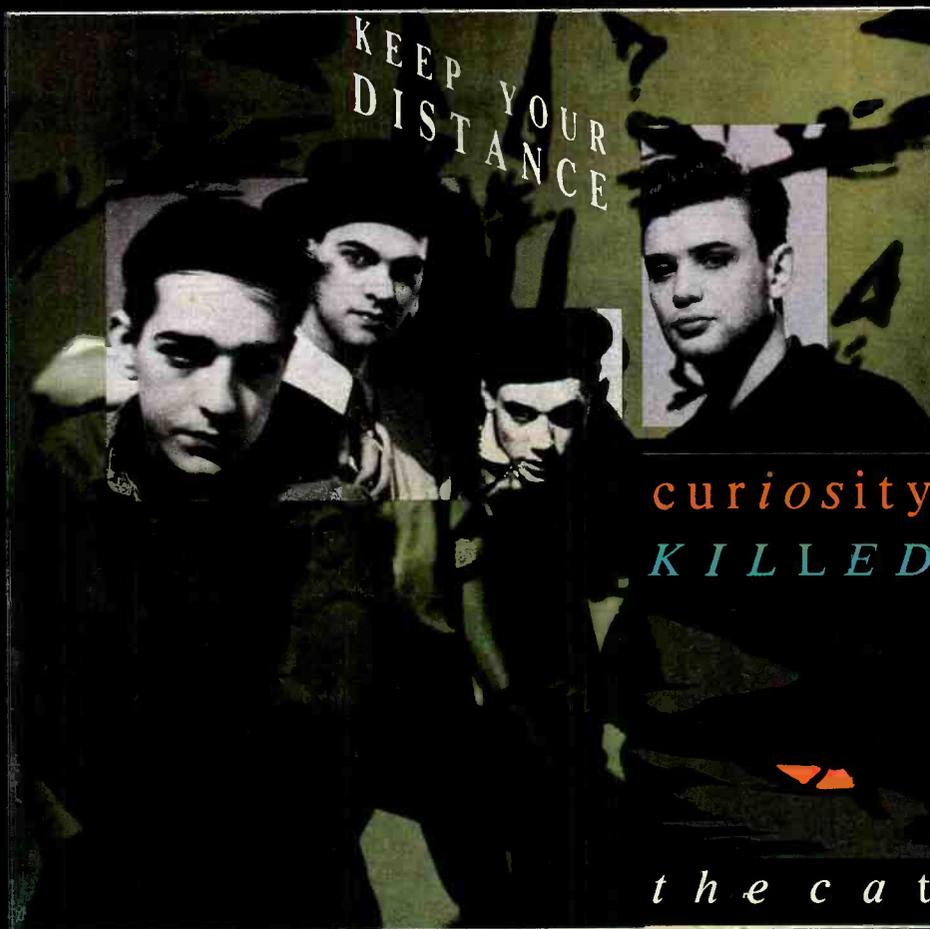
SOUL SINGLES—10 Years Ago

1. **Float On**, Floaters, ABC
2. **Strawberry Letter 23**, Brothers Johnson, A&M
3. **Devil's Gun**, C.J. & Co., ATLANTIC
4. **Best Of My Love**, Emotions, COLUMBIA
5. **L.A. Sunshine**, War, UNITED ARTISTS
6. **Let's Clean Up The Ghetto**, Philadelphia International All Stars, EPIC
7. **Slide**, Slave, COTILLION
8. **I Believe You**, Dorothy Moore, MALACO
9. **O-H-I-O**, Ohio Players, MERCURY
10. **Make It With You**, Whispers, SOUL TRAIN

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ON MERCURY COMPACT DISCS, CASSETTES AND RECORDS

College Stations Told To Interact With Retail

BY DAVID WYKOFF

NEW YORK Calls for increased interaction with retail, label, and community interests highlighted the New Music Seminar's college radio panel, held here July 15.

"Our primary responsibility as college and community stations is to our listenership, both actual and potential," noted panel moderator Scott Byron, editor of the college/alternative radio trade sheet CMJ and a former PD at WNUR Chicago.

"There are ways that we can reach out more to better serve our listeners, and we need to constantly remind ourselves of what we can do in programming and in working with related interests in the field," he said.

The first of these related interests is retail, and retail sales can serve as a barometer of a station's impact, the panelists agreed. "Retail tracking can give you an idea of how you're doing with listeners on certain releases," said former WRAS Atlanta music director Jennifer Grossberndt. She also noted that the Atlanta-based Turtles retail chain is currently buying new product on the basis of adds to the playlist of the 100,000-watt station.

Retail tracking can also help a programmer know when a record is played out, noted Tim Hyde, program coordinator at KUSF San Francisco. "By the time the Replacements came to town, we'd been playing their new LP for a couple of months. We were worried about playing it out, but I discovered that Tower had only sold 50 copies so we hadn't yet reached all of the potential market," Hyde said.

Additionally, strong cooperation between stations and retailers can help expose the station itself. "A lot more can be done with retailers. This is one area with lots of growth left in it," said Graham Hatch, Frontier Records' national promotion director.

"Stations and retailers can serve each other's as well as the labels' and the bands' interests by working together, especially when all of us are operating on a tight budget," he said, noting that show sponsorship and concert co-sponsorship are two common methods.

"But you can go a lot further than that, and that's where ingenuity and creativity take over," he said.

Echoing an oft-repeated concern, the panelist urged station PDs and MDs to remind their jocks "to think of the interests of the listeners at large, not just to play to a couple of guys in the dorm across campus," said Hilarie Brosio, national college promotions director at Big Time Records and a former MD at KUCI Irvine, Calif.

"Show them the back page of Rolling Stone or any of the trades to help them realize that there's more

(Continued on page 16)



Billboard's

OFFICIAL TOP 40

HITS OF

THE BEATLES

Revealed This Labor Day – The Biggest Hits Of All Time by the Biggest Group Of All Time!

Billboard Magazine is the bible of the music industry. Their charts are the standard by which hit records have been measured for 98 years.

Now for the first time, Billboard has ranked the all-time Top 40 hits by the Fab Four, John, Paul, George and Ringo!

This Labor Day, Billboard's Official Top 40 Hits of the Beatles will be counted down in order . . . and revealed to the world FOR THE FIRST TIME!

What was the Beatles' all-time Number One hit? How many of the Beatle solo records will place on the chart? It's a history-making countdown that'll be wall-to-wall great music and amazing surprises!

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WSIX Nashville Requests Listener Input; GM Manning Devises Call-In Campaign

"WHAT WILL WSIX NASHVILLE DO?" That's been a hot question lately, and the country station threw that same query out to listeners July 28 at 6 p.m. At that time, GM David Manning came on the air with a prepromoted "major announcement" about WSIX's future. For the next several weeks, WSIX will play liners urging listeners to call in with suggestions.

Manning said that by July 29, the station had received 3,000-4,000 calls. We suppose it's a pretty cheap way of conducting huge focus groups and making listeners feel truly a part of WSIX. More on that as it develops.



by Kim Freeman

PIRATE RADIO station "Sarah" had a brief run off the coast of Long Island, N.Y.'s south shore last week before the Coast Guard

came to take its leaders into custody July 28. The pirates anchored their vessel 5 miles out at sea, believing that would exempt them from Federal Communications Commission's license requirements. Beaming in on 103.1 FM, the station debuted July 24, and personnel claimed its presence was a warning to New York-area stations whose programming was too "stale and stagnant."

WBAB Babylon, N.Y., claims to have been the first to broadcast news of Sarah's arrival, and the outlet challenged the pirate station's statements. Says WBAB's VP/programming, Bob Buchman, "I asked them to tell me to my face what we're doing wrong, and they said it's only the New York City stations that are too straight for them. So, we were pleasantly amused by it. Hey, I'm an old pirate myself."

WBAB, of course, couldn't be doing too much wrong. Its market-topping 5.9 spring Arbitron share of the Nassau-Suffolk, N.Y., book marks the first time that a rock station has achieved No. 1 status in the history of the market. "It's especially nice because we know how we did it—mostly it's that we've all been doing this for eight years," says Buchman.

BUOYED by the arrival of a great spring book, WZOU "Z-94" Boston chose July 27 to debut its Z-Morning Crew. Longtime WHDH Boston afternoon partner Mike Adams serves as anchor of the three-personality team. No. 2 man is Christian Paul, who returns to Z-94 after a stint at WRQX "Q-107" Washington, D.C. The third player is Judy Papparelli, who has been with Z-94 for several years. "The whole thing just reeks of Boston," says PD Harry Nelson.

Other Beantown news includes the departure of WXKS-FM "Kiss 108" MD Sue O'Connell, a favorite in the record community after four years with the hot hit outlet. Now she'll be seeking to join the record side of the industry and says, "I'll be pretty picky about what label I go with."

KEVIN METHENY is out as PD of Gannett hit outlet KTKS Dallas. Company execs did not return calls on the subject, but local sources say Dallas veteran Randy Brown is serving as interim PD.

JIM HARPER will be rejoining WNIC Detroit this week as morning man. That means Harper will depart Metropolis' adult hit outlet WDTX Detroit, where he was doing mornings and had been a part owner. As you'll recall, Harper left WNIC in early 1986 with to launch WDTX, which he also programmed until recently.

DEES STOPS LOVING MICHAEL: As Michael Jackson mania mounts again, the usual complaints surrounding the unavailability of an artist of his stature crop up: For his part, KIIS Los Angeles morning man Rick Dees announced July 27 that he

will boycott Jackson's "I Just Can't Stop Loving You" for an unspecified period of time. His statement ran something to the effect that Dees has been a DJ since 1969 and has played the Jacksons' records since Michael was a little boy. Now, Dees said, it's time for Jackson to do something for him in the way of an interview. Local sources report, however, that the record is aired rather soon after Dees signs off. By the way, did you hear KIIS use "the new mecca for Deadheads" by way of introduction to the Grateful Dead's "Touch Of Grey"?

Meanwhile, programmers around the country have recently been treated to listening parties. If some album PDs have been present, don't be too surprised. Word is that a forthcoming track off the "Bad" album will be pushed hard to the format.

TY BELL, after being dismissed somewhat mysteriously despite a strong record at urban outlet WBLX Mobile, Ala., is now PD at cross-town WMML, another urban outlet, which needs better record service, he says. . . . Will the small number of black female PDs be increased by one very significant appointment in the Southwest? We hope so.

JOHN GORMAN, longtime PD at WMMS Cleveland and a PD for a brief period at WNCX Cleveland, is ready to kick his Gorman Media consultancy into full gear. "Basically, I'll be putting my 20 years of album rock and top 40 experience to work," he says. Expect him to pitch more on-air excitement by getting personalities more excited about the music, wacky promotions, etc. Formats of the future, he says, include crossover and progressive adult rock, or the "wine-and-cheese" format, as he calls it. Gorman remains based in Cleveland.

Also branching out is Dan Acree, former Gannett director of marketing. He'll be joining Wally Clark, another former Gannett exec, in his Burbank, Calif.-based consultancy as VP/marketing. Word is that Acree's first project will involve an in-studio computer system that sounds pretty revolutionary to us. More on that as it becomes available.

WYHY "Y-107" Nashville PD Mark Chase says, "I need a lunatic." That individual is needed to fill his overnight shift, replacing Eric Pag at the top 40, which Chase calls "one of the few stations in the South that has true personalities in every daypart." Remember, Y-107 is also the station that gave away breast-enlargement surgery in a recent promotion. Preferably, that lunatic should have a competent pair of ears, as Chase may be enlisting him/her for work in the music department.

Looking for a hot top 40 morning gig is radio veteran David Lawrence, who was briefly doing the rising shift at rocker WQFM Milwaukee. Prior to that, he spent four years at the American Comedy Network as a producer and star of many of its bits. He can be reached at 614-231-8410. . . . WIGY Bath, Maine, ups Edie Hoffman to assistant MD, who comes off of the weekend shift at the top 40.

WWW/WCXI Detroit PD Barry Mardit would like to claim credit for coining the term "Mexabilly." It was coined to describe the early success he's gotten from playing Los Lobos' "La Bamba" on country FM WWW. On a recent "hit-or-miss" segment, the tune got 80% positives.

THE AUTHOR of this column heads for the potato patches of Idaho for the next two weeks on a vacation. As such, various Vox Jox supporters have kindly volunteered to put in their \$2 million worth, so stay tuned for various comments off the wall and otherwise.



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KEZY	KNOE	and more!

Billboard Hot 100 Debut (96)



"WHO WILL YOU RUN TO"

ON YOUR DESK NOW!!!
ADDS MONDAY AUGUST 1

ALBUM ROCK TRACKS CHART, P. 79

FEATURED PROGRAMMING

PREMIERE RADIO NETWORK of Hollywood is hoping it has found a better mousetrap in its new twist on the live call-in show. "Classic Call" will bow close to Labor Day weekend as a call-out: a two-hour weekly in which the guest stars call the listeners.

The live-via-satellite program will be produced every Tuesday evening in California, avoiding the Monday-night rock call-in fight between "Rockline" and "Line One." Because "Classic Call" doesn't rely on live listener call-ins, it can and will be taped for a 48-hour turnaround on disk, for stations to run as a "live-on-disk" delayed broadcast.

The production, by **Eddie Kritzer/Classic Satellite Network** and Premiere, will have **KLSX** Los Angeles evening man **Billy Juggs** as host. Some of the details of how



Wolf Is Well-Connected. Mike Harrison, host of the Goodphone Communications/CBS Radioradio weekly program "Rock Connections," left, takes a photo break while interviewing Steppenwolf lead singer John Kay. Kay talked about the group's latest album and was the subject of a two-part special edition of the album rock show.

the call-outs will be handled have yet to be set, but Premiere is shooting to make 24 calls an hour by setting up lucky listeners before the live on-air calls are made to them.

Premiere has been keeping the idea under its hat for the past three months. The recently formed company is doing well with its "Plain Wrap Countdown" and "Clarence's All My Children Update." "Classic Call" is currently looking at 30 verbal commitments and expects to clear all top 50 markets and 85% of the country. If it does, it will be the plume in Premiere's four-feather cap.

RIPPLES from "The Big Chill" are still making waves in playlists across the country. As classic rock digs in even deeper, **Radio Today Entertainment** and **Denny Somach Productions** have teamed up on a 10-minute weekly short-form called "Soul Patrol," on the premise that Motown breaks add spice to mixes. They say a number of stations have been doing this locally for the past six months.

Scheduled to bow the week of August, the daily show, which recaptures the Motown/Atlantic/Stax sound, is targeted for rock outlets. "Soul Patrol" will open with a sound montage of soul to establish the day's theme, track two or three songs per show, and include one national spot. Although actual production will begin in a few weeks, the producers have been working on the idea for the past five months. The daily 10-minute approach has been successful for several shows, both

(Continued on next page)

COLLEGE STATIONS

(Continued from page 14)

at work than just spinning the same old records every week," he said.

Though highly specialized, single-interest shows may test the limits of narrowcasting, many panelists pointed out that such shows can be important portions of programming and helpful in fund-raising efforts. "Many of our more esoteric shows bring in the biggest contributions in our biannual 'beg-athons,'" said Julia Figueras, MD at WICN Worcester, Mass., a community-funded station.

"You've got to be careful that these shows don't go too far into the realm of obscurity, but, if they're well-planned and executed, they can add to the programming and the financial well-being of the station," she said.

FOR WEEK ENDING AUGUST 8, 1987

Billboard

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HOT ADULT CONTEMPORARY™

Compiled from a national sample of radio playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	3	9	BACK IN THE HIGHLIFE AGAIN ISLAND 7-28472/WARNER BROS. 2 weeks at No. One	◆ STEVE WINWOOD
2	3	5	11	ALONE CAPITOL 44002	◆ HEART
3	7	13	7	LUKA A&M 2937	◆ SUZANNE VEGA
4	6	14	6	LOVE POWER ARISTA 1-9567	◆ DIONNE WARWICK & JEFFREY OSBORNE
5	2	1	10	MOONLIGHTING (THEME) MCA 53124	◆ AL JARREAU
6	4	2	16	CAN'T WE TRY COLUMBIA 38-07050	◆ DAN HILL (DUET WITH VONDA SHEPARD)
7	5	4	13	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) ● ARISTA 1-9598	◆ WHITNEY HOUSTON
8	8	8	13	I'D STILL SAY YES CONSTELLATION 53028/MCA	KLYMAXX
9	11	16	7	MARY'S PRAYER VIRGIN 7-99465	◆ DANNY WILSON
10	9	6	14	EVERY LITTLE KISS RCA 14361	◆ BRUCE HORNSBY & THE RANGE
11	22	28	3	ONE HEARTBEAT MOTOWN 1897	◆ SMOKEY ROBINSON
12	10	7	13	GIVE ME ALL NIGHT ARISTA 1-9587	◆ CARLY SIMON
13	15	21	8	SOMETHING SO STRONG CAPITOL 5695	◆ CROWDED HOUSE
14	21	30	4	WHO'S THAT GIRL SIRE 7-28341/WARNER BROS.	◆ MADONNA
15	17	19	6	SEVEN WONDERS WARNER BROS. 7-28317	◆ FLEETWOOD MAC
16	16	17	11	LIES JIVE 1038/RCA	◆ JONATHAN BUTLER
17	12	9	19	SONGBIRD ARISTA 1-9588	◆ KENNY G.
18	14	11	16	IN TOO DEEP ATLANTIC 7-89316	◆ GENESIS
19	31	—	2	DIDN'T WE ALMOST HAVE IT ALL ARISTA 1-9616	WHITNEY HOUSTON
20	18	12	17	MEET ME HALF WAY COLUMBIA 38-06690	◆ KENNY LOGGINS
21	13	10	13	KISS HIM GOODBYE OPEN AIR 0022/A&M	THE NYLONS
22	23	26	5	FATAL HESITATION A&M 2942	CHRIS DE BURGH
23	NEW ▶	1	1	I JUST CAN'T STOP LOVING YOU EPIC 34-07253/E.P.A.	MICHAEL JACKSON
24	30	38	3	DOING IT ALL FOR MY BABY CHRYSALIS 43143	◆ HUEY LEWIS & THE NEWS
25	28	36	3	LONELY IN LOVE FULL MOON/EPIC 34-07275/E.P.A.	◆ DAN FOGELBERG
26	29	33	3	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR ISLAND 7-99430/ATLANTIC	◆ U2
27	27	34	3	NO ONE IN THE WORLD ELEKTRA 7-69456	◆ ANITA BAKER
28	19	15	20	ALWAYS WARNER BROS. 7-28455	◆ ATLANTIC STARR
29	39	—	2	LA BAMBA SLASH 7-28336/WARNER BROS.	◆ LOS LOBOS
30	25	25	5	MINUTE BY MINUTE MCA 53119	LARRY CARLTON
31	20	20	9	UNDER THE BOARDWALK MOTOWN 1896	◆ BRUCE WILLIS
32	24	18	10	LOVE LIVES ON MCA 53077	JOE COCKER
33	26	23	19	NOTHING'S GONNA CHANGE MY LOVE FOR YOU AMHERST 311	◆ GLENN MEDEIROS
34	33	22	22	JUST TO SEE HER MOTOWN 1877	◆ SMOKEY ROBINSON
35	36	39	4	RHYTHM IS GONNA GET YOU EPIC 34-07059/E.P.A.	◆ GLORIA ESTEFAN & MIAMI SOUND MACHINE
36	34	27	30	THE LADY IN RED A&M 2848	◆ CHRIS DE BURGH
37	32	24	8	HAPPY COLUMBIA 38-06611	◆ SURFACE
38	NEW ▶	1	1	(I'VE HAD) THE TIME OF MY LIFE RCA 5224	◆ BILL MEDLEY & JENNIFER WARNES
39	37	35	5	DON'T DISTURB THIS GROOVE ATLANTIC 7-89320	◆ THE SYSTEM
40	NEW ▶	1	1	SHATTERED GLASS ATLANTIC 7-89245	◆ LAURA BRANIGAN

○ 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 AUGUST 8, 1987

Billboard

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HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				★★ NO. 1 ★★	
1	2	2	10	GEORGE MICHAEL COLUMBIA	I WANT YOUR SEX 1 weeks at No. One
2	1	1	11	JANET JACKSON A&M	THE PLEASURE PRINCIPLE
3	6	12	4	MADONNA SIRE	WHO'S THAT GIRL
4	5	5	6	FREDDIE JACKSON CAPITOL	JAM TONIGHT
5	4	6	8	THE JETS MCA	CROSS MY BROKEN HEART
6	7	4	12	THE WHISPERS SOLAR	ROCK STEADY
7	13	—	2	LL COOL J DEF JAM	I NEED LOVE
8	12	21	3	NATALIE COLE MANHATTAN	JUMP START
9	11	9	7	WILL TO POWER EPIC	DREAMIN'
10	21	—	2	LOS LOBOS WARNER BROS.	LA BAMBA
11	3	3	13	WHITNEY HOUSTON ARISTA	I WANNA DANCE WITH SOMEBODY
12	10	7	9	GLORIA ESTEFAN EPIC	RHYTHM IS GONNA GET YOU
13	8	8	7	ALEXANDER O'NEAL TABU	FAKE
14	18	22	3	SMOKEY ROBINSON MOTOWN	ONE HEARTBEAT
15	22	18	4	GEORGIO MOTOWN	TINA CHERRY
16	25	—	2	FAT BOYS & THE BEACH BOYS TIN PAN APPLE	WIPE OUT
17	19	30	3	JELLYBEAN CHRYSALIS	WHO FOUND WHO
18	17	20	3	LUTHER VANDROSS EPIC	I REALLY DIDN'T MEAN IT
19	20	25	3	LIVING IN A BOX CHRYSALIS	LIVING IN A BOX
20	23	—	2	DIONNE WARWICK & JEFFREY OSBORNE ARISTA	LOVE POWER
21	NEW ▶	1	1	WHITNEY HOUSTON ARISTA	DIDN'T WE ALMOST HAVE IT ALL
22	24	—	2	LISA LISA & CULT JAM COLUMBIA	LOST IN EMOTION
23	15	14	13	DEBBIE GIBSON ATLANTIC	ONLY IN MY DREAMS
24	14	15	7	HEART CAPITOL	ALONE
25	NEW ▶	1	1	LEVERT ATLANTIC	CASANOVA
26	NEW ▶	1	1	MICHAEL JACKSON EPIC	I JUST CAN'T STOP LOVING YOU
27	16	23	3	LILLO THOMAS CAPITOL	I'M IN LOVE
28	29	—	2	ABC MERCURY	WHEN SMOKEY SINGS
29	NEW ▶	1	1	FORCE M.D.'S TOMMY BOY	LOVE IS A HOUSE
30	9	11	6	REGINA BELLE COLUMBIA	SHOW ME THE WAY

FEATURED PROGRAMMING

(Continued from preceding page)

local and national, including So-mach's "Psychedelic Psnack."

The host spot is currently up in the air, although WXRK "K-Rock" New York's **Tony Pigg** did the demo and may get the nod. The show will also be delivered with just a script—sans host—for stations that want to customize it with their own talent. Radio Today is suggesting preproduction for stations that go that route. The bartered show is being distributed by Radio Today and LBS Communications.

HOST-POSTINGS: **WCBS-FM** New York's **Don K. Reed** turns up doing **United Stations'** eight-part Beatles Silver Anniversary Special series... NBC Sports announcer **Bob Costas** does the play-by-play for NBC Radio Entertainment's "Great Moments In Rock." The NBC Sports rock aficionado is quoted as saying, "This is my greatest moment since touring with Sam The Sham & the Pharoahs"... And **Beau Weaver** leaves his morning spot on **Transtar's** Oldies Channel to voice the **Global Satellite/ABC** three-hour oldies weekly, "Let The Good Times Roll."

Veteran PD **Joe Patrick** joins **Radio Arts Inc.**, Los Angeles, as the syndicator's new VP. He comes to Radio Arts from a post as director of programming at **Drake-Chenault** in Albuquerque, N.M.... **Rosemary Sichi** moves to **SuperSpots** Chicago from **Strategic Ra-**

dio Research. Sichi was appointed executive producer/broadcast services at **SuperSpots.**

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.

Aug. 2-8, **Jools Holland**, Rock Over London, Radio International, one hour.

Aug. 3, **Georgia Satellites**, Line One, Westwood One, one hour.

Aug. 3, **John Waite/Cruza-dos**, Rockline, Global

Satellite/ABC Radio Networks, 90 minutes.

Aug. 3-9, **John Lennon**, Classic Cuts, MJI Broadcasting, one hour.

Aug. 3-9, **Lillo Thomas**, Special Edition, Westwood One, one hour.

Aug. 3-9, **Cream**, Legends Of Rock, NBC Radio Entertainment, one hour.

Aug. 3-9, **Roger Daltrey/Up Close**, MCA Radio Network Up Close Special, one hour.

Aug. 3-9, **Steve Miller Band/Starship/Bon Jovi**, Rock Clock, DIR Broadcasting, one hour.

Aug. 3-9, **Don Williams**, Live From Gilley's, Westwood One, one hour.

Aug. 3-9, **Richard Marx**, Rock Today, MJI Broadcasting, one hour.

Aug. 3-9, **Georgia Satellites/Frozen Ghost**, In Concert, Westwood One, 90 minutes.

Aug. 3-9, **Lillo Thomas**, Special Edition,

Westwood One, one hour.

Aug. 7-8, **Jets**, On The Radio, On The Radio Broadcasting, one hour.

Aug. 7-8, **DeBarge/Force MD's/Georgio**, Streetbeat, MCA Radio Network, one hour.

Aug. 7-8, **Fabulous Thunderbirds/Grateful Dead/X**, Rock Of The World, MCA Radio Network.

Aug. 7-9, **INXS**, Rock Watch, United Stations, three hours.

Aug. 7-9, **Ben E. King/Joe Cocker**, Cruisin' America, CBS RadioRadio, three hours.

Aug. 7-9, **1987 Prince's Trust**, Superstars Rock Concert Series, Westwood One, 90 minutes.

Aug. 7-9, **Boy George**, Rock Watch, United Stations, three hours.

Aug. 8-9, **Beatles In Concert**, Beatles Silver Anniversary Series, United Stations Special, 90 minutes.

Aug. 8-9, **Phil Thornton**, Musical Starstreams, Frank Forest Productions, two hours.

Aug. 8-9, **On The Road**, T.G. Sheppard Special, Country Close-Up Special, Promedia, one hour.

Aug. 8-9, **Natalie Cole/Peggy Blu**, RadioScope, Lee Bailey Broadcasting, one hour.

Aug. 8-9, **Janis Siegel**, The Jazz Show with David Sanborn, NBC Radio Entertainment, two hours.

Aug. 9, **John Mellencamp/Fleetwood Mac**, Powercuts, Global Satellite/ABC Radio Network, two hours.

Aug. 9, **Gregg Allman**, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Aug. 9, **Mr. Mister**, Hitline USA, James Paul Brown Entertainment, one hour.

Aug. 9-15, **Broken English**, Rock Over London, Radio International, one hour.

PROMOTIONS

DOUBLE YOUR PLEASURE

Soft rock **WNIC-FM** Detroit topped that city's radio giveaway record last month with its \$100,000 secretPhrase contest. The station was so happy with the response that the contest is on again—with another hundred grand up for grabs.

Listeners who caught the secret phrase at 7:10 a.m. could call at announced times throughout the day. Those lucky enough to get through as the designated caller were given "the choice of a lifetime": They could either take a

chance at the \$100,000 or take \$100 in cash. A total of \$25,000 was given out to nongambling listeners who opted for the sure \$100.

In a twist on the charity pledge idea, **WNIC** also held a **Jell-O Jump** for the Leukemia Society. Listeners solicited pledges just as they would for a walk-a-thon, on a dare that they would slide into the 500-gallon tank of raspberry **Jell-O**. Listeners who raised the minimum pledge level of \$25 joined morning show host **Dave McKay** in the gelatin dunking, with the listener raising the largest pledge winning a weekend trip for two to Toronto.

A word of caution to stations interested in **Jell-O Jumps**: A similar event recently held on the East Coast had participants jumping into the tank to retrieve prizes, but many of the goodies were large, hard, and sharp; there were injuries and a close call with drowning.

AUTOGRAPH CITY

Atlanta top 40 **WZGC "Z-93"** succeeded in assembling a potpourri of recording artists for its 20-second birthday bash/listener party on July 29. The meet-and-greet extravaganza was held with a Hollywood **Première** theme and featured searchlights, tuxedos,

and artists arriving by limo one at a time.

Attendance for the one-hour **VIP** party was by invitation for the first 1,000 postcards received in the first week of the promotion. Additional invites were then given out over the air in the weeks prior to party time to keep excitement high. After the private party, the doors were opened to everyone.

Artists who pulled in for the bash included **Atlantic Starr**, **Debbie Harry**, **38 Special**, **T'Pau**, **Suzanne Vega**, and **Robbie Nevil**, to name about a third of the stars in attendance.

(Continued on page 20)

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POWER PLAYLISTS

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

New York P.D.: Larry Berger. Playlist for WPLJ-FM RADIO with 28 numbered entries.

400 WHTZ FM logo

New York P.D.: Scott Shannon. Playlist for WHTZ FM with 30 numbered entries.

WLS AM 89 logo

Chicago P.D.: John Gehron. Playlist for WLS AM 89 with 25 numbered entries.

WBBM-FM 108 FM logo

Chicago P.D.: Buddy Scott. Playlist for WBBM-FM 108 FM with 33 numbered entries.

KIIS FM 102.7 AM 1150 logo

Los Angeles P.D.: Steve Rivers. Playlist for KIIS FM 102.7 AM 1150 with 31 numbered entries.

96.1 FM logo

Hartford P.D.: Lyndon Abell. Playlist for 96.1 FM with 31 numbered entries.

104.1 FM logo

Boston P.D.: Harry Nelson. Playlist for 104.1 FM with 31 numbered entries.

108 FM logo

Boston P.D.: Sunny Joe White. Playlist for 108 FM with 31 numbered entries.

96.1 FM logo

Hartford P.D.: Lyndon Abell. Playlist for 96.1 FM with 31 numbered entries.

98.1 WCAU-FM logo

Philadelphia P.D.: Scott Walker. Playlist for 98.1 WCAU-FM with 31 numbered entries.

98.1 WCAU-FM logo

Philadelphia P.D.: Scott Walker. Playlist for 98.1 WCAU-FM with 31 numbered entries.

98.1 WCAU-FM logo

Philadelphia P.D.: Scott Walker. Playlist for 98.1 WCAU-FM with 31 numbered entries.

Power 104 B94 FM logo

Pittsburgh P.D.: Jim Richards. Playlist for Power 104 B94 FM with 31 numbered entries.

98.1 WCAU-FM logo

Washington P.D.: Mark St. John. Playlist for 98.1 WCAU-FM with 31 numbered entries.

98.1 WCAU-FM logo

Atlanta P.D.: Bob Case. Playlist for 98.1 WCAU-FM with 31 numbered entries.

98.1 WCAU-FM logo

Tampa P.D.: Mason Dixon. Playlist for 98.1 WCAU-FM with 31 numbered entries.

100.7 FM logo

Miami P.D.: Rick Stacy. Playlist for 100.7 FM with 31 numbered entries.

100.7 FM logo

Chicago P.D.: Ric Lippincott. Playlist for 100.7 FM with 31 numbered entries.

100.7 FM logo

Cleveland P.D.: Kid Leo. Playlist for 100.7 FM with 31 numbered entries.

100.7 FM logo

Cleveland P.D.: Kid Leo. Playlist for 100.7 FM with 31 numbered entries.

POWER 96 WYZZ-FM logo

Detroit P.D.: Rick Gillette. Playlist for POWER 96 WYZZ-FM with 31 numbered entries.

100.7 FM logo

Detroit P.D.: Brian Patrick. Playlist for 100.7 FM with 31 numbered entries.

100.7 FM logo

Houston P.D.: Paul Christy. Playlist for 100.7 FM with 31 numbered entries.

POWER 104 KRBE-FM logo

Houston P.D.: Paul Christy. Playlist for POWER 104 KRBE-FM with 31 numbered entries.

Consistency Is Key To WDHA PD Mike Boyle

BY JENNIFER MCGARRITY

"ALBUM ROCK RADIO was my eventual goal," says WDHA program director Mike Boyle. "I'd always loved this particular format—from the time I first came to New Jersey and started listening to it in my teens. I was a big WNEW-FM New York fan. I still am. My idol to this day is WNEW-FM's Dennis Elsas.

"When you first start out, you'll take anything," Boyle says. He started out emptying garbage cans at WHLW Lakewood, N.J., where he used to hang out as a teen. It was there that he received his first big break on the air. "It was just a job, Sunday mornings, running the public-affairs program. The biggest thrill I got at the time was doing the top-of-the-hour ID. At that first station I went from just being that little guy to being its PD. My very first programming job—it was a very small station but to me it was a really big deal," he recalls.

Boyle left WHLW to work for several New Jersey stations. The turning point for him came when he left WOMB Tom's River, N.J., for rock outlet WMGM Atlantic City. At that time he also got his first taste of major-market radio by working a part-time shift at WYSP Philadelphia.

Boyle left WMGM in November 1985 to program WDHA following the departure of WDHA PD Mark Chernoff to the same slot at WNEW.

CONSISTENCY IS THE KEY TO WDHA's continued success, says Boyle, who takes credit only for maintaining the machine. "If I've done anything, I've redefined DHA's commitment—not only to the New Jersey rock'n'roll scene but to new music. Consistency is so very important—improving and fine-tuning are all a part of that. As far as change goes, there hasn't been much since I took over. People like us the way we are. Mark Chernoff, when he programmed WDHA, pretty much set up this format. There is a current rotation, but anything on that is up to our listeners—not 100%, but they give us our sound."

The album rock approach Boyle is so loyal to consists of an unusual variety of old tunes and a sampling of newer ones. "You can count on us to play the best of the old and the best of the new—it may sound hokey, but that's what we are," he says. "I would say that our listeners are very intelligent—they know what they are listening for. You've got an upper demo male out there in his late 30s who knows he can listen to DHA for a track like 'Walk Like A Man' by Grand Funk Railroad and still be interested in hearing the new song from World Party or the Call. Then you've got the 15-year-old kid who lis-



Mike Boyle. Program director of leading Jersey rocker WDHA Dover, N.J., and Billboard's PD of the week.

tens to DHA because he likes Whitesnake or Motley Crue. That kind of variety is why the listener listens to DHA."

The line between consistency and stagnancy can be a fine one, and Boyle says he avoids the latter through innovation. Examples of his fine-tuning can be heard on special programs he's introduced to DHA, such as "Laser Lunch" and "Digital Dinner," which feature new and classic CD cuts. Boyle also tries to keep DHA fresh by providing promotions

that lend themselves to his audience. An effective campaign for DHA's listeners is the CD Upgrade, under which listeners can trade tired old vinyl for the same album on CD.

BOYLE SAYS DHA's proximity to New York City rock giants WNEW and WXRK helps rather than hinders his efforts. Instead of attempting to compete head to head, Boyle says he positions DHA as an alternative. "We're in the shadow of Gotham. We're very aware of what they [WNEW and WXRK] are doing. They're highly respected radio stations. I'd be foolish to say we don't share an audience with them. Our audience knows what they're doing and vice versa.

"But DHA's heritage has been that we play what we feel is a better variety of rock. We go on stuff sooner, and there's more depth to our album play, which may not work in New York, but it works here. You can count on us to play a new album first, and I'm not just talking about the new Sammy Hagar or Neil Young. You'd expect a true rock station to go deep immediately. Not so. But we will, and not just on the majors, but on something that's developing. When you're in the shadow of Gotham you want to do a unique rock format. We don't have the money to compete with [WXRK owner] Infinity or [WNEW owner] Metropolitan, but we do fine. I listen to them religiously, but just because they do

something doesn't mean I'm going to do it. We're an alternative for those who don't want to hear the Rolling Stones all the time."

AS FOR CREATING that alternative music mix, Boyle says, "I've always believed in my gut. I prepare for what I'm programming by digesting everything around me—call-out research, trade magazines, retail, and the scene in the street. All that stuff is a guide, but in the end it's your gut and your common sense."

His advice to other programmers and aspiring PDs is to listen to all new material with open ears and an open mind. "Don't let others sway your opinion—the trade mags, your favorite record buddy—let your gut be your guide. You have to know your audience to make it work, to not become sloppy. Be cautious by knowing your market and your station—give them the benefit of that. The percent of chance you take is up to you, but take some. A little variety never hurt anybody."

CONSISTENCY also applies to Boyle's future. "WDHA is a very big part of my life right now. This is the best job I've ever had in radio. I'm working with great people. I have owners, Bob Linder and Pete Arnow, who have given me every tool I need to do my job—promotions, state-of-the-art equipment, and, most importantly, 100% commitment to what I'm doing. For now, DHA is my future.

35 Grateful Dead, Touch Of Grey
A36 Europe, Carrie
A37 Prince, U Got The Look
A38 Bananarama, I Heard A Rumour
A39 L.L. Cool J, I Need Love
40 EX Danny Wilson, Mary's Prayer
A Ava Cherry, Good Intentions
A Giorgio, Tina Cherry
A Autograph, She Never Looked That Good
A David Bowie, Never Let Me Down
A Michael Jackson, I Just Can't Stop Lo
EX Jon Astley, Jane's Getting Serious
EX ABC, When Smokey Sings
EX Freddie Jackson, Jam Tonight
EX EX Mel & Kim, Respectable
EX EX Level 42, Running In The Family
EX EX Hooters, Johnny B
EX EX Silencers, Painted Moon
EX EX Herb Alpert, Making Love In The Rain
EX EX Smokey Robinson, One Heartbeat
EX EX The Other Ones, Holiday
EX EX Curiosity Killed The Cat, Misfit

93Q
 P.D.: Ron Parker

Houston

1 4 Debbie Gibson, Only In My Dreams
 2 2 George Michael, I Want Your Sex
 3 1 Heart, Alone
 4 1 U2, I Still Haven't Found What I'm Lo
 5 5 T'Pau, Heart And Soul
 6 3 Bob Seger, Shakedown
 7 9 Gloria Estefan & Miami Sound Machine,
 8 Suzanne Vega, Luka
 9 11 The Whispers, Rock Steady
 10 13 Los Lobos, La Bamba
 11 12 The Cure, Why Can't I Be You?
 12 13 Janet Jackson, The Pleasure Principle
 14 17 The Jets, Cross My Broken Heart
 15 16 Starship, It's Not Over (Til It's Ov
 16 23 Bananarama, I Heard A Rumour
 17 21 Richard Marx, Don't Mean Nothing
 18 18 Fat Boys & The Beach Boys, Wipeout
 19 19 Sammy Hagar, Give To Live
 20 20 John Waite, These Times Are Hard For
 21 25 Dan Hill (Duet With Vonda Shepard), C
 22 22 Klymaxx, I'd Still Say Yes
 23 24 ABC, When Smokey Sings
 24 26 Living In A Box, Living In A Box
 25 7 Whitney Houston, I Wanna Dance With S
 26 28 Jellybean featuring Elisa Fiorillo, W
 27 27 Rod Stewart, Twistin' The Night Away
 28 29 Whitesnake, Here I Go Again
 29 30 Dionne Warwick & Jeffrey Osborne, Lov
 30 2 Steve Winwood, Back In The High Life
 31 31 Laura Branigan, Shattered Glass
 32 34 Michael Jackson, I Just Can't Stop Lo
 33 34 Kim Wilde, Say You Really Want Me
 34 Europe, Carrie
 35 L.L. Cool J, I Need Love
 A The Breakfast Club, Kiss And Tell
 A Danny Wilson, Mary's Prayer
 EX Whitney Houston, Didn't We Almost Hav
 EX Alicia, Into My Secret
 EX EX Regina Belle, Show Me The Way

all hit
97.1 WFLX
The Eagle
 P.D.: John Roberts

Dallas

1 1 Richard Marx, Don't Mean Nothing
 2 5 T'Pau, Heart And Soul
 3 2 U2, I Still Haven't Found What I'm Lo
 4 9 Whitesnake, Here I Go Again
 5 4 Heart, Alone
 6 12 Sammy Hagar, Give To Live
 7 3 Bob Seger, Shakedown
 8 14 The Outfield, Since You've Been Gone
 9 10 Crowded House, Something So Strong
 10 8 Eddie Money, Endless Nights
 11 22 George Michael, I Want Your Sex
 12 13 Steve Winwood, Back In The High Life
 13 11 Journey, Why Can't This Night Go On F
 14 15 Bryan Adams, Hearts On Fire
 15 7 Whitesnake, Still Of The Night
 16 17 John Waite, These Times Are Hard For
 17 Boston, Holly Ann
 18 6 Billy Idol, Sweet Sixteen
 19 21 Europe, Carrie
 20 20 The Cure, Why Can't I Be You?
 21 23 Dan Hill (Duet With Vonda Shepard), C
 22 19 Europe, Rock The Night
 23 24 Starship, It's Not Over (Til It's Ov
 24 25 Huey Lewis & The News, Doing It All F
 25 26 Tom Kimmel, That's Freedom
 26 27 Suzanne Vega, Luka
 27 29 Night Ranger, Hearts Away
 28 33 Fleetwood Mac, Seven Wonders
 29 40 REO Speedwagon, In My Dreams
 30 EX 38 Special, Back To Paradise
 31 16 Poison, I Want Action
 32 31 Motley Crue, Girls, Girls, Girls
 33 EX Autograph, She Never Looked That Good
 34 36 Joe Walsh, Radio Song
 35 34 Bruce Hornsby & The Range, Every Litt
 36 38 Stan Bush & Barrage, Crank That Radio
 A — Heart, Who Will You Run To
 A — Danny Wilson, Mary's Prayer
 A — Def Leppard, Women
 A — Hooters, Johnny B
 A — INXS & Jimmy Barnes, Good Times

94-Q
 P.D.: Fleetwood Gruver

Atlanta

1 1 Heart, Alone
 2 8 Bob Seger, Shakedown
 3 7 Steve Winwood, Back In The High Life
 4 3 Crowded House, Something So Strong
 5 2 Whitney Houston, I Wanna Dance With S
 6 9 Al Jarreau, Moonlighting (Theme)
 7 10 Dan Hill (Duet With Vonda Shepard), C
 8 12 Suzanne Vega, Luka
 9 13 U2, I Still Haven't Found What I'm Lo
 10 — T'Pau, Heart And Soul
 11 4 The System, Don't Disturb This Groove
 12 16 Richard Marx, Don't Mean Nothing
 13 18 Fleetwood Mac, Seven Wonders
 14 20 Danny Wilson, Mary's Prayer
 15 17 Robbie Nevil, Wo's It To Ya
 16 22 Madonna, Who's That Girl
 17 5 Smokey Robinson, Just To See Her
 18 6 Kenny G, Songbird
 19 19 Wang Chung, Hypnotize Me (From "Inner
 20 23 Dionne Warwick & Jeffrey Osborne, Lov
 21 26 Smokey Robinson, One Heartbeat
 22 25 Huey Lewis & The News, Doing It All F
 23 27 Los Lobos, La Bamba
 24 EX Whitney Houston, Didn't We Almost Hav
 25 28 Freddie Jackson, Jam Tonight
 26 29 Debbie Gibson, Only In My Dreams
 27 EX Grateful Dead, Touch Of Grey
 28 11 Bruce Hornsby & The Range, Every Litt
 29 — Michael Jackson, I Just Can't Stop Lo
 30 14 Carly Simon, Give Me All Night
 31 15 Kenny Loggins, Meet Me Half Way
 32 EX ABC, When Smokey Sings
 EX — Go West, Don't Look Down - The Sequel

19 Robbie Nevil, Wo's It To Ya
20 Curiosity Killed The Cat, Misfit
21 The Jets, Cross My Broken Heart
22 25 Smokey Robinson, One Heartbeat
23 23 Jonathan Butler, Lies
24 28 Bananarama, I Heard A Rumour
25 27 Force M.D.'s, Love Is A House
26 9 Janet Jackson, The Pleasure Principle
27 21 The Cars, Why Can't I Be You?
28 31 Dionne Warwick & Jeffrey Osborne, Lov
29 33 Lisa Lisa & Cult Jam, Lost In Emotion
30 32 Huey Lewis & The News, Doing It All F
31 11 T'Pau, Heart And Soul
32 EX Natalie Cole, Jump Start
33 35 Laura Branigan, Shattered Glass
34 EX Whitney Houston, Didn't We Almost Hav
35 EX The Breakfast Club, Kiss And Tell
A — Michael Jackson, I Just Can't Stop Lo
A — Expose, Let Me Be The One
A — Swing Out Sister, Breakout
A — The Other Ones, Holiday

SILVER
BIO4
 MEANS MUSIC
 P.D.: Brian Thomas

Baltimore

1 2 Bob Seger, Shakedown
 2 3 George Michael, I Want Your Sex
 3 1 Heart, Alone
 4 5 U2, I Still Haven't Found What I'm Lo
 5 4 The System, Don't Disturb This Groove
 6 7 Pseudo Echo, Funkytown
 8 13 Madonna, Who's That Girl
 9 12 Dan Hill (Duet With Vonda Shepard), C
 10 11 Gloria Estefan & Miami Sound Machine,
 11 6 Kenny Loggins, Meet Me Half Way
 12 14 The Jets, Cross My Broken Heart
 13 17 Suzanne Vega, Luka
 14 16 Klymaxx, I'd Still Say Yes
 15 15 Surface, Happy
 16 19 T'Pau, Heart And Soul
 17 18 The Nylons, Kiss Him Goodbye
 18 20 Crowded House, Something So Strong
 19 23 Debbie Gibson, Only In My Dreams
 20 22 Steve Winwood, Back In The High Life
 21 25 Los Lobos, La Bamba
 22 10 Whitney Houston, I Wanna Dance With S
 23 24 Club House, Why You Treat Me So Bad
 24 27 Dionne Warwick & Jeffrey Osborne, Lov
 25 28 Janet Jackson, The Pleasure Principle
 26 29 Huey Lewis & The News, Doing It All F
 27 EX Fleetwood Mac, Seven Wonders
 28 30 Richard Marx, Don't Mean Nothing
 29 31 Michael Jackson, I Just Can't Stop Lo
 30 EX Living In A Box, Living In A Box
 A — Whitney Houston, Didn't We Almost Hav
 EX L.L. Cool J, I Need Love
 EX EX The Whispers, Rock Steady
 EX EX Laura Branigan, Shattered Glass
 EX EX Fat Boys & The Beach Boys, Wipeout

27 34 Dan Hill (Duet With Vonda Shepard), C
28 6 Robbie Nevil, Wo's It To Ya
29 36 Whitney Houston, Didn't We Almost Hav
30 38 Whitesnake, Here I Go Again
31 33 Tom Kimmel, That's Freedom
32 EX Europe, Carrie
33 37 Prince, U Got The Look
34 39 Starship, It's Not Over (Til It's Ov
35 EX Natalie Cole, Jump Start
36 EX Alexander O'Neal, Fake
37 40 Dionne Warwick & Jeffrey Osborne, Lov
38 EX Grateful Dead, Touch Of Grey
39 EX Michael Jackson, I Just Can't Stop Lo
40 EX L.L. Cool J, I Need Love
A — Jonathan Butler, Lies
A — Al Jarreau, Moonlighting (Theme)
A — Dan Hill (Duet With Vonda Shepard), C
A — Suzanne Vega, Luka
A — U2, I Still Haven't Found What I'm Lo
A — T'Pau, Heart And Soul
A — The System, Don't Disturb This Groove
A — Richard Marx, Don't Mean Nothing
A — Fleetwood Mac, Seven Wonders
A — Danny Wilson, Mary's Prayer
A — Robbie Nevil, Wo's It To Ya
A — Madonna, Who's That Girl
A — Smokey Robinson, Just To See Her
A — Kenny G, Songbird
A — Wang Chung, Hypnotize Me (From "Inner
A — Dionne Warwick & Jeffrey Osborne, Lov
A — Smokey Robinson, One Heartbeat
A — Huey Lewis & The News, Doing It All F
A — Los Lobos, La Bamba
A — Whitney Houston, Didn't We Almost Hav
A — Freddie Jackson, Jam Tonight
A — Debbie Gibson, Only In My Dreams
A — Grateful Dead, Touch Of Grey
A — Bruce Hornsby & The Range, Every Litt
A — Michael Jackson, I Just Can't Stop Lo
A — Carly Simon, Give Me All Night
A — Kenny Loggins, Meet Me Half Way
A — ABC, When Smokey Sings
A — Go West, Don't Look Down - The Sequel

94-Q
 P.D.: Dave Robbins

St. Louis

1 1 Bob Seger, Shakedown
 2 2 U2, I Still Haven't Found What I'm Lo
 3 2 T'Pau, Heart And Soul
 4 6 Suzanne Vega, Luka
 5 4 Heart, Alone
 6 5 Whitney Houston, I Wanna Dance With S
 7 8 The Jets, Cross My Broken Heart
 8 10 Gloria Estefan & Miami Sound Machine,
 9 12 Los Lobos, La Bamba
 10 7 The System, Don't Disturb This Groove
 11 21 Madonna, Who's That Girl
 12 13 Fleetwood Mac, Seven Wonders
 13 15 Richard Marx, Don't Mean Nothing
 14 9 The Nylons, Kiss Him Goodbye
 15 20 The Whispers, Rock Steady
 16 17 Janet Jackson, The Pleasure Principle
 17 19 Robbie Nevil, Wo's It To Ya
 18 11 Crowded House, Something So Strong
 19 30 Pseudo Echo, Funkytown
 20 30 Whitesnake, Here I Go Again
 21 22 Danny Wilson, Mary's Prayer
 22 25 The Outfield, Since You've Been Gone
 23 26 Klymaxx, I'd Still Say Yes
 24 31 ABC, When Smokey Sings
 25 28 Huey Lewis & The News, Doing It All F
 26 28 Starship, It's Not Over (Til It's Ov
 27 27 Sammy Hagar, Give To Live
 28 24 Al Jarreau, Moonlighting (Theme)
 29 32 Debbie Gibson, Only In My Dreams
 30 35 Bananarama, I Heard A Rumour
 31 34 Dan Hill (Duet With Vonda Shepard), C
 32 33 Living In A Box, Living In A Box
 33 EX Herb Alpert, Making Love In The Rain
 34 EX Whitney Houston, Didn't We Almost Hav
 35 EX Michael Jackson, I Just Can't Stop Lo
 EX EX Grateful Dead, Touch Of Grey
 EX EX L.L. Cool J, I Need Love
 EX EX Kim Wilde, Say You Really Want Me
 EX EX Ella Brooks, It's Easy When You're On
 EX EX 38 Special, Back To Paradise
 EX EX Natalie Cole, Jump Start
 EX EX Herb Alpert, Making Love In The Rain
 EX EX The Other Ones, Holiday
 EX EX The Pointer Sisters, Be There

27 34 Dan Hill (Duet With Vonda Shepard), C
28 6 Robbie Nevil, Wo's It To Ya
29 36 Whitney Houston, Didn't We Almost Hav
30 38 Whitesnake, Here I Go Again
31 33 Tom Kimmel, That's Freedom
32 EX Europe, Carrie
33 37 Prince, U Got The Look
34 39 Starship, It's Not Over (Til It's Ov
35 EX Natalie Cole, Jump Start
36 EX Alexander O'Neal, Fake
37 40 Dionne Warwick & Jeffrey Osborne, Lov
38 EX Grateful Dead, Touch Of Grey
39 EX Michael Jackson, I Just Can't Stop Lo
40 EX L.L. Cool J, I Need Love
A — Jonathan Butler, Lies
A — Al Jarreau, Moonlighting (Theme)
A — Dan Hill (Duet With Vonda Shepard), C
A — Suzanne Vega, Luka
A — U2, I Still Haven't Found What I'm Lo
A — T'Pau, Heart And Soul
A — The System, Don't Disturb This Groove
A — Richard Marx, Don't Mean Nothing
A — Fleetwood Mac, Seven Wonders
A — Danny Wilson, Mary's Prayer
A — Robbie Nevil, Wo's It To Ya
A — Madonna, Who's That Girl
A — Smokey Robinson, Just To See Her
A — Kenny G, Songbird
A — Wang Chung, Hypnotize Me (From "Inner
A — Dionne Warwick & Jeffrey Osborne, Lov
A — Smokey Robinson, One Heartbeat
A — Huey Lewis & The News, Doing It All F
A — Los Lobos, La Bamba
A — Whitney Houston, Didn't We Almost Hav
A — Freddie Jackson, Jam Tonight
A — Debbie Gibson, Only In My Dreams
A — Grateful Dead, Touch Of Grey
A — Bruce Hornsby & The Range, Every Litt
A — Michael Jackson, I Just Can't Stop Lo
A — Carly Simon, Give Me All Night
A — Kenny Loggins, Meet Me Half Way
A — ABC, When Smokey Sings
A — Go West, Don't Look Down - The Sequel

KILL
 P.D.: Dave Robbins

Minneapolis

1 2 T'Pau, Heart And Soul
 2 3 U2, I Still Haven't Found What I'm Lo
 3 5 The Whispers, Rock Steady
 4 4 Yellow, Oh Yeah
 5 11 Debbie Gibson, Only In My Dreams
 6 7 Richard Marx, Don't Mean Nothing
 7 12 Klymaxx, I'd Still Say Yes
 8 11 Fleetwood Mac, Seven Wonders
 9 14 Madonna, Who's That Girl
 10 10 Bryan Adams, Hearts On Fire
 11 13 Anny Wilson, Mary's Prayer
 12 1 Steve Winwood, Back In The High Life
 13 16 ABC, When Smokey Sings
 14 27 Los Lobos, La Bamba
 15 15 Janet Jackson, The Pleasure Principle
 16 19 Ana, Shy Boys
 17 23 Suzanne Vega, Luka
 18 23 REO Speedwagon, In My Dreams
 19 20 Fleetwood Mac, Seven Wonders
 20 29 Jellybean featuring Elisa Fiorillo, W
 21 9 The Jets, Cross My Broken Heart
 22 25 Rod Stewart, Twistin' The Night Away
 23 28 George Michael, I Want Your Sex
 24 31 Bananarama, I Heard A Rumour
 25 30 Huey Lewis & The News, Doing It All F
 26 26 Living In A Box, Living In A Box

27 34 Dan Hill (Duet With Vonda Shepard), C
28 6 Robbie Nevil, Wo's It To Ya
29 36 Whitney Houston, Didn't We Almost Hav
30 38 Whitesnake, Here I Go Again
31 33 Tom Kimmel, That's Freedom
32 EX Europe, Carrie
33 37 Prince, U Got The Look
34 39 Starship, It's Not Over (Til It's Ov
35 EX Natalie Cole, Jump Start
36 EX Alexander O'Neal, Fake
37 40 Dionne Warwick & Jeffrey Osborne, Lov
38 EX Grateful Dead, Touch Of Grey
39 EX Michael Jackson, I Just Can't Stop Lo
40 EX L.L. Cool J, I Need Love
A — Jonathan Butler, Lies
A — Al Jarreau, Moonlighting (Theme)
A — Dan Hill (Duet With Vonda Shepard), C
A — Suzanne Vega, Luka
A — U2, I Still Haven't Found What I'm Lo
A — T'Pau, Heart And Soul
A — The System, Don't Disturb This Groove
A — Richard Marx, Don't Mean Nothing
A — Fleetwood Mac, Seven Wonders
A — Danny Wilson, Mary's Prayer
A — Robbie Nevil, Wo's It To Ya
A — Madonna, Who's That Girl
A — Smokey Robinson, Just To See Her
A — Kenny G, Songbird
A — Wang Chung, Hypnotize Me (From "Inner
A — Dionne Warwick & Jeffrey Osborne, Lov
A — Smokey Robinson, One Heartbeat
A — Huey Lewis & The News, Doing It All F
A — Los Lobos, La Bamba
A — Whitney Houston, Didn't We Almost Hav
A — Freddie Jackson, Jam Tonight
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A — Grateful Dead, Touch Of Grey
A — Bruce Hornsby & The Range, Every Litt
A — Michael Jackson, I Just Can't Stop Lo
A — Carly Simon, Give Me All Night
A — Kenny Loggins, Meet Me Half Way
A — ABC, When Smokey Sings
A — Go West, Don't Look Down - The Sequel

KDWB
101
 P.D.: David Anthony

St. Paul

1 2 The Whispers, Rock Steady
 2 1 U2, I Still Haven't Found What I'm Lo
 3 4 Steve Winwood, Back In The High Life
 4 10 Debbie Gibson, Only In My Dreams
 5 13 Los Lobos, La Bamba
 6 3 Klymaxx, I'd Still Say Yes
 7 9 Danny Wilson, Mary's Prayer
 8 5 Atlantic Starr, Always
 9 6 The Nylons, Kiss Him Goodbye
 10 12 Richard Marx, Don't Mean Nothing
 11 7 Heart, Alone
 12 16 The Outfield, Since You've Been Gone
 13 8 Bob Seger, Shakedown
 14 17 Surface, Happy
 15 19 Madonna, Who's That Girl
 16 23 REO Speedwagon, In My Dreams
 17 21 Expose, Point Of No Return
 18 26 Dan Hill (Duet With Vonda Shepard), C
 19 27 Ana, Shy Boys
 20 22 Living In A Box, Living In A Box
 21 31 Whitesnake, Here I Go Again
 22 14 The Jets, Cross My Broken Heart
 23 25 Wang Chung, Hypnotize Me (From "Inner
 24 15 Suzanne Vega, Luka
 25 28 Jonathan Butler, Lies
 26 29 Tom Kimmel, That's Freedom
 27 30 Starship, It's Not Over (Til It's Ov
 28 11 Whitney Houston, I Wanna Dance With S
 29 34 Bananarama, I Heard A Rumour
 30 33 Rod Stewart, Twistin' The Night Away
 31 EX Jellybean featuring Elisa Fiorillo, W
 32 EX Dionne Warwick & Jeffrey Osborne, Lov
 33 35 Huey Lewis & The News, Doing It All F
 34 EX INXS & Jimmy Barnes, Good Times
 35 EX Alexander O'Neal, Fake
 A — Michael Jackson, I Just Can't Stop Lo
 A — Bob Joni, Edge Of A Broken Heart
 A — L.L. Cool J, I Need Love
 A — Prince, U Got The Look
 A — Kim Wilde, Say You Really Want Me
 EX EX Ella Brooks, It's Easy When You're On
 EX EX 38 Special, Back To Paradise
 EX EX Natalie Cole, Jump Start
 EX EX Herb Alpert, Making Love In The Rain
 EX EX The Other Ones, Holiday
 EX EX The Pointer Sisters, Be There

SPRING '87 ARBITRONS

Following are 12 plus, average quarter hour share, metro survey area. Monday-Sunday, 6 a.m. to midnight. (#) indicates Arbitron market rank. These symbols are used: AC=Adult Contemporary, album=album rock, easy=easy listening, cross=crossover, cls rock=classic rock, var=variety, MOR=middle of the road.

Call	Format	'86	'86	'87	'87	Call	Format	'86	'86	'87	'87	Call	Format	'86	'86	'87	'87	Call	Format	'86	'86	'87	'87																		
HOUSTON—(8)																																									
KMJQ	urban	8.0	9.8	9.9	9.1	WYDD	top 40	2.8	2.9	2.9	2.2	KJET	modern rock	.5	—	.3	1.4	WERE	news/talk	3.5	3.1	3.2	3.2																		
KIKK-FM	country	6.8	6.8	7.6	8.0	KQV	news	2.3	2.0	2.2	2.0	KKFX	urban	2.0	1.2	.9	1.0	WRQC	top 40	2.5	2.7	3.5	3.1																		
KKBQ-AM-FM	top 40	7.4	6.4	8.1	7.1	WMBS	AC	.8	.9	1.5	1.4	WJMO	black	1.5	1.6	2.0	1.6	WCLV	classical	1.6	1.9	1.7	1.6																		
KILT-FM	country	5.7	6.0	6.4	7.3	WXXP	album	1.2	.7	1.2	1.2	WONE-FM	album	1.8	1.8	1.5	1.5	WPHR	urban	3.5	3.5	2.2	1.5																		
KTRH	news/talk	5.8	4.7	4.6	6.8	WEEP	oldies	1.2	2.0	.9	1.1	WKDD	top 40	.5	1.2	1.0	1.4	WABQ	black gospel	1.4	1.1	2.5	1.3																		
KRBE-AM-FM	top 40	6.2	6.6	6.2	6.7	ST. LOUIS—(15)																																			
KODA	easy	6.4	6.9	5.5	5.4	KMOX	talk/var	20.0	18.0	17.7	23.0	WLOL	top 40	7.2	6.9	8.2	10.0	WRMR	MOR	1.8	1.4	1.6	1.2																		
KFMK	MOR	4.6	5.9	5.3	5.2	KSHE	album	12.9	11.8	10.5	11.5	KSTP-FM	AC	9.9	9.0	9.5	8.5	WHK	oldies	1.1	1.6	1.3	1.2																		
KLOL	album	5.0	4.6	4.4	4.3	KMJM	urban	6.6	6.4	6.7	7.2	KQRS-AM-FM	album	9.7	11.0	9.6	8.0	WCZR	Z-Rock	1.1	.7	1.6	1.1																		
KQUE	MOR	3.7	4.1	4.4	4.0	KEZK	easy	6.5	7.5	8.9	6.8	KDWB-FM	top 40	7.2	7.0	7.0	6.8	TAMPA/ST. PETERSBURG—(22)																							
KZFX	cls rock	.8	4.1	3.8	4.0	KHTR	top 40	6.0	4.8	7.3	6.8	KJJO-FM	album	2.5	3.0	2.7	5.9	WRBQ-AM-FM	top 40	15.9	16.8	17.6	18.8																		
KPRC	news/talk	4.4	2.7	2.6	2.9	KSD	AC	4.2	4.8	4.6	4.1	KEEY	country	5.4	6.2	6.1	5.8	WWBA	easy	12.7	11.1	13.0	9.4																		
KLTR	AC	3.7	2.5	2.9	2.8	KWK	top 40	2.9	2.5	2.9	4.0	KTCZ	album	4.3	3.6	3.2	4.4	WQYK	country	6.6	8.0	4.9	6.4																		
KJYY	MOR	3.1	3.4	2.5	2.5	WIL-FM	country	3.6	4.5	5.0	3.4	WLTE	AC	2.9	3.9	3.6	3.8	WYNF	album	5.8	6.9	5.7	6.0																		
KKHT	top 40	2.9	2.3	1.6	2.0	KYKY	AC	5.4	4.8	5.4	3.3	KSTP-AM	news/talk	3.5	4.5	4.5	2.7	WNLN	adult hits	2.4	3.7	5.2	5.1																		
KCOH	urban	.9	1.6	1.4	1.8	KUSA	country	2.9	3.9	3.2	2.7	KMGK	AC	2.9	2.1	3.3	2.1	WNSA	AC	4.4	5.9	5.1	5.0																		
KYOK	urban	1.8	1.3	1.2	1.8	WMRY	AC/var	2.8	3.0	2.0	2.5	KDWB-AM	oldies	2.5	2.4	1.7	2.1	WGUL-AM-FM	MOR	2.5	3.2	4.2	4.5																		
KEYH	Spanish	.9	1.0	1.9	1.6	WRTH	nos	2.4	2.6	2.5	2.2	WDGY	country	2.1	2.2	2.3	1.8	WFLA-AM	news/talk	4.1	4.4	4.7	3.8																		
KILT-AM	country	.9	.8	1.1	1.3	WKXK	country	1.6	1.6	2.5	1.9	KLBB	MOR	2.1	1.5	1.3	1.4	WDAE	nos	4.1	2.3	4.0	3.8																		
KHCB	Christian	.6	1.3	.9	1.2	KLTH	AC	2.2	3.2	2.4	1.7	ANAHEIM-SANTA ANA—(20)																													
KLAT	Spanish	2.0	1.6	1.6	1.1	KATZ	black	2.1	1.3	1.3	1.7	KIIS-AM-FM	top 40	—	7.9	—	9.1	WSUN	country	3.6	3.9	3.8	3.6																		
KXYZ	Spanish	1.8	1.7	2.5	1.0	WESL	black	1.1	1.9	1.4	1.6	KRTH-FM	AC	—	5.2	—	5.9	WPDS	soft AC	2.4	4.2	2.9	3.5																		
DALLAS—(10)																																									
KKDA-FM	urban	8.9	8.4	9.6	8.7	KRJJ	AC	1.5	1.2	1.3	1.6	KROQ	album	—	5.8	—	5.5	WKRL	cls rock	4.7	3.7	3.3	3.4																		
KPLX	country	6.6	8.3	8.4	7.4	KATZ-FM	urban	1.9	1.3	1.8	1.4	KJOI	easy listening	—	5.0	—	5.3	WPLP	news/talk	3.0	2.3	3.3	3.3																		
KVIL	AC	7.1	8.8	7.3	7.1	KGLD	oldies	1.7	1.1	.9	1.1	KPWR	cross	—	3.8	—	5.0	WDOV	beautiful	2.2	2.5	3.0	2.5																		
WBAP	country	6.7	4.6	5.2	6.6	WIL-AM	country	.5	.8	.5	1.0	KBIG	easy listening	—	4.7	—	4.9	WTMP	urban	3.9	2.5	2.1	2.1																		
KEGL	top 40	5.7	5.1	5.3	6.3	KFOU-FM	classical	.8	1.5	1.7	1.0	KLSX	cls rock	—	2.6	—	4.6	WHBO	oldies	1.3	2.5	1.7	2.0																		
KRLD	news	5.8	7.3	5.5	5.6	WEW	big band	—	1.3	.9	1.0	KMPC	nostalgia	—	3.3	—	4.3	WRXB	urban	1.6	—	1.4	2.0																		
KMEZ-AM-FM	easy	6.0	7.2	6.3	4.9	BALTIMORE—(16)																																			
KTXQ	album	5.3	4.7	4.3	4.6	WLIF	easy	8.8	10.0	10.5	9.8	KOST	AC	—	4.0	—	3.7	WXCR	easy	1.6	.9	1.1	1.5																		
KSCS	country	4.6	3.9	3.2	4.5	WBSB	top 40	6.7	7.2	9.0	9.6	KNX-AM	AC	—	3.6	—	3.7	WLFF	easy	.3	1.0	.6	1.1																		
KLUV	AC	3.3	3.4	3.3	4.0	WBAL	AC	9.1	8.6	8.4	6.6	KLOS	album	—	3.3	—	3.5	DENVER—(23)																							
KHYI	top 40	3.5	2.5	4.2	3.9	WPOC	country	5.8	5.7	4.8	5.8	KIQQ	AC	—	3.5	—	3.2	KOSI	easy	10.2	9.3	8.8	8.4																		
KMGK	AC	3.3	2.7	3.9	3.6	WXYV	urban	8.7	7.2	6.3	5.7	KJWB	news	—	2.5	—	2.6	KBCO-AM-FM	album	7.8	6.7	8.3	7.8																		
KQZY	easy	3.8	3.3	3.6	3.6	WYY	album	6.1	4.7	5.1	5.0	KWIZ-AM-FM	AC/var	—	1.8	—	1.9	KRXY-FM	top 40	5.1	5.9	5.7	7.6																		
KZPS	cls/top 40	1.0	1.3	2.0	2.7	WCAO	country	2.4	2.9	3.4	4.1	KEZY	top 40	—	1.7	—	1.9	KMJI	AC	7.5	6.0	6.4	7.0																		
KZEW	album	3.1	2.9	2.2	2.5	WBGR	religion	2.8	2.5	3.1	4.0	KRTH-AM	oldies	—	.7	—	1.8	KBPI	AC	6.7	6.8	5.3	6.1																		
KTKS	top 40	4.6	3.7	3.1	2.0	WWMX	AC	3.1	4.4	4.5	3.3	KFI	AC	—	1.6	—	1.8	KYGO	country	4.5	5.6	5.4	5.6																		
KHVN	gospel	1.7	2.7	3.0	2.0	WFBR	AC	4.4	3.3	3.3	3.1	KZLA	country	—	2.0	—	1.7	KAZY	album	3.6	3.9	5.4	5.6																		
KLIF	talk	1.1	1.1	1.5	1.9	WQSR	AC	1.9	2.7	2.1	3.0	KNAC	pure rock	—	1.7	—	1.7	KOA	news/talk	5.7	7.3	6.5	5.4																		
WRR	classical/jazz	1.6	1.5	.9	1.6	WCBM	news/talk	1.4	1.3	1.1	2.8	KFAC-FM	classical	—	1.6	—	1.4	KOAO	top 40	4.5	4.1	3.5	4.8																		
KDLZ	urban	2.3	1.6	2.0	1.4	WDOC	album	3.2	2.7	3.3	2.6	KLVE	Spanish	—	1.7	—	1.2	KHOW	AC	2.9	4.0	3.3	3.8																		
KOJO	Spanish	2.0	1.2	1.9	1.4	WWIN-FM	urban	2.7	3.1	3.2	2.5	KIKF	country	—	1.0	—	1.2	KEZW	nos	3.9	2.7	4.0	3.5																		
KESS	Spanish	.8	.8	1.7	1.4	WWIN-AM	urban	1.7	1.9	1.9	2.4	CLEVELAND—(21)																													
KKDA-AM	urban oldies	.9	1.0	1.7	1.5	WRQX	top 40	1.8	1.2	1.5	2.2	WMMS	top 40	13.5	15.7	12.1	12.9	KNUS	news/talk	3.6	2.6	3.2	3.1																		
KLDD	oldies	.6	1.1	.6	1.0	WYST-FM	AC	2.8	3.3	2.9	2.1	WMJI	AC	7.8	5.8	7.7	9.4	KPKE	top 40	4.7	4.9	4.4	2.7																		
ATLANTA—(13)																																									
WVEE	urban	11.0	9.6	9.8	11.0	WEBB	urban	2.0	2.3	2.3	2.1	WQAL	easy	8.2	7.8	8.2	8.5	KHII	oldies	—	2.0	4.3	2.1																		
WKLS-FM	album	9.6	8.7	6.9	8.3	WGRX	album	1.7	1.9	2.3	1.8	WZAK	urban	4.9	5.6	8.1	7.5	KIMN	top 40	3.0	2.8	1.8	2.1																		
WZGC	top 40	7.2	7.8	8.2	8.5	WRBS	religion	.8	1.3	1.0	1.5	WWWE	news	6.9	5.8	5.1	6.9	KLZ	country	2.9	2.0	2.0	1.9																		
WYAY	country	4.3	5.9	7.0	8.0	WHUR	urban	2.3	1.4	1.4	1.3	WGAR-AM-FM	country	4.6	5.0	5.3	6.7	KRZN	oldies	1.9	1.1	1.3	1.7																		
WSB-AM	AC	6.6	7.9	8.1	7.7	WHFS	album	1.2	.8	1.0	1.2	WLTF	AC	6.3	7.1	6.3	5.4	KBRQ-FM	country	.6	1.0	.9	1.6																		
WPCH	easy	7.9	8.3	9.2	7.4	WTOP	news	.8	1.1	.9	1.2	WDOC	easy	5.9	5.3	6.3	5.2	KTCL	free-form rock	1.0	1.1	.7	1.3																		
WKHX	country	5.8	6.7	6.8	7.2	SEATTLE—(17)																																			
WSB-FM	AC	5.9	5.2	6.7	5.8	KIRO	news/talk	10.4	10.5	9.1	9.5	WMOX	country	5.1	4.7	5.5	5.0	KDEN	news	1.0	1.1	1.1	1.2																		
WQXI-FM	top 40	7.5	6.7	6.1	5.1	KOMO	AC/var	5.8	6.9	7.2	7.4	WNCX	cls	5.1	4.3	3.2	4.1	KDOK	urban	2.1	2.3	1.6	1.1																		
WFOX	AC	4.1	4.3	4.8	3.9	KBRD	easy	4.5	5.1	5.5	6.1	WBBG	nos	4.2	3.7	3.8	3.7	KADX	religion	.8	.6	.9	1.1																		
WEKS-AM-FM	urban	2.0	3.6	2.9	3.5	KISW	album	7.3	8.0	6.2	5.4	PROMOTIONS																													
WARM-FM	top 40	4.0	2.5	3.1	3.3	KUBE	top 40	8.2	8.0	5.5	5.2	<i>(Continued from page 17)</i>																													
WAOK	black	2.9	2.7	2.3	3.2	KMP5-AM-FM	country	5.1	4.7	5.5	5.0	In other Z-93 promotion news, morning crew members Randy Miller and Mary Glen Lassiter put their twisted sense of humor to work recently. The duo decided that while serving a listener breakfast in bed serves as a great promotion, being served breakfast in bed by a listener serves them even better. Miller and Lassiter chose the "winning" family from breakfast menus submitted by listeners and did a live morning show broadcast from their beds.																													
WGST	news/talk	3.4	2.6	3.9	2.6	KZOK																																			

Fat Boys Crush Competition

BY LINDA MOLESKI

NEW YORK Fat Boys fever is upon us. The latest album from the beefy rap trio, "Crushin'," is bulletted at No. 17 in its ninth week on the Top Pop Albums chart. And with heavy cross-marketing planned for the group's upcoming motion picture comedy, "Disorderlies," the momentum will likely be sustained.

In addition to lead roles in the Warner Bros. movie, the Fat Boys also perform several songs, including a cover of the Beatles classic "Baby, You're A Rich Man," which will be included on the Tin Pan Apple/PolyGram soundtrack, due in stores Aug. 10.

The Fat Boys' "Crushin'" album is their first release under the Tin Pan Apple/PolyGram logo. The album's leadoff single, "Wipeout," which is featured in the movie and is a collaboration with the Beach Boys, is rapidly climbing the Hot 100 Singles chart.

"The Fat Boys are happening," says Harry Anger, senior vice president of marketing for PolyGram.

"The album's moving, and it's going to continue to go. There's a big push at radio. 'Wipeout' is not only happening at the urban level, but also at top 40."

According to Anger, the initial plan was to establish a base at urban radio with another track off the album. "We were going to work 'Falling In Love' and cross over with it," he says. "But we got immediate reaction with 'Wipeout,' and then a video was put together with [boxers] Boom Boom Mancini and Hector Camacho plus the Beach Boys and the Fat Boys. It enhanced the exposure, so we've been able to capitalize on that."

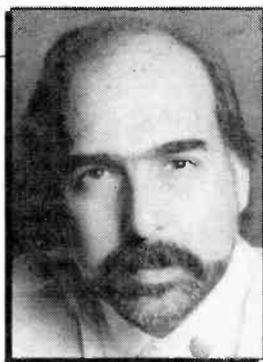
Anger says plans are in the works for an MTV promotion that will tie in the video with its guest stars.

As for possible competition between the "Crushin'" and "Disorderlies" albums, Anger says he is not concerned. "The soundtrack stands on its own," he says. "It's all part of the mix of the phenomenon that's developing around the Fat Boys. If anything, one will help the other."

"I feel there will be no competition with the two albums," says Charles Stettler, president of Tin Pan Apple. He adds that "Baby, You're A Rich Man" is the only Fat Boys cut included on the soundtrack, but "Wipeout" and "Rock Ruling," two cuts off "Crushin'," are prominently featured in the movie.

On the promotional front, Stettler says, "We just finished a 40-city Fresh Fest Tour, and now we're doing a 15-day blitz in major markets to do interviews and promote the movie." Other promotions include two contests on Black Entertainment Television and an Aug. 13 movie premiere bash in Manhattan, to be co-sponsored by Coca-Cola and WBSL.

Come Labor Day weekend, the Fat Boys are scheduled to headline a 50-city Wipeout Tour, which will include 4 By Four, Salt-N-Peppa, Heavy D, and label mates the White Boys. The group will hit Europe and Japan sometime in November.



ONE TO ONE

RCA's Rick Dobbis discusses a 10th-anniversary Presley package

In honor of the 10th anniversary of Elvis Presley's death (Aug. 16, 1977), RCA has issued four digitally remastered albums by the King—"The Top Ten Hits," "The Number One Hits," "The Complete Sun Sessions," and "The Memphis Record"—under the banner "The Elvis Presley Commemorative Issue." In this week's (One To One) interview, RCA executive vice president Rick Dobbis discusses the label's campaign for the latest Presley releases with Billboard talent editor Steve Gett.

Q: By coming with just the four releases it seems you've avoided flooding the marketplace with Elvis product.

A: Well, we didn't see any point in doing that. From an aesthetic as well as a commercial standpoint it would be inappropriate here. What we're trying to do is bring albums to the market that are credible, viable albums for which there is a demand. We're not in the business of building volume on Elvis Presley's memory. We make our money by breaking new artists and establishing big, successful platinum artists.

When I came here and realized that part of the responsibility that would go with this job was to have some considerable say in how the Elvis Presley catalog was managed, I took that as a wonderful but significant responsibility because it is important. As with everything else, you want to do it with a sense of dedication and respect for the music. We had two more albums we were considering as part of this release. But when I met with all of our sales and marketing people in Cincinnati a couple months ago, we talked about what the right thing to do was and what the market would be prepared to accept for things to work successfully. In the end, we decided to go with the four best albums, price them fairly, and go out and let the marketplace know we intend to help them sell through to the consumer.

Q: Is it tricky deciding exactly what to do when going back into the Presley catalog?

A: It's a very difficult matter repackaging Presley's work—or anyone's, for that matter—because the temptation or the opportunities to screw it up are greater than they are to do it right. Number one, what you can do is not be true to the music, and you can also presume that people want things they actually don't. For example, if we took these four albums, which I think stand beautifully on their own, and pack-

aged them in a boxed set so that you were required to spend \$50 or \$60, I don't think that would be fair at all.

Q: Can you outline your marketing campaign for these commemorative albums?

A: First of all, the basic campaign consists of a reasonable and aggressive presentation to retail to let people know at the wholesale level in our business that we have quality product, that we're prepared to support and see its sale through to the consumer. This is not a publicity gimmick, not a crass marketing campaign. It is, in fact, the introduction to the marketplace of what we believe to be four exceptional pieces of product. We produced a four-page color brochure that we took to our wholesalers to let them know what the details of the pro-

gram would be. We have an extensive marketing campaign which is more varied than any new artist's plan can be, because in addition to national and local advertis-

ing, which are essential ingredients in any sales program, there are all sorts of tie-ins to events that are taking place around the 10th anniversary of his death. From the crassness, I guess, of a billboard across from Graceland in Memphis with these four albums on it to a special presentation to the estate and to Col. Parker of what I believe will be the largest gold record plaques ever. The RIAA has gone back and given special gold awards to 60 Elvis Presley recordings. I think 14 are singles, and the balance, albums.

There are all other different sorts of things. There's a tie-in with Cinemax because they're running a special; a tie-in with Key Video through CBS Fox because they have a special program running with all the movies they distribute; airline programs, with special Elvis shows on a number of airlines; and even tie-ins with British travel groups that are coming in for special tours. There's a variety of activities, and it's fascinating, actually. And it does really spark the imagination of the marketing people.

Q: Are you looking to get support from radio and video?

A: We have gone to primary markets, mainstream top 40 stations, with promotions tying in with the release of these albums and the 10th anniversary, and the enthusiasm is excellent. It's very encouraging. On the video side, we've created a clip for "Heartbreak Hotel" out of live footage, for which there is a major support campaign going on at VH-1.

'This is not a publicity gimmick'

ARTIST DEVELOPMENTS

MORE HOUSE CALLS

After hitting No. 1 on the Hot 100 Singles chart with "Don't Dream It's Over," Crowded House scored another top 10 hit with the follow-up, "Something So Strong." Now, Capitol has come with "World Where You Live" as the third single from the group's gold debut album.

Initial radio response to the new single has been "very encouraging, especially since we're still on hundreds of stations across the country with 'Something So Strong,'" says Tom Gorman, Capitol vice president of promotion.

"I feel 'World Where You Live' is maybe the strongest cut from the album," says Gorman. "It's been remixed by Mitchell Froom, the producer, and is closer to the way the band performs it live. On stage, the song has always met with standing ovations every time they perform it."

Gorman says he always believed that "Crowded House" would produce a succession of hits. "I can't say I kept that feeling 100% during the first six months it took to break 'Don't Dream It's Over,'" he says. "But I always felt that this was a very deep album, and I think there are still at least one or two other potential singles."

As for the next Crowded House album, Gorman says, "[Bandleader] Neil Finn is an extremely prolific writer, and he has enough material in the can now for probably five albums. He is also a perfectionist, and I'm sure it will take him some time to prune down the song selection to the best possible 10-12 cuts. I see them spending winter in the studio and possibly having another album out next spring. It all depends on how this



On The Marx. Manhattan recording artist Richard Marx headlined two shows at New York's Bottom Line, playing songs from his eponymous debut album, including the album rock radio smash "Don't Mean Nothing." (Photo: Chuck Pulin)

one is still doing, too."

GARAGE DAYS

"People who are expecting the next 'Master Of Puppets' album won't find it here. This is fun and loose." That's what Metallica manager Cliff Burnstein says about the San Francisco-based hard rock group's upcoming Elektra minialbum, "\$5.98 EP—Garage Days Revisited."

The package, recorded after the group's marathon road outing in support of its breakthrough album, "Master Of Puppets," comprises a selection of obscure songs originally recorded by Diamond Head, Holocaust, Killing Joke, Budgie, and the Misfits.

"After the band finished the tour, they went back to the Bay

area to start writing songs for the next album," says Burnstein. "But when they started rehearsals, the vibe wasn't there. They figured maybe they should go back to their old garage style of working. So they actually rented a place with a garage and soundproofed it themselves."

Burnstein says the band members then started going through their record collections, intending to "run through some cover versions just to loosen up. Before you knew it, they decided to go in and cut some of the songs."

The minialbum has a suggested list price of—what else?—\$5.98. "There have been a number of situations where people have charged full prices for an EP—the Honeydrippers' EP immediately springs to mind—and that was something we wanted to prevent—hence the title."

What about Metallica's next full-length studio album? "It's quite unstarted!" says Burnstein. "They have obligations to play the three Monsters of Rock festivals in Europe at the end of this month, so they'll be going into the studio when they come back. I don't expect the album to come out before May."

ORBIT IN ORBIT

Just out on I.R.S. is "Orbit," the long-awaited debut solo album from Torch Song's William Orbit. Singing lead vocals on the album is half-Spanish, half-Russian vocalist Peta Nikolich, who was discovered by Orbit and his manager, Dick O'Dell.

"We have a kind of three-pronged plan of attack for this album," says Stacy Banet, I.R.S. director of national dance club promotion. "The first song I'm going for at the clubs is 'Feel Like Jumping,' which we can work as a dance/alternative song. The whole

(Continued on next page)

Jim Henson & Columbia Make Album Pact 4 Titles Feature Children's TV Characters

BY DAVE DiMARTINO

LOS ANGELES Four new album releases on Columbia represent the first product of a deal between the label and Jim Henson, creator of the Muppets and a near-legendary figure in children's television.

Released July 20, "Rocket To The Stars" and "Music Is Everywhere" feature the Muppet Babies; "Perfect Harmony" and "Fraggle Rock," feature the characters from the "Fraggle Rock" series. Henson, creator of both shows, serves as executive producer on the projects.

The deal basically came about because of the "evergreen" quality of most of Henson's many projects, says Bob Willcox, Columbia vice president of marketing, West Coast. "The children's market is a very topical market," says Willcox. "By that I mean we have a few things which are called evergreens, which last year in and year out. Ob-

viously, Disney has a stronghold in that area. And then you have your more seasonal things—your shows which come and go and all the licensed items which follow the same trend. They'll last for two or three years, and then they'll burn out. In getting involved with Henson, we saw the opportunity to work with someone who creates children's products which are very much evergreens."

Columbia's interest in the children's record market, says Willcox, was initially spurred by the label's success with the "Annie" film, which spawned four different albums. Other than the "Annie" records and a licensing deal with Henson's "Sesame Street" records several years ago, the new tie represents Columbia's first full-time commitment to children's product, he says.

Radio will not be a major factor in the sales of these records, says Will-

cox. Columbia will devote a major portion of its energy to creating "special merchandising efforts with the key outlets and distributors from around the country—whether it be advertising, merchandising, or whatever," he says. Because of the expense of a saturated television ad buy, he adds, the label will focus its energies on more targeted print and local advertising and "those kind of situations that work either for the retail outlets or distributors."

A Muppet Babies video of "Amadogus"—a spoof of Falco's "Rock Me, Amadeus"—has been serviced to the appropriate cable channels, says Willcox. Additionally, a five-minute video promoting the new line to buyers and retailers has been produced by Henson.

More Henson/Columbia product will be scheduled within the next six months, adds Willcox.



Special Guest. After a show at New York's Lone Star Cafe, HighTone recording artist Joe Ely, right, was joined by Rolling Stone guitarist Keith Richards, who recently inked a solo deal with Virgin. (Photo: Godlis)

ARTIST DEVELOPMENTS

(Continued from preceding page)

vocal sound is totally different from Torch Song, but I think people will pretty much recognize the instrumentation.

"We're also taking the track 'Fool To Myself' as a 7-inch record to adult contemporary radio. Then we have an instrumental, 'Swamp Dog,' which is going to more speciality stations."

According to Banet, "Swamp Dog" will serve as an introduction to an all-instrumental album from Orbit, scheduled for release in October.

Also contributing to the "Orbit" album is Orbit's Torch Song partner, Laurie Mayer, who sings backing vocals and is credited with co-writing some of the material. Plans call for Mayer to release a solo album, "I Married The Man Who Shot Me In The Head Four Times," later this year. According to Banet, it will feature a cover version of the Kansas song "Dust In The Wind."

BOLTON'S BOLTIN'

After penning hits for artists like Laura Branigan, Starship, and Gregg Allman, New York-based singer/songwriter Michael Bolton is looking to establish himself as a major recording artist

with the release of his new Columbia album, "The Hunger," due in stores Sept. 1.

According to Bolton's manager, Louis Levin, "In the past we've had to deal with executives at our record company wondering why we give hits to other artists. For this album, we saved them for ourselves. We really focused on the material and direction that was right for Michael. He's a great vocalist, and the production on this album just enhanced and intensified everything he's really about."

Production chores on "The Hunger" were divided between Keith Diamond and Journey keyboardist Jonathan Cain. Additionally, Journey members Neal Schon, Randy Jackson, and Mike Baird played on the Cain-produced cuts.

"Using two producers really worked out very well," says Levin. "They never lost the focus of what they were dealing with. It was a perfect situation, and it certainly didn't lead to any inconsistency in the album. In fact, I think it was good that Michael had that opportunity to stretch out with different people."

The album's leadoff single, "That's What Love Is All About," is due Aug. 10, with an accompanying videoclip to follow. "There's already a great buzz on the single at Columbia," says Levin. "I'm glad to say that Michael's a major priority over there."

Though determined to garner solo recognition, Bolton has not allowed his outside work to slip. He has written three songs for Cher's debut Geffen album, two of which—"I Found Someone" and "Hard Enough Getting Over You"—he also produced.

Artist Developments is edited by Steve Gett. Reporters: Linda Moleski (New York), Moira McCormick (Chicago), and Dave DiMartino (Los Angeles)

Daltrey Can Wait To Hit The Road

CROSSROADS: Roger Daltrey has lent himself to a slew of promotional efforts to support the release of his new Atlantic solo album, "Can't Wait To See The Movie," but the ex-Who vocalist tells The Beat that he has no plans to promote the record with live concerts. "I don't want to tour," says Daltrey. "I don't think I can cut it anymore, I've had such a bellyful. If I do play live, it's something I'd like to just do occasionally."

Though Daltrey's dilemma is understandable, one can't help feeling that his musical career would get a major boost in the arm if he were to hit the road. He is undeniably one of rock's finest front men, and it's a crying shame that we do not have the opportunity to hear live renditions of tunes from the new album and from his other two post-Who solo efforts, "Parting Should Be Painless" and "Under A Raging Moon."

During recording sessions for the new "Can't Wait To See The Movie" album—a very entertaining set—Daltrey once again worked with producer Alan Shacklock. "Alan's very good," says the singer. "Unlike me, he's classically trained, and I think our relationship, which started with 'Under A Raging Moon,' really bears fruit on the new album."

In addition to his own albums, Daltrey has recorded a number of movie-associated songs in recent years. "They pay the rent," he laughs. "I actually like doing them, but I won't get involved just for the sake of it—it has to be a really good song."

Also on the movie front, Daltrey says he will soon start producing a film, in which he will also star. Of his track record as an actor—which includes several British television productions as well as such movies as "Tommy," "Lisztomania," and "McVicar"—Daltrey says, "I'm glad to say that I've generally been well received. I've done a lot of diverse things, and I've always been prepared to fall flat on my face."

LEFT FIELD: Standard pop fare it may not be, but "Helleborine," the Columbia debut album from new British act Shelleyann Orphan—the duo of Caroline Crawley and Jemaury Taylor—is definitely well worth investigating. The album, recorded at London's Abbey Road studios, boasts an interesting selection of songs, most of which feature the instrumental accompaniment of acoustic guitar, clarinet, string trio, and oboe. Fans of Kate Bush and David Sylvian would do well to check this one out.

When Shelleyann Orphan recently came to New York on its first U.S. promo outing, Crawley told The Beat, "We realize we're taking something of a gamble with what we're doing, but I think that if people listen to the

album more than once they'll possibly appreciate what we're doing."

CRYSTAL GAZIN': The Beat's advance copy of Dio's latest Warner Bros. album, "Dream Evil," came with an amusing note from the label's vice president of publicity, Bob Merlis: "You predicted that Whitesnake would happen—what do you think of this one? We're keeping our fingers crossed."

Well Bob, you may have to keep those fingers crossed real tight to top the success of Coverdale's army. But there's no question that the Dio album is certainly the band's finest to date, and it should fare very well indeed in head-banging circles. The leadoff single, "I Could Have Been A Dreamer," is definitely a winner, and the rest of the material boasts rock-solid tunes, top-notch guitar, and, as always, superb vocals from bandleader Ronnie James Dio.

SHORT TAKES: Peter Cetera is writing and recording songs for his second Warner Bros. solo album, which he is co-producing with Pat Leonard. The former Chicago vocalist is also producing an album for ex-Abba gal Agnetha Falstog . . . L.A.-based writer-producer Duncan Pain, who co-penned the Robbie Nevil hit "C'est La Vie," called with the news that he has just finished collaborating with Kool & the Gang on a reworking of the O'Kaysions oldie "Girl Watcher." The track, retitled "I'm A Wheel Watcher," will be used in an upcoming series of promo spots for the top TV game show, "Wheel Of Fortune." Additionally, Pain has also produced a cut for Shari Belafonte-Harper's upcoming Metronome/PolyGram album . . . Phil Ramone has made himself a possible contender for the 1987 Robin Leach Award For Jetsetting these past few weeks. After completing production duties on the new Paul McCartney album in Britain, Ramone took the Concorde back to the Big Apple to start working on Kenny Loggins' next Columbia release at the Power Station studio. But toward the end of July he interrupted the Loggins sessions and flew to Russia to engineer the Aug. 2 DIR broadcast of Billy Joel's concert in Leningrad. And lest we forget, Ramone has an executive producer credit on MCA's new "Moonlighting" album . . . Check out the new Pepsi-Cola commercial featuring David Bowie and Tina Turner, which began airing on network TV July 27 following its July 25 MTV world premiere. The David Mallet-directed spot, filmed in Amsterdam, features Bowie's "Modern Love" . . . The title cut from Omar & the Howlers' Columbia debut album, "Hard Times In The Land Of Plenty," will be featured in the new Dudley Moore movie, "Like Father, Like Son."



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BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BOB DYLAN/GRATEFUL DEAD	Oakland-Alameda Co. Coliseum Oakland, Calif.	July 24	\$1,067,080 \$20	53,354 55,000	Bill Graham Presents
BOB DYLAN/GRATEFUL DEAD	Anaheim Stadium Anaheim, Calif.	July 26	\$948,980 \$20	47,449 50,000	Bill Graham Presents Avalon Attractions
PETER GABRIEL YOUSOU	The Spectrum Philadelphia, Pa.	July 20-21	\$567,268 \$17.50/\$15.50	33,968 sellout	Electric Factory Concerts
BON JOVI KEEL	Capital Centre Landover, Md.	July 21-22	\$554,285 \$16.50	33,593 34,490	Cellar Door Prods.
BUDWEISER SUPERFEST: LUTHER VANDROSS GLADYS KNIGHT ATLANTIC STARR PATTI LABELLE THE GAP BAND	Louisiana Superdome New Orleans, La.	July 18	\$479,156 \$25/\$22.50	21,624 25,000	A. H. Enterprises
BON JOVI KEEL	Hersheypark Stadium Hershey, Pa.	July 23	\$406,368 \$17.50	23,221 sellout	Electric Factory Concerts
HEART TOM KIMMEL	Merrweather Post Pavilion Columbia, Md.	July 17-18	\$364,383 \$17.50/\$15	23,443 sellout	Nederlander Organization
CROSBY, STILLS & NASH	Radio City Music Hall New York, N.Y.	July 7-8	\$270,775 \$25/\$20	11,748 sellout	Radio City Music Hall Prods.
BOSTON FARRENHEIT	Arizona Veterans Memorial Coliseum Phoenix, Ariz.	July 16	\$261,415 \$17.50	14,938 sellout	Evening Star Prods.
MOTLEY CRUE WHITESNAKE	Market Square Arena Indianapolis, Ind.	July 18	\$252,540 \$16.50/\$15.50	16,270 17,000	Sunshine Promotions
HEART TOM KIMMEL	Poplar Creek Music Theatre Hoffman Estates, Ill.	July 10	\$243,663 \$17.50/\$15	15,518 16,939	Nederlander Organization
WHITNEY HOUSTON JONATHAN BUTLER	Market Square Arena Indianapolis, Ind.	July 17	\$231,682 \$20/\$18.50	14,000 sellout	Alan Haymon Prods.
PERRY COMO SCOTT RECORD	Garden State Arts Center Holmdel, N.J.	July 17-18	\$204,655 \$22.50/\$20/\$12.50	10,445 19,604	in-house
WHITNEY HOUSTON JONATHAN BUTLER	Carver Arena, Peoria Civic Center Peoria, Ill.	July 24	\$196,105 \$17.50	11,206 sellout	Jam Prods. Ltd.
MOTLEY CRUE WHITESNAKE	Kansas Coliseum Wichita, Kan.	July 10	\$180,945 \$15	12,200 sellout	Contemporary Presentations
BILLY IDOL THE CULT	Reunion Arena Dallas, Texas	July 18	\$178,481 \$16.50	11,266 11,562	PACE Concerts
RUN-D.M.C. BEASTIE BOYS	Lakefront Arena Univ. of New Orleans New Orleans, La.	July 26	\$163,548 \$16.50	10,281 sellout	G Street Express Stageright Prods.
CROSBY, STILLS & NASH	Fox Theatre St. Louis, Mo.	July 24-25	\$162,820 \$18.50/\$16.50	9,330 sellout	Fox Concerts
TOM PETTY & THE HEARTBREAKERS GEORGIA SATELLITES DEL FUEGOS	Garden State Arts Center Holmdel, N.J.	July 11	\$162,116 \$18.50/\$15	10,678 10,802	in-house
MOTLEY CRUE WHITESNAKE	The Cincinnati Gardens Cincinnati, Ohio	July 23	\$155,729 \$15.50	10,047 10,205	Sunshine Promotions
BRYAN ADAMS HOOTERS	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	July 2	\$153,846 \$16.50/\$15.50	9,326 13,311	Monarch Entertainment Bureau John Scher Presents Larry Vaughn Presents
ROGER MILLER BLAKE CLARK	Fox Theatre St. Louis, Mo.	July 14-19	\$146,038 \$23.90/\$18.90/\$15.90/\$6.90	9,421 32,655	Fox Concerts
MOTLEY CRUE WHITESNAKE	Freedom Hall Civic Center Johnson City, Tenn.	July 22	\$139,779 \$15.50	9,018 sellout	Sunshine Promotions
THE CURE	Red Rocks Amphitheatre Denver, Colo.	July 29	\$132,468 \$15.95/\$14.85	8,689 9,000	Fey Concert Co.
BILLY IDOL THE CULT	The Summit Houston, Texas	July 16	\$131,375 \$16.75	8,328 9,666	PACE Concerts
DEF JAM '87: L.L. COOL J WHODINI DOUG E. FRESH & THE GET FRESH CREW ERIC B. & RAKIM PUBLIC ENEMY	Henry J. Kaiser Convention Center Oakland, Calif.	July 25	\$130,550 \$18.50/\$16.50	7,900 sellout	Bill Graham Presents Bay Area Prods.
THE BOSTON POPS	Garden State Arts Center Holmdel, N.J.	July 13	\$125,469 \$40/\$30/\$27.50/\$15	5,232 9,802	in-house
REO SPEEDWAGON FABULOUS THUNDERBIRDS	Starlight Theatre Kansas City, Mo.	July 19	\$123,721 \$15.50	8,427 8,500	Contemporary Presentations New West Presentations
BRYAN ADAMS HOOTERS	Arena, St. Paul Civic Center St. Paul, Minn.	July 25	\$122,463 \$16.50	7,422 9,500	Beaver Prods.
REO SPEEDWAGON FABULOUS THUNDERBIRDS	The Kiel St. Louis, Mo.	July 18	\$117,568 \$15.50	8,210 10,522	Contemporary Prods.
BRYAN ADAMS HOOTERS	Arena, Duluth Arena Auditorium Duluth, Minn.	July 26	\$113,708 \$15.50	7,336 sellout	Beaver Prods.
REO SPEEDWAGON FABULOUS THUNDERBIRDS	Red Rocks Amphitheatre Denver, Colo.	July 24	\$111,538 \$18.15/\$17.05	6,297 9,000	Fey Concert Co.
DEF JAM '87: L.L. COOL J WHODINI DOUG E. FRESH & THE GET FRESH CREW ERIC B. & RAKIM PUBLIC ENEMY	Selland Arena Fresno, Calif.	July 23	\$106,884 \$16/\$14.50	7,120 7,500	Bill Graham Presents Bay Area Prods.
DIONNE WARWICK BURT BACHARACH	Garden State Arts Center Holmdel, N.J.	July 23	\$105,120 \$22.50/\$12.50	5,212 9,802	in-house
TOM PETTY & THE HEARTBREAKERS GEORGIA SATELLITES DEL FUEGOS	West Palm Beach Auditorium West Palm Beach, Fla.	July 25	\$101,344 \$16	6,334 6,500	Cellar Door Prods.
ENGELBERT HUMPERDINCK JENNY JONES	Garden State Arts Center Holmdel, N.J.	July 20	\$101,292 \$20/\$12.50	5,680 9,802	in-house
THE CURE	Met Center Bloomington, Minn.	July 27	\$100,125 \$15	6,675 10,000	Jam Prods. Ltd. Company 7
SANTANA THE NEVILLE BROTHERS	Garden State Arts Center Holmdel, N.J.	July 16	\$97,847 \$17.50/\$13.50	6,513 10,802	in-house
CROSBY, STILLS & NASH MASON RUFFNER	Louisville Gardens Arena Louisville, Ky.	July 23	\$94,908 \$16.50	5,752 6,239	Sunshine Promotions Ogden Allied

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Really Rockin' In Texas; Osbourne Goes To Jail

BY LINDA MOLESKI

TEXAS ROCKS: In the wake of its success with the recent hard-rocking Texas World Music Festival, Houston-based **Pace Concerts** has put together another metal-oriented rock'n'roll package, featuring **Ace Frehley, TNT, Guns N' Roses, Gary Moore, Loudness, and Y&T**. The six-hour concert is scheduled to take place Aug. 9 at Houston's Sam Houston Coliseum.

Tickets for the event were offered at \$8.50 the first weekend they went on sale; they are now \$10 in advance and \$12.50 the day of the show. Of the deliberately low ticket prices, Pace president **Louis Messina** says, "We really wanted people to have the opportunity to come to the show and get exposure to these bands. There's no so-called established headliner, but we wanted to give fans their money's worth, and I think they'll obviously get it."

Messina says initial ticket sales have been moderate, but, he adds, "a show like this will be a last-minute thing."

A similar gig is set to take place Saturday (8) at San Antonio's Sunken Gardens.

Meanwhile, Pace has confirmed fall venues and dates for the Texas leg of the upcoming **Pink Floyd** tour. Venues and dates confirmed are Houston's Astrodome, Nov. 18; Austin's Frank Gerwin Center, Nov. 20; and Dallas' Reunion Arena, Nov. 21-23.

UNDER LOCK AND KEY: The **Ozzy Osbourne** camp is remaining tight-lipped as to the identity of the rock'n'roll madman's latest guitarist, who has replaced his former axeman, **Jake E. Lee**. But according to Osbourne's U.S. publicist, the newcomer is making his stage bow with Osbourne on a low-key U.K. concert tour of men's prisons. The Oz reportedly got the go-ahead for this unusual road outing from British Prime Minister **Margaret** "Let them eat

bats!" **Thatcher**.

During his prison trek, which began on July 17 and is hitting 16 different locations, Osbourne is not only breaking in his latest band member, he is also working in material from his next CBS Associated album. Plans call for recording sessions to start sometime in the fall. A U.S. tour is expected to coincide with the early-1988 release of Osbourne's follow-up album to 1986's "The Ultimate Sin."

SHORT TAKES: Hot newcomer **Richard Marx** is set to open a series of arena dates for **REO Speedwagon** in support of his self-titled debut Manhattan release. Rumors abound that the singer-songwriter may be joined on some dates by **Joe Walsh**, who made a guest appearance on the album.

Shows are slated to commence in Ionia, Mich., on Friday (7). Meanwhile, Marx is wrapping a U.S. club jaunt that

ends in San Diego on Tuesday (4)

Enigma rock act **Hurricane** has landed the opening slot on **Gary Moore's** U.S. tour, which kicked off July 24 in Seattle. The talented Los Angeles-based outfit is definitely one to watch for... Frontier recording act the **Young Fresh Fellows** will be headlining a special date at Manhattan's Ritz on Saturday (8) to perform material from its latest release, "The Men Who Love Music." Also confirmed on the bill are the **Lyres**, on **Ace Of Hearts Records**... Sire group the **Replacements** is currently on a U.S. club trek, which began July 17 at Rochester, N.Y.'s Renaissance Theatre... Unsigned New York-area glam-rock band **Pharoah** is gearing up for an industry showcase at Manhattan's Cat Club on Wednesday (5). Word has it that the guest list will include a&r staffers from Atlantic, Epic, and CBS, among others.

Send information to *On The Road*, c/o *Billboard*, 1515 Broadway, New York, N.Y. 10036.



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Wing, '50s Label, Set For Revival PolyGram Imprint Develops New Talent

BY BRIAN CHIN

NEW YORK Wing Records, the '50s imprint now being revived by PolyGram, will concentrate on developing new talent, according to label head Ed Eckstine. He says his executive background in a&r with Arista and his years as an executive in Quincy Jones' operation taught him to aim for a balance of "commercial viability and artistic credibility."

The first Wing release will be a single by the Washington, D.C., trio Lace, "My Love Is Deep," produced by Lionel Job and Preston Glass. (The group is not to be confused with the Atlantic act Lace, which released a single several

years ago.)

Vanessa Williams, the former Miss America, is also in the studio recording an album for Wing. Acknowledging the unique circumstances of her fame, Eckstine describes Williams as "an eminently marketable" personality. "She's a really good singer, she's pretty, and she is a new artist whose name everybody knows."

Los Angeles keyboardist/writer Rex Salis is preparing five tracks with Williams, and Donald Robinson and Miami producer Lewis Martinee will also be involved. Wil-

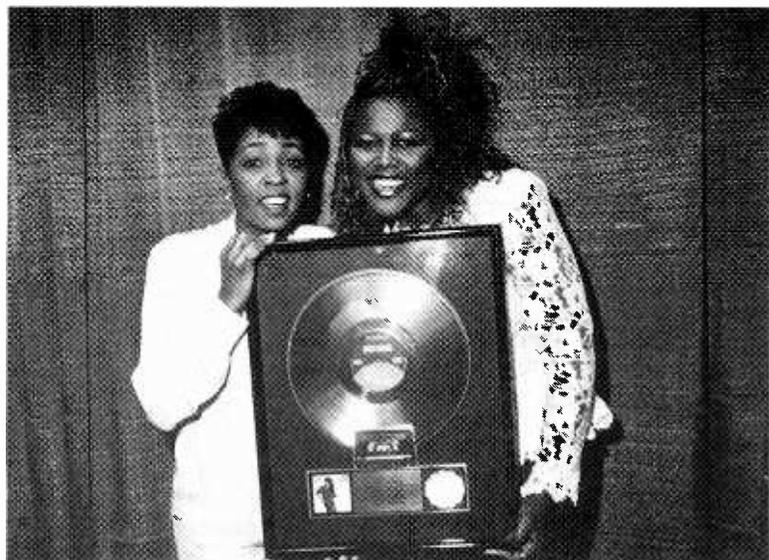
renamed pop-rock group.

One of Eckstine's short-term goals was to "fill in the gaps" in PolyGram's overall artist roster. But Eckstine's long-term interests include giving session musicians a channel as artists and attracting the pet projects of producers that may not be so obvious as hot signings: "Producers always have a tape they're carrying around in their pockets," Eckstine notes.

Dispensing with any particular credo, Eckstine says the label will simply aim to meet a standard consistently and to make records "that I'd want to buy myself."

Eckstine recruited one of Los Angeles' top club and radio DJs, Tony Joseph, as an a&r man for Wing. "I'm really happy to have Tony," he says. "The pool to draw a&r talent from is precarious. It's not a trainable position, and you

(Continued on next page)



Golden Girls. Anita Baker presents Elektra label mate Shirley Murdock with a gold record for her debut album, "Shirley Murdock," backstage at Madison Square Garden in New York.

But There's Room For Improvement Billboard Survey Paints Pretty Picture

THE EXPANSION OF black music promotion departments, the granting of increased power to black executives, and the growing movement of blacks into sales areas are just a few of the important trends highlighted in a Billboard survey elsewhere in this issue (see page 1).

For some of the executives mentioned in the story, the promotions are a reflection of proud personal achievement, a reward for history made and records played (for instance, Atlantic's Sylvia Rhone). At some companies it was a question of trying to get stronger in a highly competitive field (for instance, Capitol's wholesale raid on A&M; Geffen's aggressive entry into the r&b game).

Overall, the survey reflects the industry's awareness that black music, though often undersold, underappreciated, and underfinanced, is still its creative bedrock and surest developer of enduring stars. Michael Jackson, Lionel Richie, Prince, Tina Turner, and the other black superstars can run but not hide from the lessons in music and presentation they learned.

Though not featured prominently in the survey, MCA Records set an important precedent for the changes noted in the story. With young acts like New Edition, the Jets, and Ready For The World as well as such vets as Patti LaBelle, MCA was able to elevate black-audience hits into platinum album sales, opening eyes and setting a standard for black music promotion in the '80s. In fact, it was these black artists who were the engine of MCA's revival on pop radio. Jheryl Busby's current control of MCA's pop roster is a case study of understanding that blacks can promote hits of every description.

But let's be clear: The survey is no whitewash. As Hank Caldwell executive VP, Solar Records, points out, not all fancy titles translate into real power. Titles can bring extra dollars into the pockets of the appointed. Maybe even better seats at Laker games. But there still exists a gap between good will and true authority at many labels. Instead of just complaining, however, the challenge is to force further advances, not just with agitation but with success. If even half of these black executives distinguish themselves, it enhances the efforts of activists working outside the industry.

WHAT DO George Michael's "I Want Your Sex," Levert's "Casanova," and Stephanie Mills' "Rush On Me" have in common? They are examples of

what undoubtedly will be a (pardon the pun) hot new trend: monogamy funk.

All three have sharp, irresistible grooves, and their creators could have put any lyric on top and had a hit. But Michael, "Casanova" producer/writers Reggie and Vincent Caloway, and "Rush On Me" producer/writers Paul Laurence and Timmy Allen have opted for lyrics that reflect the concerns of our time without being preachy or moralistic. The fact that Michael promotes monogamy, Levert puts down playboys and pleads for marriage, and Mills declines sexual temptation "to get to know" her lover better makes these songs socially significant and commercial.

SHORT STUFF: Ramsey Lewis is promoting his new single, "7-11," via concert dates with his own quartet as well



by Nelson George

as with Jazz Explosion, a tour of pop-jazz artists including Phyllis Hyman, Stanley Turrentine, and Jean Carne. Lewis recently produced and wrote music for a Burger King commercial. This summer the keyboardist completed work on "Classic Encounter," a CBS Masterworks album performed with the London Philharmonia, scheduled for a January 1988 release . . . A deep-voiced vocalist named John White is the second performer to have material released on Geffen as part of Hush Productions' deal with the WEA-distributed label. His first single is "I Can't Get You Out Of My System" from the album "Night People." Rahni Harris produced. Hush's first Geffen signee, Vaneese Thomas, is doing well with her debut single, "Let's Talk It Over" . . . Los Angeles studio ace John Barnes played a big role in the making of Michael Jackson's "I Just Can't Stop Loving You." Aside from playing piano on the cut, Barnes did the vocal arrangement with Jackson and the synthesizer arrangement with Toto's David Paich and Quincy Jones . . . Second Paisley Park single from Jill Jones is "G-Spot." Jones is a long-time Prince protégée who played the blonde waitress in "Purple Rain" . . . Speaking of Prince, in case you didn't know, the Minnesota kid is making another movie. He had his last three concerts in Paris filmed for the project and then, once back in Minneapolis, rebuilt the stage in his office complex, filming inserts and some dramatic scenes. Plans are for the film to appear in theaters, perhaps as part of his deal with Warner Bros. Most of the material will be from the "Sign 'O' The Times" album. Word is he'll hit the road sometime before October.

The
Rhythm
and the
Blues

'Producers always have a tape that they're carrying around in their pockets'

Williams' talent was obvious from her recent work with George Clinton, Eckstine says, "but she'd never been through the process of making an album. I wanted to find creative people who'd be sensitive to that. Rex sent me four tunes on demo that blew me out of my chair; they've been writing together, too."

Also on the Wing roster are ex-Atlantic Starr vocalist Sharon Bryant, preparing to co-produce her debut with her husband; Gary Taylor, the former "G.T.," whose material will probably be geared to the "adult side"; and two pop acts, Dougan MacNeill and a yet-to-be-

Apollo Tapped For CMJ Show

NEW YORK The Apollo Theater here will be the site of a nationally televised concert Oct. 31 as part of the CMJ Music Marathon, a four-day conference focusing on new artists. The broadcast will feature young bands in a wide range of music styles and will showcase those receiving awards from the organizers of the event. The actual seminars of the conference will be held at Manhattan's Roosevelt Hotel.

FOR WEEK ENDING AUGUST 8, 1987

Billboard

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HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 17 REPORTERS	SILVER ADDS 27 REPORTERS	BRONZE/ SECONDARY ADDS 55 REPORTERS	TOTAL ADDS 99 REPORTERS	TOTAL ON
I JUST CAN'T STOP... MICHAEL JACKSON EPIC	13	20	46	79	81
I NEED LOVE L.L. COOL J DEF JAM	7	9	19	35	46
LOST IN EMOTION LISA LISA & CULT JAM COLUMBIA	3	9	22	34	75
(YOU'RE PUTTIN') A RUSH... STEPHANIE MILLS MCA	7	5	20	32	52
DIDN'T WE ALMOST... WHITNEY HOUSTON ARISTA	4	12	14	30	65
WE'VE ONLY JUST BEGUN GLENN JONES JIVE	6	7	15	28	57
HELPLESSLY IN LOVE NEW EDITION MCA	4	10	11	25	51
JUST THAT TYPE OF GIRL MADAME X ATLANTIC	2	8	12	22	68
LATELY SURFACE COLUMBIA	3	7	12	22	47
CINDERFELLA DANA DANE DANA DANE PROFILE	5	5	11	21	43

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	4	I'M IN LOVE	LILLO THOMAS	2
2	1	FAKE	ALEXANDER O'NEAL	5
3	3	THE PLEASURE PRINCIPLE	JANET JACKSON	1
4	7	JAM TONIGHT	FREDDIE JACKSON	3
5	2	SHOW ME THE WAY	REGINA BELLE	11
6	12	JUMP START	NATALIE COLE	4
7	11	THIGH RIDE	TAWATHA	12
8	15	ONE HEARTBEAT	SMOKEY ROBINSON	8
9	13	TINA CHERRY	GEORGIO	9
10	14	I REALLY DIDN'T MEAN IT	LUTHER VANDROSS	7
11	20	CASANOVA	LEVERT	6
12	8	SMOOTH SAILIN' TONIGHT	THE ISLEY BROTHERS	16
13	18	LOVE IS A HOUSE	FORCE M.D.'S	10
14	6	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	26
15	9	I'M BAD	L.L. COOL J	24
16	19	IF YOU WERE MINE	CHERYL LYNN	13
17	5	I FEEL GOOD ALL OVER	STEPHANIE MILLS	25
18	24	JAMMIN' TO THE BELLS	CHUCK STANLEY	19
19	22	LET'S TALK IT OVER	VANESE THOMAS	14
20	10	MIXED UP WORLD	TIMEZ SOCIAL CLUB	42
21	34	HOLIDAY	KOOL & THE GANG	15
22	30	LIFETIME LOVE	JOYCE SIMS	23
23	31	CROSS MY BROKEN HEART	THE JETS	22
24	—	LOVE POWER	DIONNE WARWICK & JEFFREY OSBORNE	21
25	21	ROCK STEADY	THE WHISPERS	51
26	23	MOONLIGHTING (THEME)	AL JARREAU	41
27	16	LIES	JONATHAN BUTLER	58
28	28	I WANT YOUR SEX	GEORGE MICHAEL	43
29	17	FALLING IN LOVE	THE FAT BOYS	45
30	40	ONE LOVER AT A TIME	ATLANTIC STARR	17
31	—	NIGHTTIME LOVER	THE SYSTEM	18
32	38	TEAR JERKER	J. BLACKFOOT FEATURING ANN HINES	28
33	27	I'M NOT GONNA LET YOU GO	MELBA MOORE	29
34	—	I LOVE YOU BABE	BABYFACE	20
35	—	DIVAS NEED LOVE TOO	KLYMAXX	27
36	—	JUST THE FACTS (THEME FROM DRAGNET)	PATTI LABELLE	35
37	—	TELL IT LIKE IT IS	DIMPLES	32
38	35	LOW RIDER	WAR	66
39	—	HOW SOON WE FORGET	COLONEL ABRAMS	34
40	25	IF I WAS YOUR GIRLFRIEND	PRINCE	76

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	5	JAM TONIGHT	FREDDIE JACKSON	3
2	2	THE PLEASURE PRINCIPLE	JANET JACKSON	1
3	6	JUMP START	NATALIE COLE	4
4	9	CASANOVA	LEVERT	6
5	3	I'M IN LOVE	LILLO THOMAS	2
6	7	I REALLY DIDN'T MEAN IT	LUTHER VANDROSS	7
7	11	ONE HEARTBEAT	SMOKEY ROBINSON	8
8	10	TINA CHERRY	GEORGIO	9
9	1	FAKE	ALEXANDER O'NEAL	5
10	13	LET'S TALK IT OVER	VANESE THOMAS	14
11	12	IF YOU WERE MINE	CHERYL LYNN	13
12	18	LOVE IS A HOUSE	FORCE M.D.'S	10
13	14	ONE LOVER AT A TIME	ATLANTIC STARR	17
14	17	NIGHTTIME LOVER	THE SYSTEM	18
15	16	I LOVE YOU BABE	BABYFACE	20
16	19	HOLIDAY	KOOL & THE GANG	15
17	22	LOVE POWER	DIONNE WARWICK & JEFFREY OSBORNE	21
18	4	SHOW ME THE WAY	REGINA BELLE	11
19	24	LAST TIME	THERESA	30
20	26	CIRCUMSTANTIAL EVIDENCE	SHALAMAR	31
21	34	DIVAS NEED LOVE TOO	KLYMAXX	27
22	8	THIGH RIDE	TAWATHA	12
23	32	CROSS MY BROKEN HEART	THE JETS	22
24	28	GIVIN' YOU BACK THE LOVE	ISLEY/JASPER/ISLEY	36
25	33	I THINK I'M OVER YOU	MINI CURRY	37
26	25	TEAR JERKER	J. BLACKFOOT FEATURING ANN HINES	28
27	31	TELL IT LIKE IT IS	DIMPLES	32
28	36	MAKING LOVE IN THE RAIN	HERB ALPERT	33
29	29	JAMMIN' TO THE BELLS	CHUCK STANLEY	19
30	—	I JUST CAN'T STOP LOVING YOU	MICHAEL JACKSON	39
31	21	COME BACK TO ME LOVER	MIKI HOWARD	40
32	37	HOW SOON WE FORGET	COLONEL ABRAMS	34
33	39	NO ONE IN THE WORLD	ANITA BAKER	38
34	23	LIFETIME LOVE	JOYCE SIMS	23
35	30	I'M NOT GONNA LET YOU GO	MELBA MOORE	29
36	38	JUST THE FACTS (THEME FROM DRAGNET)	PATTI LABELLE	35
37	—	DANCE ALL NIGHT	DEBARGE	46
38	35	ALL THE WAY WITH YOU	PEGGI BLU (WITH BERT ROBINSON)	44
39	—	GIRL PULLED THE DOG	GENERAL KANE	47
40	—	JUST CALL	SHERRICK	48

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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 (7)	11
Def Jam (4)	10
MCA (8)	10
Constellation (1)	9
QMI (1) WARNER BROS. (4)	9
Paisley Park (3)	9
Jellybean (1)	9
Tommy Boy (1)	9
CAPITOL	7
E.P.A.	7
Epic (4)	7
Tabu (2)	7
CBS Associated (1)	7
ARISTA	5
ATLANTIC (4)	5
21-Records (1)	5
MANHATTAN (3)	5
EMI-America (2)	5
RCA (2)	5
Jive (2)	5
Total Experience (1)	5
SOLAR	5
A&M	4
GEFFEN	3
MOTOWN	3
POLYGRAM	3
Tin Pan Apple (2)	3
Mercury (1)	3
ELEKTRA	2
ICHIBAN (1)	2
Wilbe (1)	2
AMHERST	1
CHRYSALIS	1
EDGE	1
FANTASY	1
Danya (1)	1
ISLAND	1
4th & B'Way (1)	1
MACOLA	1
PJ (1)	1
NEXT PLATEAU	1
PRIORITY	1
PROFILE	1
SLEEPING BAG	1
STRIPED HORSE	1
SUTRA	1
Fever (1)	1
T.T.E.D.	1
TRIPLE T	1

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

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
81 7-11	(Century City, ASCAP/MCA, ASCAP)	(UJ, ASCAP/WB, ASCAP)
44 ALL THE WAY WITH YOU	(Baby Love, ASCAP/Clarity, BMI)	92 HAVE YOU SEEN DAVY (Davy D, ASCAP/Def Jam, ASCAP)
62 ANYTHING CAN HAPPEN	(Ensign, BMI/Stone Diamond, BMI/Matak, ASCAP/MCA, ASCAP) CPP	69 HEART ON THE LINE (Glasshouse, BMI/Irving, BMI)
80 BABY GO GO	(Parisons, ASCAP)	59 HELPLESSLY IN LOVE (Johnnie Mae, BMI/Bush Burnin', ASCAP)
61 BETCHA DON'T KNOW	(Bush Burnin', ASCAP)	15 HOLIDAY (Delightful, BMI)
49 BULLSEYE	(Kenny Nolan, ASCAP)	34 HOW SOON WE FORGET (MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP)
79 CAN WE DO IT AGAIN	(Fah/Avant Garde, ASCAP/LaoSun, ASCAP)	68 I CAN DO BAD BY MYSELF (Zee-Kidd, BMI/Triple Scale, BMI/Iwebbi, BMI)
70 (CAN'T) GET YOU OUT OF MY SYSTEM	(Bush Burnin', ASCAP/Vinewood, BMI)	25 I FEEL GOOD ALL OVER (Gables, BMI/On The Move, BMI/Secret Lady, BMI)
65 CAN-U-DANCE	(Hip Trip, BMI/Hip Chic, BMI) CPP	39 I JUST CAN'T STOP LOVING YOU (Mijac, BMI/Warner-Tamerlane, BMI)
6 CASANOVA	(Caloco, BMI/Hip Trip, BMI) CPP	20 I LOVE YOU BABE (Hip Trip, BMI/Hip Chic, BMI) CPP
78 CINDERELLA DANA DANE	(Protons, ASCAP/Turn Out Brothers, ASCAP)	57 I NEED LOVE (Def Jam, ASCAP)
31 CIRCUMSTANTIAL EVIDENCE	(Hip Trip, BMI/Hip Chic, BMI) CPP	7 I REALLY DIDN'T MEAN IT (April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Sunset Burgundy, ASCAP)
40 COME BACK TO ME LOVER	(Mardago, BMI/Pera, BMI)	37 I THINK I'M OVER YOU (Digital Soul, BMI/Monteque, BMI)
85 COME OVER	(Deedle Dee, ASCAP)	26 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) (Irving, BMI/Boy Meets Girl, BMI) CPP/ALM
22 CROSS MY BROKEN HEART	(Famous, ASCAP/Black Lion, ASCAP) CPP	43 I WANT YOUR SEX (Chappell, ASCAP/Morrison Leahy, ASCAP)
46 DANCE ALL NIGHT	(Zebra Discorde, BMI/Simple Songs, BMI)	76 IF I WAS YOUR GIRLFRIEND (Controversy, ASCAP)
56 DIDN'T WE ALMOST HAVE IT ALL	(Prince Street, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI)	13 IF YOU WERE MINE (Music Corp. Of America, BMI/Bayjun Beat, BMI/MCA, ASCAP)
27 DIVAS NEED LOVE TOO	(Spectrum VII, ASCAP/Klymaxx, ASCAP) CPP	24 I'M BAD (Def Jam, ASCAP)
100 DO YOU REALLY LOVE ME	(Oatie, BMI)	2 I'M IN LOVE (Bush Burnin', ASCAP/Willesden, BMI/Johnnie Mae, BMI)
75 DON'T BLOW A GOOD THING	(Wiz Kid, BMI/Irving, BMI) CPP/ALM	29 I'M NOT GONNA LET YOU GO (Bush Burnin', ASCAP)
5 FAKE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	73 I'M STILL WAITING (Wird, ASCAP)
45 FALLING IN LOVE	(Fat Brothers, BMI/Lami-Lam, ASCAP)	83 I.O.U. ME (Sparrow, BMI/Word, ASCAP/Edward Grant, ASCAP/Skin Horse, ASCAP)
47 GIRL PULLED THE DOG	(Jobete, ASCAP/Gentle General, ASCAP/Churchout, ASCAP/Mad Inspector, BMI) CPP	94 IT'S EASY WHEN YOU'RE ON FIRE (Cotton Row, BMI/New Memphis, ASCAP)
36 GIVIN' YOU BACK THE LOVE		
3 JAM TONIGHT	(Wavemaker, ASCAP)	18 NIGHTTIME LOVER (Science Lab, ASCAP) CPP/ABP
19 JAMMIN' TO THE BELLS	(Def Jam, ASCAP/First Impulse, BMI)	38 NO ONE IN THE WORLD (ATV, BMI/Welbeck, ASCAP)
84 JUICY-O	(Lunch Money, BMI/Webster House, ASCAP/On Your Mark, ASCAP)	8 ONE HEARTBEAT (Le Gassick, BMI/Who-Ray, BMI/Chubu, BMI/Smokey, BMI)
4 JUMP START	(Colloco, BMI) CPP	17 ONE LOVER AT A TIME (Trinifold, BMI/Sweet Karol, ASCAP/Orcia, ASCAP) CPP
48 JUST CALL	(Hits 'N' Mo' Hits, BMI/Venus Three, BMI)	71 OOO BABY BABY (Jobete, ASCAP) CPP
55 JUST THAT TYPE OF GIRL	(Slap One, ASCAP/Cornelio Carios, ASCAP/Spectrum VII, ASCAP)	88 OUT FOR THE COUNT (MCA, ASCAP/Brampton, ASCAP)
35 JUST THE FACTS (THEME FROM DRAGNET)	(MCA, ASCAP/Flyte Tyme, ASCAP)	1 THE PLEASURE PRINCIPLE (Flyte Tyme, ASCAP)
97 KOO KOO	(Girlsongs, ASCAP/Sister Fate, ASCAP)	90 POUR IT ON (Pizzazz, BMI/Rightsong, BMI/Memphomaniac, BMI)
30 LAST TIME	(Jay King IV, BMI)	86 PRIVATE CONVERSATIONS (Stone City, ASCAP/National League, ASCAP) CPP
77 LATELY	(Colgems-EMI, ASCAP)	89 THE ROCK (Ivory Palace, ASCAP/Ruby Holland, ASCAP/Zomba, ASCAP)
14 LET'S TALK IT OVER	(Bush Burnin', ASCAP/KMA, ASCAP)	51 ROCK STEADY (Splashdown, BMI/Pera, BMI/Hip Trip, BMI/Hip Chic, BMI/Midstar, BMI) CPP
58 LIES	(Zomba, ASCAP/Willesden, BMI)	72 ROCK-A-LOTT (Gratitude Sky, ASCAP/Glasshouse, BMI/Irving, BMI) CPP/ALM
23 LIFETIME LOVE	(Beach House, ASCAP/Tawanee Lamont, ASCAP)	91 SATISFIED (Triage, BMI/Living Disc, BMI)
74 LIVING IN A BOX	(WB, ASCAP/Brampton, PRS)	60 SECRET AFFAIR (Any Kind Of Music, ASCAP)
52 LOST IN EMOTION	(Forceful, BMI/Willesden, BMI/My! My!, BMI/Careers, BMI)	11 SHOW ME THE WAY (Almo, ASCAP/He Gave Me, ASCAP/Don't You Know, ASCAP/Pomerants, BMI) CPP/ALM
10 LOVE IS A HOUSE	(Tee Girl, BMI)	16 SMOOTH SAILIN' TONIGHT (Angel Notes, ASCAP/USA Exotic, ASCAP)
95 LOVE ME RIGHT	(Ackee, ASCAP/Beezer, ASCAP/Island, BMI/Frustration, BMI)	82 SPRING LOVE (W.B.M., SESAC/Warner's Thunder, SESAC/Rainsongs, SESAC)
21 LOVE POWER	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	67 SUMMER NIGHTS (Sunset Burgundy, ASCAP/MCA, ASCAP)
66 LOW RIDER	(Far Out, ASCAP) CPP	28 TEAR JERKER (A.Naga, BMI)
33 MAKING LOVE IN THE RAIN	(Flyte Tyme, ASCAP)	32 TELL IT LIKE IT IS (Conrad, BMI/ARC, BMI/OI Rapp, BMI)
96 MERCURY RISING	(Nonpareil, ASCAP/Broozertones, BMI)	12 THIGH RIDE (Mturne, BMI/Do Drop In, BMI)
42 MIXED UP WORLD	(Danica, BMI)	9 TINA CHERRY
41 MOONLIGHTING (THEME)	(American Broadcasting, ASCAP/ABC Circle, BMI)	

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

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

HOT DANCE/DISCO™

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CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	2	8	STRANGELOVE (REMIX) SIRE 0-20696/WARNER BROS.	◆ DEPECHE MODE 2 weeks at No. One
2	2	3	7	I WANT YOUR SEX/HARD DAY COLUMBIA 44 06814	◆ GEORGE MICHAEL
3	3	4	7	TINA CHERRY (REMIX) MOTOWN 4586MG	◆ GEORGIO
4	5	7	6	HEARTACHE (REMIX) POLYDOR 885 929-1/POLYGRAM	◆ PEPSI & SHIRLIE
5	11	16	4	WHEN SMOKEY SINGS/CHICAGO MERCURY 888 726-1/POLYGRAM	◆ ABC
6	8	13	5	WHO FOUND WHO CHRYSLIS 4V9 43089	JELLYBEAN FEATURING ELISA FIORILLO
7	6	6	8	LIVING IN A BOX CHRYSLIS 4V9 43119	◆ LIVING IN A BOX
8	7	9	7	FAKE TABU 4Z9-06788	◆ ALEXANDER O'NEAL
9	15	18	4	CROSS MY BROKEN HEART (REMIX) MCA 23767	◆ THE JETS
10	18	33	3	HOW SOON WE FORGET (REMIX) MCA 23763	◆ COLONEL ABRAMS
11	10	10	9	LIFETIME LOVE SLEEPING BAG SLX-0024	JOYCE SIMS
12	4	1	11	I WANNA DANCE WITH SOMEBODY (REMIX) ARISTA ADI-9599	◆ WHITNEY HOUSTON
13	19	25	4	BE MINE TONIGHT ATLANTIC 0-86675	PROMISE CIRCLE
14	13	15	7	LET IT BE WITH YOU CAPITOL V-15310	◆ BELOUIS SOME
15	17	17	4	WOT'S IT TO YA (REMIX) MANHATTAN V-56056	◆ ROBBIE NEVIL
16	20	22	5	SILENT MORNING 4TH & B'WAY BWAY-439/ISLAND	NOEL
17	12	12	8	ONE LOVE (REMIX) A&M SP-12234	DOROTHY GALDEZ
18	23	24	5	DREAMIN' (REMIX) EPIC 49-06830	WILL TO POWER
19	25	23	7	INTO MY SECRET RCA 6432-1-RD	ALISHA
20	27	35	3	CATCH ME I'M FALLING (REMIX) VIRGIN 0-96752/ATLANTIC	PRETTY POISON
21	21	20	5	JESUS ON THE PAYROLL (REMIX) A&M SP-12238	THRASHING DOVES
22	30	—	2	I HEARD A RUMOUR LONDON 886 188-1/POLYGRAM	◆ BANANARAMA
23	33	40	3	SHATTERED GLASS ATLANTIC 0-86699	◆ LAURA BRANIGAN
24	22	19	6	PARTY GIRL (REMIX) MANHATTAN V-56050/CAPITOL	GRACE JONES
25	9	5	10	FUNKY TOWN (REMIX) RCA 6431-1-RD	◆ PSEUDO ECHO
26	26	27	5	TOUCH EPIC 49-06817	NOHO
27	29	31	5	RHYTHM IS GONNA GET YOU EPIC 49-06772	◆ GLORIA ESTEFAN & MIAMI SOUND MACHINE
28	38	45	3	THE ROCK (REMIX) A&M SP-12242	TRAMAINE
29	35	38	4	BIG DECISION POLYDOR PROMO/POLYGRAM	THAT PETROL EMOTION
30	37	41	3	RED HOT (REMIX) POLYDOR 885 885-1/POLYGRAM	PRINCESS
31	44	50	3	SHOCK (REMIX) COLUMBIA 44 06862	◆ PSYCHEDELIC FURS
32	40	—	2	BREAKOUT MERCURY PROMO/POLYGRAM	◆ SWING OUT SISTER
33	32	36	4	DO IT AGAIN (REMIX) I.R.S. 23694/MCA	◆ WALL OF VOODOO
34	45	—	2	ONE LOVER AT A TIME (REMIX) WARNER BROS. 0-20699	◆ ATLANTIC STARR
35	NEW ▶	1	1	FULL CIRCLE ATLANTIC 0-86674	COMPANY B
36	14	11	10	YOU CAN'T TAKE MY LOVE (REMIX) 4TH & B'WAY BWAY 436/ISLAND	PAM RUSSO
37	28	29	6	IF YOU WERE MINE (REMIX) MANHATTAN V-56054/CAPITOL	◆ CHERYL LYNN
38	50	—	2	LEAVE MY MONKEY ALONE VIRGIN 0-96762/ATLANTIC	WARREN ZEVON
39	47	—	2	LOOKING FOR A LOVER (REMIX) COOLTEMPO 4V9 43127/CHRYSLIS	TAURUS BOYZ
40	34	34	7	I'M BAD DEF JAM 44-06799/COLUMBIA	◆ L.L. COOL J
41	48	—	2	SINFUL VIRGIN 0-96777/ATLANTIC	PETE WYLIE
42	NEW ▶	1	1	MIND OVER MATTER (REMIX) A&M SP-12246	E.G. DAILY
43	31	28	6	WE SACRIFICE ATLANTIC 0-86698	SPIN
44	16	8	12	IN LOVE WITH LOVE (REMIX) GEFFEN 0-20654/WARNER BROS.	◆ DEBBIE HARRY
45	42	39	6	I KNOW YOU GOT SOUL 4TH & B'WAY BWAY-438/ISLAND	ERIC B. AND RAKIM
46	46	44	3	(GOODBYE BABY) VICTIM OF LOVE NEXT PLATEAU NP 50062	SWEET SENSATION
47	24	14	9	STILL A THRILL (REMIX) MCA 23747	◆ JODY WATLEY
48	NEW ▶	1	1	GOOD INTENTIONS (REMIX) CAPITOL V-15308	◆ AVA CHERRY
49	NEW ▶	1	1	WHATEVER SATISFIES YOU/CAUGHT IN THE ACT WARNER BROS. 0-20705	JOCELYN BROWN
50	NEW ▶	1	1	DO IT PROPERLY GROOVELINE GRL 5001	2 PUERTO RICANS A BLACKMAN & A DOMINICAN
BREAKOUTS	Titles with future chart potential, based on club play this week.				1. WHO'S THAT GIRL (REMIX) MADONNA SIRE
					2. DESIRE CANDY J FIERCE
					3. CASANOVA LEVERT ATLANTIC
					4. VICTIM OF LOVE (REMIX) ERASURE SIRE
					5. FUNKY NASSAU BLACK BRITAIN VIRGIN
					6. POW! TERRY ITEN CEDERHOUSE

12-INCH SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	2	4	10	INSECURITY ATLANTIC 0-86716	STACEY Q 1 week at No. One.
2	3	5	7	FAKE TABU 4Z9-06788	◆ ALEXANDER O'NEAL
3	1	3	7	I WANT YOUR SEX/HARD DAY COLUMBIA 44 06814	◆ GEORGE MICHAEL
4	7	8	6	TINA CHERRY (REMIX) MOTOWN 4586MG	◆ GEORGIO
5	5	7	7	RHYTHM IS GONNA GET YOU EPIC 49-06772	◆ GLORIA ESTEFAN & MIAMI SOUND MACHINE
6	12	14	5	WHO FOUND WHO CHRYSLIS 4V9 43089	JELLYBEAN FEATURING ELISA FIORILLO
7	11	10	6	DREAMIN' (REMIX) EPIC 49-06830	WILL TO POWER
8	4	2	11	FUNKY TOWN (REMIX) RCA 6431-1-RD	◆ PSEUDO ECHO
9	13	16	7	SILENT MORNING (REMIX) 4TH & B'WAY BWAY-439/ISLAND	NOEL
10	18	26	5	THREE TIME LOVER SYNTHICIDE 71300-0	BARDEUX
11	16	20	5	HEARTACHE (REMIX) POLYDOR 885 929-1/POLYGRAM	◆ PEPSI & SHIRLIE
12	8	13	10	WHY CAN'T I BE YOU (REMIX) ELEKTRA 0-66810	◆ THE CURE
13	14	18	6	TOUCH EPIC 49-06817	NOHO
14	15	15	7	STRANGELOVE (REMIX) SIRE 0-20696/WARNER BROS.	◆ DEPECHE MODE
15	29	29	3	WHEN SMOKEY SINGS/CHICAGO MERCURY 888 726-1/POLYGRAM	◆ ABC
16	10	9	13	IN LOVE WITH LOVE (REMIX) GEFFEN 0-20687/WARNER BROS.	◆ DEBBIE HARRY
17	28	33	3	BE MINE TONIGHT ATLANTIC 0-86675	PROMISE CIRCLE
18	21	24	6	INTO MY SECRET RCA 6432-1-RD	◆ ALISHA
19	27	32	4	CROSS MY BROKEN HEART (REMIX) MCA 23767	◆ THE JETS
20	17	17	9	LIFETIME LOVE SLEEPING BAG SLX-0024	JOYCE SIMS
21	NEW ▶	1	1	WHO'S THAT GIRL (REMIX) SIRE 0-20692/WARNER BROS.	◆ MADONNA
22	9	6	12	I WANNA DANCE WITH SOMEBODY (REMIX) ARISTA ADI-9599	◆ WHITNEY HOUSTON
23	23	27	25	ONLY IN MY DREAMS (REMIX) ATLANTIC 0-86744	DEBBIE GIBSON
24	33	37	3	HOW SOON WE FORGET (REMIX) MCA 23763	◆ COLONEL ABRAMS
25	26	41	3	LIVING IN A BOX CHRYSLIS 4V9 43119	◆ LIVING IN A BOX
26	36	—	2	FULL CIRCLE ATLANTIC 0-86674	COMPANY B
27	43	—	2	CASANOVA ATLANTIC 0-86673	◆ LEVERT
28	34	—	2	SHATTERED GLASS ATLANTIC 0-86675	◆ LAURA BRANIGAN
29	24	22	8	I FEEL GOOD ALL OVER MCA 23740	◆ STEPHANIE MILLS
30	22	19	11	HEART AND SOUL (REMIX) VIRGIN 0-96779/ATLANTIC	◆ T'PAU
31	30	31	9	COMMUNICATE (REMIX) EPIC 49 06842	FULL HOUSE
32	6	1	13	RESPECTABLE (REMIX) ATLANTIC 0-86703	◆ MEL & KIM
33	35	38	6	IT AIN'T RIGHT (WHATCHA DO) ATLANTIC 0-86700	SIMPHONIA FEATURING CARMEN BROWN
34	25	28	12	ROCK STEADY (REMIX) SOLAR V-71153	THE WHISPERS
35	19	12	8	THE PLEASURE PRINCIPLE (REMIX) A&M SP-12230	◆ JANET JACKSON
36	NEW ▶	1	1	I HEARD A RUMOUR LONDON 886 188-1/POLYGRAM	◆ BANANARAMA
37	32	23	10	I'M BAD DEF JAM 44-06799/COLUMBIA	◆ L.L. COOL J
38	38	42	6	LAY IT ON THE LINE ATLANTIC 0-86701	ELAINE CHARLES
39	47	47	3	PLAY WITH ME ATLANTIC 0-86693	ABBY LYNN
40	20	11	10	DIAMONDS (REMIX) A&M SP-12231	◆ HERB ALPERT
41	41	36	3	BAILA BOLERO ZYX 6621	FUN FUN
42	NEW ▶	1	1	CATCH ME I'M FALLING (REMIX) VIRGIN 0-96752/ATLANTIC	PRETTY POISON
43	49	44	3	ONE LOVE (REMIX) A&M SP-12234	DOROTHY GALDEZ
44	45	46	9	I KNOW YOU GOT SOUL 4TH & B'WAY BWAY-438/ISLAND	ERIC B. AND RAKIM
45	40	43	3	DO IT PROPERLY GROOVELINE GRL 5001	2 PUERTO RICANS A BLACKMAN & A DOMINICAN
46	RE-ENTRY	—	—	MOVIN' ON EMERGENCY PAL-7145/PROFILE	CAROLYN HARDING
47	31	21	9	STILL A THRILL (REMIX) MCA 23747	◆ JODY WATLEY
48	37	25	15	HEAD TO TOE COLUMBIA 44-06757	◆ LISA LISA & CULT JAM
49	39	34	9	LET ME BE THE ONE CUTTING CR 212	SA-FIRE
50	44	30	19	WITHOUT YOU SUPERTRONICS RY-017	◆ TOUCH
BREAKOUTS	Titles with future chart potential, based on sales reported this week.				1. WHY YOU WANNA GO FASCINATION VINYLMANIA
					2. ROSES ARE RED MARIBELL CRIMINAL

○ 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.

Midsummer's Beats & Samples

NEW SINGLES: Fresh Gordon's "Feel'n' James" (Tommy Boy) borrows the name and collage approach of one of the most enduringly popular bootlegs in the East Coast underground; its most fascinating aspect isn't so much the beat as the multilayer sampled production. The B side, "I Believe In Music," sports a beat-box soul beat, with rap. Here, rap music can be seen turning into latter-day radio drama ... TKA's "Scars Of Love" (Tommy Boy) is a first-rate pop record, combining choirboy vocals and mellifluous electronic lines. Its label lists an all-star lineup of keyboard and mix doctors: Bobby Khozouri, Fred Zarr, David Cole, Chris Lord-Alge, Herb Powers Jr., and the Latin Rascals, along with producer/co-writer Joey Gardner.

Kelly Charles' "You're No Good For Me" (Next Plateau) switches her gears effectively: This very good house record with intense female vocal has all the right moves and grooves ... Mason's mainstream r&b "Pour It On" (Elektra) is twined in a very strong new mix by Aldo Marin, which, for radio, is every bit as much a hit as "Rock Steady," and, for clubs, is indistinguishable from Chicago in the house mixes ... Genuine Parts' "I Don't Care For You" (Pizazz) is a harder, more New York-style version of Miami sound in the Shannon mode than the pop "Did It Feel Like Love" ... John Adams' "Strip This Heart" (A&M) is a funky, swinging pop record with real club heft; Bruce Forest mixed, with post-production keyboards by David Cole ... Go West's "Don't Look Down" (Chrysalis) is pop of another stripe, more for the teen MTV



by Brian Chin

crowd, and is also remixed by Forest.

REMIXES: Erasure's "Victim Of Love" (Sire) is given typical pop flow by PWL's Phil Harding with a big dead boom; an alternate Daniel Miller-Rico Conning mix is more futurist/Euro ... That Petrol Emotion's "Big Decision" (Polydor), a little choppy in its original, gets the right amount of finesse from a new mix by Francois Kevorkian and Ron St. Germain with Dennis Mitchell ... Alisha's "Into My Secret" (RCA) has a lot more forward thrust in a new mix by producer Mark Berry and Gary Rottger; "I Don't Know What Comes Over Me" and "Into The Night" from her "Nightwalkin'" album could be good follow-ups with the right remixes ... Kool & the Gang's "Holiday" (Mercury) is reissued in a chugging, more detailed version done by Billy Carroll ... Yello's high-speed "Oh Yeah" (Mercury), from 1985, is reissued and sounding very contemporary indeed, especially for radio.

BRIEFLY: Rocco's "I Can't Blame You" (Sutra) is a melodic girl-group song, with production/remix by Morales/Munzibai ... Similarly, Fire On Blonde's "Wrong Number" (Atlantic), remixed by Steve Peck, is a good-sounding radio re-

cord with a smooth club mix ... The Skeme's "You Turn Me On" (Tuxedo Music, through Island Trading) is a female, Prince-style record, maybe a national black radio item; the B-side mix adds James samples ... Nikki's "Crybaby" (Polydor) is a one-name "hot" radio record ... LaRiece's "Just A Taste Of Love" (Rohit) sports above-average production and a mix by John Luongo ... Shirley Murdock's "Be Free" (Elektra) is an appealingly atypical funk record ... The Pop Tarts' "Another Grey Day In London" (World of Wonder, 212-529-3924) is a floating, moody pop-rock record co-produced by the band and engineer Steve Peck with edits by Raul Rodriguez ... In Bobby Jimmy & the Critters' "Milkshake," (Macola) Prince meets Eddie Murphy playing Buckwheat, I think.

NOTES: Officially the B side of "Detox Mansion," Warren Zevon's "Leave My Monkey Alone" (Virgin) has all the pop chart potential of "I Didn't Mean To Turn You On" ... We also note that Virgin's Pete Wyllie single "Sinful" is led with the

smoother second-import version mixed by U.S. expatriate Bert Bevans ... Jackie Makossa's "The Opera House," the churning riff-and-sample selling well on Champion U.K. import, will be released through Criminal in the next week in a different, 14-minute version on Criminal's new Minimal house label. Also scheduled for the new imprint: "My Loleatta" by Ellis D. ... Soon to come: "My Love Is Guaranteed" by consistent club/radio hitmaker Sybil, which will have shipped on Next Plateau by the time you see this, and a new single by Toney Lee on Jump Street, which has dropped its association with 4th and B'way.

In case I haven't been able to tell you personally, I'm leaving Billboard in two weeks to join Profile Records in a&r. I'll still be writing occasionally in consumer publications, and, I hope, regularly within a few months. I'd appreciate it if promotion and publicity people will change my address on mailing lists to Box R-89, 204 W. 20th St., New York, N.Y. 10011. If your list is tight, I'll understand, but do update, if just to save the postage.

Motown Remixes Classic Hits In Dance Versions

BY BRIAN CHIN

NEW YORK Classic No. 1 hits are being remixed and augmented in new dance versions by Motown for eventual release here and abroad.

The first completed cut was the Temptations' Grammy-winning "Papa Was A Rollin' Stone," whose precedent-setting length and innovative arrangement made it a protodisco hit in its original production by Norman Whitfield Jr. New production and remix on "Papa" were done by New York DJ and mix specialist Freddie Bastone.

According to Motown's Russ Regan, that particular track, which had been tentatively scheduled as the first rerelease, won't be appearing in the U.S. for the time being, due to possible conflict with new Temptations product now being readied by Motown.

However, "Papa" will be released as a 7-inch and 12-inch single in the U.K., where rereleases and remixes have turned up in the national pop top five with regularity in recent years.

In that market, rereleased classic soul singles by Ben E. King, Percy Sledge, and Jackie Wilson have been

chart-toppers. More recent, '70s hits by Hot Chocolate and Tavares, remixed in go-go style by Dutch DJ Ben Liebrand for the dance market, resulted in top 20 singles and career revivals for both Tavares and Hot Chocolate lead singer Errol Brown.

The remaining track lineup for an album of remixes is not firm, according to Motown. However, Bastone says that tentative selections were chosen to avoid some of the more overexposed Motown oldies.

"Papa," Bastone says, was an 8-track recording in its original state; he added 16 more in overdubs. He notes, too, that in his work as a remixer so far, this project is the first time real strings have been used.

Assisting him in syncing electronics to the very human rhythms played by the legendary Motown rhythm section is a relatively new device capable of following such irregular patterns as those played by a bass guitar.

Lest purists be appalled by this revisionism, it should be stressed, of course, that the original versions were not destroyed to create contemporary remixes: They will remain available in Motown's myriad packages on vinyl, cassette, and CD.

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I Need A Man—Remix—Man To Man
All For You—J. Washington
Crazy Love—Nina
Come Together—Hanson + Davis
I Just Can't Quit—Obsession
Deeper + Deeper—Mod. Rocketry
On Fire—Mandarine
Hearts Desire—Exaltation
Stand Up—Jamillah
Destiny—Leah Landis + L. Gray
Love + Obsession—Bent Passion
So Sweet—L. Holloway—Remix
Why You Wanna—Fascination
No No Love—Rhonda Parris

Pow—Teri Ilen
Im Gonna—Uptown Girls
Your Move—Bamboo
La Vie En Rose—RMX-N. Martinez
Hooked On Voices—Katmandu
Tonight—Body Heat
Stop If You Want—Shari
Happy People Go—Greg Stone
In The Dark—Tiffany
Beat Of My Heart—Jacqueline
Lies—Suzy Swan

EUROPEAN 12'S

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Love In The Night—VHF
Egyptian Queen—Brown Sugar
Heart Of Gold—Tom
Perfume Of Love—Scala
Baby Dancer—Carrara
Time Will Tell—Twins
Little Bit Of Jazz—Nerve

Rock Me Tonight—Chio Chio
Oxygene—Blue August
Look In My Heart—Rocky M
Open Your Eyes—Sisley Ferre
Hopes + Dreams—Albert One
Chinese Bang—Dancers
Casanova—Jessica Williams
Everyones A Winner—Monkey Business
Meet My Friend—Eddy Huntington
Nasty Relations—Nasty Boys
1-2-3-4-5-6—Ken Laslow

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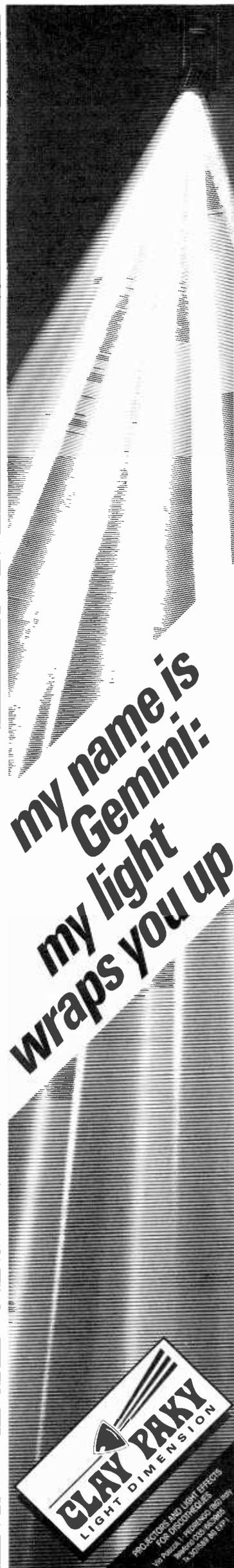
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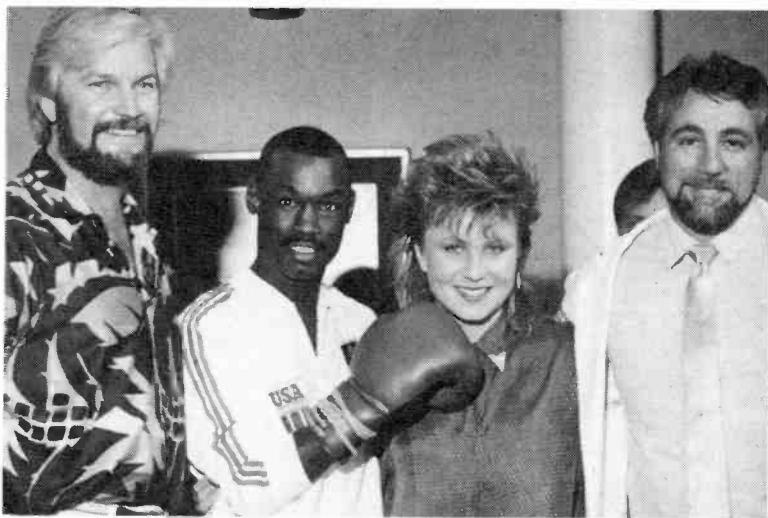
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In The Gospel Ring. Sparrow artist/SESAC affiliate Margaret Becker is congratulated on the success of her debut Christian/rock single, "Fight For Good," at SESAC's Nashville office. Pictured with Becker, from left, are Jim Black, vice president of marketing, SESAC; bantamweight boxer Jerome "Kid" Coffee; and Vincent Candilora, executive vice president, SESAC.

New Album's First Single Spotlights Radio Promo Set For Sawyer Brown

BY EDWARD MORRIS

NASHVILLE After a comparatively dismal season on the Hot Country Singles chart, Sawyer Brown is trying to regain its momentum with a new producer and album and an ambitious radio promotion.

To debut "Somewhere In The Night," the title cut from Sawyer Brown's forthcoming album, the Capitol/Curb Records group will distribute a package, including the new single in both CD and vinyl forms, a "Somewhere In The Night" pen light, and promotional tapes keyed to individual stations, to more than 500 trade-reporting stations.

Each promo tape features the station's ID, individualized promotional spots, a variety of public service announcements, and birthday and holiday greetings. Sawyer Brown recorded the tapes through the Nashville-based Starliners service (Billboard, May 23). The material will be shipped to stations July 29.

When the album is released Aug. 12, it will be sent to the stations in LP, CD, and tape formats.

Ron Chancey, who turned the Oak Ridge Boys from gospel into country and pop stars, was retained to produce Sawyer Brown's fourth album. While the other three albums, all produced by Randy Scruggs, have sold more than a million copies, the last three singles have fared badly on the charts: "Out Goin' Cattin'," released in late 1986, went to No. 15. Its successor, "Gypsies On Parade," peaked at No. 25. And "Savin' Her Honey For The Honey-moon," the most recent single,

plummeted after climbing to only No. 58.

In 1985, the five-man band had three top five hits, including the No. 1 "Step That Step." Last year, the singles began climbing only into the teens.

Chancey has gone to some of the best writers in the business for the new Sawyer Brown album, including Rafe Van Hoy, Don Cook, Dave Loggins, Steve Gibson, Dennis Linde, Kim Carnes, Wendy Waldman, Dave Ellingson, and Eric Kaz.

Although the glitzy and rock-tinged band stands at odds with the current neotraditionalist trend in country music, it is a certified crowd-pleaser—even when performing for the largely conservative audiences at the annual Fan Fair here.

Recently, the band did its second tour of the Far East, this time performing a two-week string of concerts in the Philippines, Korea, and Japan. Sawyer Brown is booked by William Morris.

Recent Performance At Starwood Disappointing Jones Doesn't Live Up To His Legend

IT WAS THE NIGHT that No-Show Jones should have lived up to his name—either the first name or the last. Judging from his puzzling, disturbing performance July 24 at Star Wars (I mean Starwood) Amphitheatre here, either choice would have been the perfect one.

Had George picked his last name and given us **George Jones**, then his show would have been a memorable jewel forever encased in the hearts and souls of his beloved fans, 12,000 strong. When he's at his best, there's no country singer who's better. In the context of all-time country singers, we'd put the good Jones in the company of **Hank Williams**, **Patsy Cline**, and **Jimmie Rodgers**. No current country singer, including **Merle Haggard**, who headlined this show, can touch the artistic genius of a Jones when he's working. He feels the songs, senses the lyrics, and interprets the melodic/lyric interplay with a perfection that few other performers in any genre of music have been able to accomplish.

On this balmy summer night in Nashville, Jones had the audience in the palm of his hands. He could have stolen the show from Haggard had he tried. Instead, he lost the show to Haggard.

He could have been a country **Elvis Presley** when he walked on stage after a lengthy stage wait between the rollicking, fun opening act **Bobby Lee Springfield** and an interminable warm-up set by the **Jones Boys**. The crowd went wild as Jones launched into his opening tunes, and he could have crooned "Three Blind Mice" the rest of the night and come out a winner.

Instead, he was an exercise in distraction on stage. Pointing gestures during his songs—toward the lights, monitors, band, stagehands, and everything and everybody except himself—bled the songs and his singing of their emotive power. At times it was like **Gary Busey** playing Jones, only Busey could have done it better. His first complaint was the lighting. After ruining one song by incessantly pointing to a stage light that he finally ordered killed because "It's burning my bald head," Jones then ruined several other songs by pointing to his ears, the monitors, unseen forces both on stage and off, and his hapless band leader, who had to put up with this ego dance. Unfortunately, the giant video screens enlarged all of these gestures into a larger-than-life parody that made sadness the overwhelming emotion of this Jones concert. Jones has always been a man of excess—that's part

of the reason for his country music success. He used to drink too much. He discovered the wonders of marriage and the trauma of divorce, more than once. He still jokes on stage about his stormy marriage to **Tammy Wynette**. But somehow he marshaled the internal fortitude to cast away the demons that had been destroying his life and profession.

So what's his excuse now? Why should this vastly talented man who should have left his audience mesmerized leave them murmuring instead? When Elvis got too fat to wiggle on stage, he started wiggling his fingers instead. Jones is getting something, and he relies on rattling those bass notes to excess, complaining about light and sound too much, quipping unfunny jokes excessively, and being too much like a non-Jones. Several times during his performance, he



by Gerry Wood

referred to Epic Records label mate and "good friend" Haggard, saying that he admires Haggard and doesn't hold a candle to him. Then he'd launch into a Haggard song, and cut it off embarrassingly after a line or two. Is he really this much in awe of Haggard? Does he really think that Haggard is a much superior talent (which isn't true)? Or was he angered because he was billed second to Haggard?

And for all of his accolades to his audience's applause, "Thank you, so much—we just might stay here until 1 or 2 o'clock," poor Jones hardly made it until 10 p.m. The man who could have left the stage with a series of standing ovations left with none. He had berated the lighting crew and sound crew. He had forgotten the lyrics to some of his songs—and he didn't sing that many. His on-stage antics were an insult to his fans—and, more importantly, an insult to the reputation of Jones as the consummate performer. This one we can't blame on booze or on marital battles with Wynette... So what do we blame it on?

Bracketed by the energetic opening of a creative, talented newcomer named **Bobby Lee Springfield** and the closing performance of Haggard, who lived up to his legend, Jones was a distant third.

On a night that saw the potential of future professional greatness in Springfield and the realization of present professional supremacy in Haggard, the professional disintegration of Jones was a depressing and distressing sight.

While Haggard demonstrated how to be a living legend and love it, Jones showed how to be a legend and languish in it. God love both of

(Continued on page 34)

'Jamboree USA' Announces Fall Concert/Radio Lineup

NASHVILLE "Jamboree USA" has announced its fall lineup of country acts. The weekly concert and live radio broadcast is staged at Capitol Music Hall in Wheeling, W.Va.

The scheduled acts are Ray Price, Saturday (8); Ronnie Milsap, Aug. 15; Tanya Tucker, Aug. 22; Emmylou Harris, Aug. 29; Bill Anderson, Sept. 5; Billy "Crash" Craddock, Sept. 12; Oak Ridge

Boys, Sept. 18; John Schneider, Sept. 19; Randy Travis, Sept. 25; Keith Whitley, Sept. 26; Janie Fricke, Oct. 3; Ricky Skaggs, Oct. 10; Roy Clark, Oct. 17; Larry Gatlin & the Gatlin Brothers, Oct. 24; Louise Mandrell, Oct. 31; Exile, Nov. 7; Bill Monroe, Mac Wiseman, and Jim & Jesse, Nov. 14; Loretta Lynn, Nov. 21; and Conway Twitty, Nov. 28.

FOR WEEK ENDING AUGUST 8, 1987

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
RIGHT FROM THE START EARL THOMAS CONLEY RCA	10	11	13	34	89
HE'S LETTING GO BAILLIE AND THE BOYS RCA	1	7	23	31	31
YOUR LOVE TAMMY WYNETTE EPIC	1	8	18	27	59
SHINE, SHINE, SHINE EDDY RAVEN RCA	6	10	10	26	106
YOU HAVEN'T HEARD... MOE BANDY MCA/CURB	0	8	16	24	47
MAMA'S ROCKIN' CHAIR JOHN CONLEE COLUMBIA	3	11	9	23	115
LOVE ME LIKE YOU USED TO TANYA TUCKER CAPITOL	1	8	13	22	87
LITTLE WAYS DWIGHT YOAKAM REPRISE	1	10	9	20	111
NOBODY SHOULD HAVE TO... CRYSTAL GAYLE WARNER BROS.	1	7	10	18	91
WHEN THE RIGHT ONE... JOHN SCHNEIDER MCA	4	4	9	17	83

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.

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	4	12	ONE PROMISE TOO LATE J.BOWEN,R.MCINTIRE (D.LOGGINS, L.SILVER, D.SCHLITZ)	REBA MCINTIRE MCA 53092
2	4	9	12	A LONG LINE OF LOVE S.GIBSON,J.E.NORMAN (P.OVERSTREET, T.SCHUYLER)	◆ MICHAEL MARTIN MURPHY WARNER BROS. 7-28370
3	6	10	11	TELLING ME LIES G.MASSENBERG (L.THOMPSON, B.COOK)	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-28371
4	8	12	11	WHY DOES IT HAVE TO BE (WRONG OR RIGHT) T.DUBOIS,S.HENDRICKS,RESTLESS HEART (R.SHARP, D.LOWERY)	◆ RESTLESS HEART RCA 5132-7
5	7	11	12	WHISKEY, IF YOU WERE A WOMAN P.WORLEY (M.FRANCIS, J.MACRAE, B.MORRISON)	HIGHWAY 101 WARNER BROS. 7-28372
6	9	14	9	BORN TO BOOGIE B.BECKETT,H.WILLIAMS,JR.,J.E.NORMAN (H.WILLIAMS,JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28369/WARNER BROS.
7	5	8	15	CINDERELLA R.LANDIS (R.NIELSEN)	VINCE GILL RCA 5131-7
8	10	13	13	FALLIN' OUT J.BOWEN,W.JENNINGS (D.LILE)	WAYLON JENNINGS MCA 53088
9	11	16	12	TRAIN OF MEMORIES A.REYNOLDS (J.HINSON, A.BYRD)	KATHY MATTEA MERCURY 888 574-7/POLYGRAM
10	13	18	10	SHE'S TOO GOOD TO BE TRUE B.KILLEN(S.LEMAIRE, J.PENNINGTON)	EXILE EPIC 34-07135
11	2	2	15	LOVE SOMEONE LIKE ME T.WEST (H.DUNN, R.FOSTER)	HOLLY DUNN MTM 72082/CAPITOL
12	1	3	12	SNAP YOUR FINGERS R.MILSAP,R.GALBRAITH,K.LEHNING (G.MARTIN, A.ZANETIS)	RONNIE MILSAP RCA 5169-7
13	16	19	7	MAKE NO MISTAKE, SHE'S MINE R.GALBRAITH,K.LEHNING (K.CARNES)	KENNY ROGERS & RONNIE MILSAP RCA 5209-7
14	15	17	11	BRILLIANT CONVERSATIONIST B.LOGAN (J.HADLEY, G.NICHOLSON)	◆ T. GRAHAM BROWN CAPITOL 44008
15	17	21	9	THIS CRAZY LOVE J.BOWEN (R.MURRAH, J.D.HICKS)	THE OAK RIDGE BOYS MCA 53023
16	18	20	10	I'LL NEVER BE IN LOVE AGAIN D.WILLIAMS,G.FUNDIS (B.CORBIN)	DON WILLIAMS CAPITOL 44019
17	20	23	7	THREE TIME LOSER K.LEHNING (D.SEALS)	DAN SEALS EMI-AMERICA 43023/CAPITOL
18	22	26	11	THE HAND THAT ROCKS THE CRADLE J.BOWEN,G.CAMPBELL (T.HARRIS)	GLEN CAMPBELL (WITH STEVE WARINER) MCA 53108
19	21	24	10	WHY I DON'T KNOW T.BROWN,L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53102/MCA
20	25	30	7	YOU AGAIN B.BECKETT,J.STROUD (D.SCHLITZ, P.OVERSTREET)	THE FORESTER SISTERS WARNER BROS. 7-28368
21	24	29	11	HOUSE OF BLUE LIGHTS R.BENSON (D.RAYE, F.SLACK)	ASLEEP AT THE WHEEL EPIC 34-07125
22	26	31	9	I'LL BE THE ONE J.KENNEDY (DON REID, DEBO REID)	THE STATLER BROTHERS MERCURY 888 650-7/POLYGRAM
23	28	36	7	THE WAY WE MAKE A BROKEN HEART R.CROWELL (J.HIATT)	◆ ROSANNE CASH COLUMBIA 38-07200
24	27	32	9	NOWHERE ROAD T.BROWN,E.GORDY,JR.,R.BENNETT (S.EARLE, R.KLING)	◆ STEVE EARLE MCA 53103
25	29	35	8	I'LL BE YOUR BABY TONIGHT T.WEST (B.DYLAN)	JUDY RODMAN MTM 72089/2089/CAPITOL
26	30	33	9	PONIES B.MAHER (J.H.BULLOCK)	◆ MICHAEL JOHNSON RCA 5171-7
27	32	38	5	FISHIN' IN THE DARK J.LEO (W.WALDMAN, J.PHOTOLO)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28311
28	33	39	7	DADDIES NEED TO GROW UP TOO K.KANE,J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-07187
29	34	40	6	CHILD SUPPORT T.COLLINS (T.SCHUYLER)	BARBARA MANDRELL EMI-AMERICA 43032/CAPITOL
30	12	1	16	THE WEEKEND T.BROWN,J.BROWN (B.LABOUNTY, B.FOSTER)	◆ STEVE WARINER MCA 53068
31	36	42	5	I WANT TO KNOW YOU BEFORE WE MAKE LOVE J.BOWEN,C.TWITTY,D.HENRY (C.PARTON, B.HOBBS)	CONWAY TWITTY MCA 53134
32	14	5	14	SOMEONE J.BOWEN,L.GREENWOOD (C.BLACK, A.ROBERTS, S.DORFF)	LEE GREENWOOD MCA 53096
33	37	45	5	ISLAND IN THE SEA W.NELSON (W.NELSON)	WILLIE NELSON COLUMBIA 38-07202
34	38	44	6	CRAZY OVER YOU B.LLOYD,R.FOSTER (R.FOSTER, B.LLOYD)	FOSTER AND LLOYD RCA 5210-7
35	19	7	16	80'S LADIES H.SHEDD (K.T.OSLIN)	◆ K.T. OSLIN RCA 5154-7
36	39	41	7	MEMBERS ONLY N.LARKIN (L.ADISON)	DONNA FARGO AND BILLY JOE ROYAL MERCURY 888 680-7/POLYGRAM
37	23	6	14	I KNOW WHERE I'M GOING B.MAHER (D.SCHLITZ, C.BICKHARDT, B.MAHER)	THE JUDDS RCA/CURB 5164-7/RCA
38	41	50	5	LOVE REUNITED P.WORLEY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53142/MCA
39	46	51	4	MAMA'S ROCKIN' CHAIR B.LOGAN (T.MENZIES, J.MACRAE)	JOHN CONLEE COLUMBIA 38-07203
40	42	47	7	HYMNE J.KENNEDY (VANGELIS)	◆ JOE KENYON MERCURY 888 642-7/POLYGRAM
41	47	55	3	LITTLE WAYS P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-28310/WARNER BROS.
42	51	58	3	SHINE, SHINE, SHINE D.GANT,E.RAVEN (B.MCGUIRE, K.BELL)	EDDY RAVEN RCA 5221-7
43	50	54	4	FIRST TIME CALLER R.LANDIS (R.NIELSEN)	JUICE NEWTON RCA 5170-7
44	48	52	6	WHAT A GIRL NEXT DOOR COULD DO T.WEST (R.FERRIS)	GIRLS NEXT DOOR MTM 72088/CAPITOL
45	31	15	15	LOVE CAN'T EVER GET BETTER THAN THIS R.SKAGGS (N.MONTGOMERY, I.KELLEY)	RICKY SKAGGS & SHARON WHITE EPIC 34-07060
46	55	67	3	LOVE ME LIKE YOU USED TO J.CRUTCHFIELD (P.DAVIS, B.EMMONS)	TANYA TUCKER CAPITOL 44036
★★★ POWER PICK/AIRPLAY ★★★					
47	59	—	2	RIGHT FROM THE START N.LARKIN,E.T.CONLEY (B.HERZIG, R.WATKINS)	EARL THOMAS CONLEY RCA 5226-7
48	52	56	4	NOBODY SHOULD HAVE TO LOVE THIS WAY J.E.NORMAN (T.ROCCO, C.BLACK, R.BOURKE)	CRYSTAL GAYLE WARNER BROS. 7-28409
49	54	59	4	IF YOU STILL WANT A FOOL AROUND R.BAKER (K.ROBBINS)	CHARLEY PRIDE 16TH AVENUE 70402/CAPITOL
50	56	60	4	WHEN THE RIGHT ONE COMES ALONG J.BOWEN,J.SCHNEIDER (R.SMITH, J.HOOKER)	JOHN SCHNEIDER MCA 53144

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	35	22	17	OH HEART K.LEHNING,P.DAVIS (M.BROOK, K.BAILLIE, D.SCHLITZ)	BAILLIE AND THE BOYS RCA 5130-7
52	58	66	3	CRY JUST A LITTLE P.WORLEY (P.DAVIS)	MARIE OSMOND CAPITOL/CURB 44044/CAPITOL
53	61	64	5	DANCIN' WITH MYSELF TONIGHT R.PENNINGTON (C.BURNS, D.HUBER)	◆ THE KENDALLS STEP ONE 374
54	57	62	6	BRINGIN' THE HOUSE DOWN M.DANIEL,D.KNIGHT (J.DOWELL, B.H.DEAN)	SHURFIRE AIR/COMPLEAT 173/POLYGRAM
55	40	25	14	ARE YOU STILL IN LOVE WITH ME J.WHITE (S.PIRO, PORTER, WHITE)	◆ ANNE MURRAY CAPITOL 44005
56	49	37	16	FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET, D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS. 7-28384
57	66	—	2	YOUR LOVE S.BUCKINGHAM (T.ROCCO, B.FOSTER)	TAMMY WYNETTE EPIC 34-07226
58	64	68	4	GERONIMO'S CADILLAC N.LARKIN (M.MURPHY, C.QUARTO)	JEFF STEVENS AND THE BULLETS ATLANTIC AMERICA 7-99433/ATLANTIC
59	44	27	17	CRIME OF PASSION S.BUCKINGHAM (W.ALDRIDGE, M.MCANALLY)	◆ RICKY VAN SHELTON COLUMBIA 38-07025
60	45	28	15	ALL MY EX'S LIVE IN TEXAS J.BOWEN,G.STRAIT (S.D.SHAFFER, L.J.SHAFFER)	GEORGE STRAIT MCA 53087
61	76	—	2	YOU HAVEN'T HEARD THE LAST OF ME J.KENNEDY (T.R.SNOW, E.KAZ)	MOE BANDY MCA/CURB 53132/MCA
62	70	—	2	RESTLESS ANGEL J.RUTENSCHROER,T.MALCHAK (T.MALCHAK)	TIM MALCHAK ALPINE 007
63	43	43	8	AFTER ALL E.GORDY,JR.,T.BROWN (J.HINSON, H.STINSON)	◆ PATTY LOVELESS MCA 53097
64	75	81	3	TORN UP T.BRASFIELD (T.ROCCO, C.BLACK, A.ROBERTS)	VICKI RAE VON ATLANTIC AMERICA 7-99442/ATLANTIC
65	73	—	2	COLD HEARTS/CLOSED MINDS T.BROWN,N.GRIFFITH (N.GRIFFITH)	NANCI GRIFFITH MCA 53147
66	77	—	2	THEY DON'T MAKE LOVE LIKE WE USED TO R.HALL,R.BYRNE (B.HENDERSON, J.R.ADKINS, G.ROGERS)	SHENANDOAH COLUMBIA 38-07128
67	71	77	3	AIN'T WE GOT LOVE L.ROGERS (C.CRAIG, K.STEGALL)	PAUL PROCTOR 19TH AVENUE 1009
68	60	61	5	SOMEDAY MY SHIP WILL SAIL E.GORDY,JR.,E.HARRIS (A.REYNOLDS)	EMMYLOU HARRIS WARNER BROS. 7-28302
69	53	34	16	ANOTHER WORLD J.E.NORMAN (J.LEFFLER, R.SCHUCKETT)	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 7-28409
70	62	49	13	I TURN TO YOU B.SHERRILL (M.D.BARNES, C.PUTMAN)	GEORGE JONES EPIC 34-07107
★★★ HOT SHOT DEBUT ★★★					
71	NEW ▶	1	1	HE'S LETTING GO K.LEHNING,P.DAVIS (P.ROSE, P.BUNCH, M.A.KENNEDY)	BAILLIE AND THE BOYS RCA 5227-7
72	72	78	3	BUTTERBEANS J.BRADLEY (C.COLVIN)	JOHNNY RUSSELL & LITTLE DAVID WILKINS 16TH AVENUE 70401/CAPITOL
73	68	63	20	IT'S ONLY OVER FOR YOU J.CRUTCHFIELD (M.REED, R.M.BOURKE)	TANYA TUCKER CAPITOL 5694
74	87	—	2	HEART OUT OF CONTROL B.SHERRILL (I.PLATAIS)	JONI BISHOP COLUMBIA 38-07225
75	74	65	24	TIL' I'M TOO OLD TO DIE YOUNG J.KENNEDY (J.HADLEY, K.WELCH, S.DOOLEY)	MOE BANDY MCA/CURB 53033/MCA
76	81	—	2	LOVE'LL COME LOOKIN' FOR YOU J.KEANEY (S.RAMOS, J.VEZNER)	THE CANNONS MERCURY 888 648-7/POLYGRAM
77	82	—	2	THE POWER OF A WOMAN G.KENNEDY (L.BRIGHT, D.THOMPSON)	PERRY LAPOINTE DOOR KNOB 87-281
78	84	—	2	LOVE'S SLIPPIN' UP ON ME A.HENSON (B.MCDILL)	KIM GRAYSON SOUNDWAVES 4787/NSD
79	63	48	19	THAT WAS A CLOSE ONE N.LARKIN,E.T.CONLEY (R.BYRNE)	EARL THOMAS CONLEY RCA 5129-7
80	65	46	14	PUT ME OUT OF MY MISERY J.CRUTCHFIELD (B.MCDILL, L.ANDERSON)	TOM WOPAT EMI-AMERICA 43010/CAPITOL
81	NEW ▶	1	1	WILL YOU STILL LOVE ME TOMORROW M.DANIEL (G.GOFFIN, C.KING)	◆ CHERYL HANDY COMPLEAT 176/POLYGRAM
82	67	53	10	'TIL THE OLD WEARS OFF W.ALDRIDGE (W.ALDRIDGE)	THE SHOOTERS EPIC 34-07131
83	79	70	10	TOO OLD TO GROW UP NOW M.WRIGHT (A.HARVEY, P.MCCANN)	PAKE MCINTIRE RCA 5207-7
84	83	79	13	ANGER & TEARS J.KENNEDY (R.SMITH, C.CHASE)	MEL MCDANIEL CAPITOL 5705
85	NEW ▶	1	1	REAL GOOD HEARTACHE B.BARTON (M.GARVIN, C.MORRIS)	ROSEMARY SHARP CANYON CREEK 87-0401
86	86	—	2	WOULD YOU CATCH ME BABY (IF I FALL FOR YOU) L.MORTON (J.MCBEE, C.WHITE)	GAIL VEACH PRAIRIE DUST 87128
87	69	69	4	WAITIN' UP P.ANDERSON (G.HIGHFILL)	GEORGE HIGHFILL WARNER BROS. 7-28312
88	78	57	19	LOVE YOU AIN'T SEEN THE LAST OF ME J.BOWEN,J.SCHNEIDER (K.FRANCESCHI)	JOHN SCHNEIDER MCA 53069
89	88	71	20	YOU'RE NEVER TOO OLD FOR YOUNG LOVE D.GANT,E.RAVEN (R.GILES, F.MYERS)	EDDY RAVEN RCA 5128-7
90	85	75	8	LOOKING FOR YOU R.CROWELL,B.T.JONES (R.CROWELL, R.CASH)	RODNEY CROWELL COLUMBIA 38-07137
91	80	84	3	THAT'S WHEN (YOU CAN CALL ME YOUR OWN) R.E.CARPENTER (P.EDWARDS)	BONNIE LEIGH R.C.P. 016
92	90	85	24	DOMESTIC LIFE B.LOGAN (J.D.MARTIN, G.HARRISON)	JOHN CONLEE COLUMBIA 38-06707
93	92	86	14	MIDNIGHT BLUE B.BECKETT (D.GOODMAN, J.W.RYLES)	JOHN WESLEY RYLES WARNER BROS. 7-28377
94	89	72	5	I GROW OLD TO FAST (AND SMART TOO SLOW) S.CORNELIUS (J.LONG)	JOHNNY PAYCHECK MERCURY 888 651-7/POLYGRAM
95	93	73	10	YOU LAY A LOTTA LOVE ON ME S.CORNELIUS (D.HEAVENER)	THE WRAYS MERCURY 888 542-7/POLYGRAM
96	94	87	8	MAKE ME LATE FOR WORK TODAY B.KILLEN (C.PUTMAN, R.MCDOWELL)	RONNIE MCDOWELL MCA/CURB 53126/MCA
97	96	94	23	DON'T TOUCH ME THERE SNEED BROTHERS,W.MASSEY (M.PHEENEY)	CHARLY MCCLAIN EPIC 34-06980
98	95	90	21	HAVE I GOT SOME BLUES FOR YOU R.BAKER (D.CHAMBERLAIN)	CHARLEY PRIDE 16TH AVENUE 70400/CAPITOL
99	98	91	23	JULIA J.BOWEN,C.TWITTY,D.HENRY (J.JARVIS, D.COOK)	CONWAY TWITTY MCA 53034
100	99	97	23	TOO MANY RIVERS J.L.WALLACE,T.SKINNER (H.HOWARD)	THE FORESTER SISTERS WARNER BROS. 7-28442

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COUNTRY CORNER



by Marie Ratliff

ANOTHER GREEN BERET? Trading on his recent media exposure, the expected rash of Oliver North songs has begun. One in particular has chalked up phenomenal response in its first days of airplay. "North-American Hero" by Gene Hodges & the All-American Boys (Motion) was recorded recently in a Jacksonville, Fla., studio and advance tape copies were given to the local country stations last week. PD Bill Jones of WCRJ says, "The phones lit up on the record's first airing and haven't stopped. It's been the No. 1 request record for the past four days—just unbelievable." Across town at WQIK, MD Ron Ellis also reports good response. "It's a heavy request item, a timely release." Nationwide shipment should be well under way shortly.

THE PRIDE IS BACK: Charley Pride, recently signed with 16th Avenue Records after nearly 18 months without a record release, has a following, acquired over some 20 years with RCA, that is enthusiastic about his return. "If You Still Want A Fool Around" (No. 49) is doing great in LaCrosse, Wis., says WKTY MD Karen Williams. "People are so happy he's recording again." MD Brian Ringo, KNOE Monroe, La., says his callers are glad to hear Pride again, noting that this release is "his best in quite a long while."

WILLIE NELSON IS LOOKING GOOD with his Hawaiian-style "Island In The Sea" (Columbia), currently at No. 33. "It has the flavor of 'On The Road Again,' excellent for this time of year," says PD Mike McCoy, KHAK Cedar Rapids, Iowa. From WDSO Dover, Del., MD Liz Dawson says instant listener reaction is often something like "Wow, nice and refreshing—the Willie we knew a few years ago."

"THE FEW WHO MAY NOT LIKE 'Child Support' are probably behind on their payments," says MD Steve Gary, KASE Austin. The Barbara Mandrell record on EMI America (No. 29) is working well there, and also at KIKF Orange, Calif. "It's hitting close to home for a lot of folks," says MD Don Jeffreys.

HOT ALBUM CUTS: "Boogie Back To Texas" from Asleep At The Wheel's self-titled album (Epic) is doing well at KVOO Tulsa, Okla. "Good Intentions" from Randy Travis' "Always & Forever" (Warner Bros.) is hot at KRRV Alexandria, La. "Even Knowin'" from Charley Pride's "After All This Time" (16th Avenue) is popular at KASE Austin.

FOR WEEK ENDING AUGUST 8, 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	SNAP YOUR FINGERS	RONNIE MILSAP	12
2	3	ONE PROMISE TOO LATE	REBA MCENTIRE	1
3	6	WHISKEY, IF YOU WERE A WOMAN	HIGHWAY 101	5
4	10	BORN TO BOOGIE	HANK WILLIAMS, JR.	6
5	1	LOVE SOMEONE LIKE ME	HOLLY DUNN	11
6	11	BRILLIANT CONVERSATIONALIST	T. GRAHAM BROWN	14
7	9	TRAIN OF MEMORIES	KATHY MATTEA	9
8	5	LOVE CAN'T EVER GET BETTER THAN THIS	R. SKAGGS/S. WHITE	45
9	14	SHE'S TOO GOOD TO BE TRUE	EXILE	10
10	15	WHY DOES IT HAVE TO BE (WRONG OR RIGHT)	RESTLESS HEART	4
11	17	TELLING ME LIES	D. PARTON, L. RONSTADT, E. HARRIS	3
12	18	A LONG LINE OF LOVE	MICHAEL MARTIN MURPHEY	2
13	19	CINDERELLA	VINCE GILL	7
14	13	80'S LADIES	K.T. OSLIN	35
15	7	SOMEONE	LEE GREENWOOD	32
16	24	MAKE NO MISTAKE, SHE'S MINE	KENNY ROGERS & RONNIE MILSAP	13
17	21	FALLIN' OUT	WAYLON JENNINGS	8
18	4	I KNOW WHERE I'M GOING	THE JUDDS	37
19	20	HOUSE OF BLUE LIGHTS	ASLEEP AT THE WHEEL	21
20	8	CRIME OF PASSION	RICKY VAN SHELTON	59
21	28	I'LL NEVER BE IN LOVE AGAIN	DON WILLIAMS	16
22	—	THE WAY WE MAKE A BROKEN HEART	ROSANNE CASH	23
23	16	ANOTHER WORLD	CRYSTAL GAYLE AND GARY MORRIS	69
24	—	DADDIES NEED TO GROW UP TOO	THE O'KANES	28
25	27	I TURN TO YOU	GEORGE JONES	70
26	—	I'LL BE THE ONE	THE STATLER BROTHERS	22
27	30	THREE TIME LOSER	DAN SEALS	17
28	12	THE WEEKEND	STEVE WARINER	30
29	—	ISLAND IN THE SEA	WILLIE NELSON	33
30	22	FOREVER AND EVER, AMEN	RANDY TRAVIS	56

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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 (14)	19
MCA/Curb (5)	
CAPITOL (6)	16
16th Avenue (3)	
EMI-America (3)	
MTM (3)	
Capitol/Curb (1)	
RCA (15)	16
RCA/Curb (1)	
WARNER BROS. (12)	14
Reprise (1)	
Warner/Curb (1)	
COLUMBIA	9
POLYGRAM	9
Mercury (7)	
Air/Compleat (1)	
Compleat (1)	
EPIC	7
ATLANTIC	2
Atlantic America (2)	
19TH AVENUE	1
ALPINE	1
CANYON CREEK	1
DOOR KNOB	1
NSD	1
Soundwaves (1)	
PRAIRIE DUST	1
R.C.P.	1
STEP ONE	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
35 80'S LADIES	(Wooden Wonder, SESAC)	
63 AFTER ALL	(Goldline, ASCAP/Silverline, BMI) HL	
67 AIRT WE GOT LOVE	(Blackwood, BMI/April, ASCAP/Keith Stegall, ASCAP) HL	
60 ALL MY EX'S LIVE IN TEXAS	(Acuff-Rose Opryland, BMI) CPP	
84 ANGER & TEARS	(MCA Music) HL	
69 ANOTHER WORLD	(Fountain Square, ASCAP) CPP	
55 ARE YOU STILL IN LOVE WITH ME	(Edition Sunrise, BMI/Young Musikverlag, GEMA) CPP	
6 BORN TO BOOGIE	(Bocaprus, BMI) CPP	
14 BRILLIANT CONVERSATIONALIST	(Tree, BMI/Cross Keys, ASCAP) HL	
54 BRINGIN' THE HOUSE DOWN	(Hoosier, ASCAP/Triumvirate, BMI) CPP	
72 BUTTERBEANS	(Five Sisters, BMI)	
29 CHILD SUPPORT	(Screen Gems-EMI, BMI/Writers Group, BMI/Bethlehem, BMI)	
7 CINDERELLA	(Englishtown, BMI)	
65 GOLD HEARTS/CLOSED MINDS	(Wing And Wheel, BMI)	
34 CRAZY OVER YOU	(Uncle Artie, ASCAP/Lawyers Daughter, BMI) CPP	
59 CRIME OF PASSION	(Rick Hall, ASCAP/Beginner, ASCAP)	
52 CRY JUST A LITTLE	(Web IV, BMI)	
28 DADDIES NEED TO GROW UP TOO	(Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL	
53 DANCIN' WITH MYSELF TONIGHT	(Almarie, BMI/Milstone, ASCAP)	
92 DOMESTIC LIFE	(MCA, ASCAP/Nashion, BMI) HL	
97 DONT TOUCH ME THERE	(Songmedia, BMI/Friday Night, BMI)	
8 FALLIN' OUT	(Keith Sykes, BMI)	
43 FIRST TIME CALLER	(Englishtown, BMI)	
27 FISHER IN THE DARK	(Screen Gems-EMI, BMI/Moon & Stars, BMI/Burger Bits, ASCAP)	
56 FOREVER AND EVER, AMEN	(Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) CPP/HL	
58 GERONIMO'S CADILLAC	(Mystery, BMI)	
18 THE HAND THAT ROCKS THE CRADLE	(Contention, SESAC)	
98 HAVE I GOT SOME BLUES FOR YOU	(Milene, ASCAP/Opryland, BMI) CPP	
74 HEART OUT OF CONTROL	(Gallean, ASCAP)	
71 HE'S LETTING GO	(Warner-Tamerlane, BMI/Heart Wheel, BMI)	
21 HOUSE OF BLUE LIGHTS	(CBS Robbins, ASCAP) CPP/B-3	
40 HYMNE	(Spheric B.V., BUMA/WB, ASCAP)	
94 I GROW OLD TO FAST (AND SMART TOO SLOW)	(Buffet, BMI)	
37 I KNOW WHERE I'M GOING	(MCA, ASCAP/Don Schlitz, ASCAP/Colegms-EMI, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL	
70 I TURN TO YOU	(Tree, BMI) HL	
31 I WANT TO KNOW YOU BEFORE WE MAKE LOVE	(Irving, BMI/Beckaroo, BMI) CPP/ALM	
49 IF YOU STILL WANT A FOOL AROUND	(Irving, BMI) CPP/ALM	
22 I'LL BE THE ONE	(Statler Brothers, BMI) CPP	
25 I'LL BE YOUR BABY TONIGHT	(Dwarf, ASCAP)	
16 I'LL NEVER BE IN LOVE AGAIN	(Sabal, ASCAP) HL	
33 ISLAND IN THE SEA	(Willie Nelson, BMI) CPP	
73 IT'S ONLY OVER FOR YOU	(Lodge Hall, ASCAP/Chappell, ASCAP/R.M.B., ASCAP) CPP/HL	
99 JULIA	(Tree, BMI/Cross Keys, ASCAP) HL	
41 LITTLE WAYS	(Coal Dust West, BMI)	
2 A LONG LINE OF LOVE	(Writers Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI) CPP	
90 LOOKING FOR YOU	(Granite, ASCAP/Coolwell, ASCAP/Atlantic, BMI/Chelcalt, BMI)	
45 LOVE CAN'T EVER GET BETTER THAN THIS	(Silver Rain, ASCAP/Jack & Gordon, ASCAP)	
46 LOVE ME LIKE YOU USED TO	(Web IV, BMI/Paul & Jonathan, BMI/Rightsong, BMI/Altaduo, BMI) HL	
38 LOVE REUNITED	(Bug, BMI/Bar None, BMI)	
11 LOVE SOMEONE LIKE ME	(Lawyers Daughter, BMI/Uncle Artie, ASCAP) CPP	
88 LOVE YOU AIN'T SEEN THE LAST OF ME	(W.B.M., SESAC)	
76 LOVE'LL COME LOOKIN' FOR YOU	(Wrensong, ASCAP)	
78 LOVE'S SLIPPIN' UP ON ME	(Jack & Bill, ASCAP)	
96 MAKE ME LATE FOR WORK TODAY	(Tree, BMI/Strawberry Lane, BMI) HL	
13 MAKE NO MISTAKE, SHE'S MINE	(Moonwindow, ASCAP) CPP	
39 MAMA'S ROCKIN' CHAIR	(Music City, ASCAP/Intersong, ASCAP/Dig-A-Bone, ASCAP) HL	
36 MEMBERS ONLY	(Malaco, BMI)	
93 MIDNIGHT BLUE	(Ensign, BMI/Write Road, BMI) CPP	
48 NOBODY SHOULD HAVE TO LOVE THIS WAY	(Bibo, ASCAP/Chappell, ASCAP/R.M.B., ASCAP) HL	
24 NOWHERE ROAD	(Goldline, ASCAP) HL	
51 OH HEART	(Colegms-EMI, ASCAP/MCA, ASCAP/Don Schlitz, ASCAP) HL	
1 ONE PROMISE TOO LATE	(MCA, ASCAP/Patchwork, ASCAP/Don Schlitz, ASCAP/Music Corp. Of America, BMI) HL	
26 PONIES	(April, ASCAP)	
77 THE POWER OF A WOMAN	(Chip N'Dale, ASCAP)	
80 PUT ME OUT OF MY MISERY	(Jack & Bill, ASCAP/Ranger Bob, ASCAP/Music Corp. Of America, BMI/Leighton, BMI) HL	
85 REAL GOOD HEARTACHE	(Tree, BMI/Cross Keys, ASCAP)	
62 RESTLESS ANGEL	(Life Of The Record, ASCAP/Malchak, ASCAP)	
47 RIGHT FROM THE START	(Ensign, BMI/Red Ribbon, BMI)	
10 SHE'S TOO GOOD TO BE TRUE	(Tree, BMI/Pacific Island, BMI) CPP/HL	
42 SHINE, SHINE, SHINE	(April, ASCAP/Butler's Bandits, ASCAP/Next-O-Ken, BMI/Ensign, BMI) CPP/HL	
12 SNAP YOUR FINGERS	(Acuff-Rose, BMI/Opryland, BMI) CPP	
68 SOMEDAY MY SHIP WILL SAIL	(Jack, BMI)	
32 SOMEONE	(Chappell, ASCAP/Chriswold, ASCAP/Hopi Sound, ASCAP/Peso, BMI) HL	
3 TELLING ME LIES	(Chappell, ASCAP/Firesign Music Ltd., PRS) HL	
79 THAT WAS A CLOSE ONE	(Rick Hall, ASCAP) CPP	
91 THAT'S WHEN (YOU CAN CALL ME YOUR OWN)	(Northport Bay, ASCAP)	
66 THEY DON'T MAKE LOVE LIKE WE USED TO	(Fame, BMI)	
15 THIS CRAZY LOVE	(Tom Collins, BMI) CPP	
17 THREE TIME LOSER	(Pink Pig, BMI)	
75 TIL' I'M TOO OLD TO DIE YOUNG	(Tree, BMI/Cross Keys, ASCAP) HL	
82 TIL THE OLD WEARS OFF	(Rick Hall, ASCAP)	
100 TOO MANY RIVERS	(Combine, BMI)	
83 TOO OLD TO GROW UP NOW	(Blackwood, BMI/Preshus Child, BMI/April, ASCAP/New and Used, ASCAP) CPP/ABP	
64 TORN UP	(Bibo, ASCAP/Chappell & Col, ASCAP/Chriswold, ASCAP/Hopi Sound, ASCAP) HL	
9 TRAIN OF MEMORIES	(Goldline, ASCAP) HL	
87 WAITIN' UP	(Fandango, BMI)	
23 THE WAY WE MAKE A BROKEN HEART	(Bug, BMI/BH, BMI)	
30 THE WEEKEND	(Screen Gems-EMI, BMI)	
44 WHAT A GIRL NEXT DOOR COULD DO	(Uncle Artie, ASCAP) CPP	
56 WHEN THE RIGHT ONE COMES ALONG	(MCA, ASCAP/Hot Little Numbers, ASCAP) HL	
5 WHISKEY, IF YOU WERE A WOMAN	(Southern Nights, ASCAP)	
4 WHY DOES IT HAVE TO BE (WRONG OR RIGHT)	(Warner-Tamerlane, BMI/Rumble Seat, BMI/Shedhouse, ASCAP)	
19 WHY I DON'T KNOW	(Michael H. Golden, ASCAP/Lyte Lovett, ASCAP)	
81 WILL YOU STILL LOVE ME TOMORROW	(Screen Gems-EMI, BMI)	
86 WOULD YOU CATCH ME BABY (IF I FALL FOR YOU)	(Milene-Opryland, ASCAP)	
20 YOU AGAIN	(MCA, ASCAP/Don Schlitz, ASCAP/Writers Group, BMI/Scarlet Moon, BMI) HL	
61 YOU HAVEN'T HEARD THE LAST OF ME	(Snow, ASCAP/April, ASCAP/Kaz, ASCAP)	
95 YOU LAY A LOTTA LOVE ON ME	(Stan Cornelius, ASCAP)	
57 YOUR LOVE	(Bibo, ASCAP/Screen Gems-EMI, BMI)	
89 YOU'RE NEVER TOO OLD FOR YOUNG LOVE	(Dejanus, ASCAP/Morgan Active Songs, ASCAP/You & I, ASCAP) CPP/HL	

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.

NASHVILLE SCENE

(Continued from page 30)

languish in it. God love both of them, and God help Jones.

NEWSNOTES: Would Chet wear a Rolex? Musician/recording artist/songwriter **Chet Atkins** has strong personal feelings about the message delivered in his most successful songwriting effort yet, "Would Jesus Wear A Rolex," penned with **Margaret Archer**. The song, recorded by **Ray Stevens**, is extremely timely because of the media scandals surrounding the Bakker television ministry, and it has enjoyed unusual chart success (both sales and airplay) for a novel-

ty song. Atkins says he wants to "educate people about the subject and help them understand."

The song was chosen as a single long before the "holy war" broke out, according to **Bruce Hinton**, executive vice president and general manager, MCA Records, Nashville. Stevens had been at work on his "Crackin' Up" album, but the project wasn't scheduled for release until midsummer. "It was a total coincidence," says Hinton. "We already had the record manufactured when the war began. The song did speak to something that was in the back of ev-

erybody's mind, and then the newspapers, in a rather front-page manner, dramatized it all."

This made the release of the single ideal, but put a rush on getting the album out. Stevens went into the studio and cut the album in two weeks. "The [album] manufacturing process from the day we got our first add on the single to when the album and cassette were shipping was exactly four weeks," Hinton says. The label's turnaround time in getting the album from the studio to the street was one of the fastest in its history, according to Hinton.

EMI America's **Don McLean** is making plans for his 15th anniversary tour of the U.K. this fall. Following the tour, he'll return to the U.S. to play Carnegie Hall in New York on Thanksgiving eve.

C.K. Spurlock has announced the relocation of North American Tours and Starbound Management to 1516 16th Ave. S., Nashville, Tenn. 37212.

Riders In The Sky sings the blues. The MCA act recently composed and recorded a jingle for the Levi's 501 jeans campaign. Other artists participating in the campaign include **Robert Cray**, **Jerry**

Garcia, **Bobby McFerrin**, and **Big Twist & the Mellow Fellows**.

Congratulations... the trustees of the Country Music Foundation have named **Sarah Ophelia Colley Cannon** ("Grand Ole Opry" star **Minnie Pearl**) the recipient of the 1987 **Roy Acuff Community Service Award**. She becomes the third recipient of the award, which was created by the CMF's board of trustees to recognize outstanding service to mankind by country music artists. Previous recipients are **Kenny Rogers** (1985) and **Willie Nelson** (1986).

FOR WEEK ENDING AUGUST 8, 1987

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	11	RANDY TRAVIS ▲ WARNER BROS. 25568-1 (8.98) (CD) 8 weeks at No. One	ALWAYS & FOREVER
2	2	2	26	GEORGE STRAIT ● MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
3	3	3	13	DWIGHT YOAKAM REPRIS 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
4	5	5	24	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
5	4	7	13	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
6	6	4	20	EMMYLOU HARRIS, DOLLY PARTON, LINDA RONSTADT ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
7	7	6	35	RESTLESS HEART RCA 5648 (8.98) (CD)	WHEELS
8	12	—	2	HANK WILLIAMS, JR. WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
9	8	8	59	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
10	18	—	2	ROSANNE CASH COLUMBIA 40777	KING'S RECORD SHOP
11	10	13	22	MOE BANDY MCA/CURB 5914/MCA (8.98)	YOU HAVEN'T HEARD THE LAST OF ME
12	13	9	26	HANK WILLIAMS, JR. WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
13	21	27	3	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
14	9	12	12	ANNE MURRAY CAPITOL 12562 (8.98) (CD)	HARMONY
15	NEW ▶	—	1	K.T. OSLIN RCA 5924-1 (8.98) (CD)	80'S LADIES
16	16	17	9	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT 0
17	17	18	22	RICKY VAN SHELTON COLUMBIA 40602	WILD EYED DREAM
18	11	10	51	SWEETHEARTS OF THE RODEO COLUMBIA 40406	SWEETHEARTS OF THE RODEO
19	14	11	37	THE O'KANES COLUMBIA BL 40459	THE O'KANES
20	15	14	38	KATHY MATTEA MERCURY 830 405-1/POLYGRAM (CD)	WALK THE WAY THE WIND BLOWS
21	19	15	69	DWIGHT YOAKAM ● REPRIS 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
22	22	24	7	HOLLY DUNN MTM 71063 (8.98) (CD)	CORNERSTONE
23	20	19	11	CHARLEY PRIDE 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
24	24	16	19	ASLEEP AT THE WHEEL EPIC 40681	ASLEEP AT THE WHEEL
25	25	26	7	RAY STEVENS MCA 42020 (8.98)	CRACKIN' UP
26	29	37	4	WILLIE NELSON COLUMBIA 40487	ISLAND IN THE SEA
27	32	—	2	VINCE GILL RCA 5923-1 (8.98)	THE WAY BACK HOME
28	30	22	14	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
29	23	23	76	ALABAMA ▲ RCA AHL 1-7170 (8.98) (CD)	GREATEST HITS
30	26	20	42	ALABAMA ▲ RCA 5649-1 R (8.98) (CD)	THE TOUCH
31	31	32	20	STEVE WARINER MCA 5926 (8.98) (CD)	IT'S A CRAZY WORLD
32	37	47	3	EMMYLOU HARRIS WARNER BROS. 25585-1 (8.98) (CD)	ANGEL BAND
33	27	29	7	T. GRAHAM BROWN CAPITOL 12552 (8.98) (CD)	BRILLIANT CONVERSATIONALIST
34	33	30	90	THE JUDDS ▲ RCA/CURB AHL 1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
35	40	35	19	MICHAEL MARTIN MURPHEY WARNER BROS. 1-25500 (8.98)	AMERICANA
36	28	21	40	GEORGE JONES EPIC 40413	WINE COLORED ROSES
37	36	36	8	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
38	34	34	124	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	38	25	19	JOHN CONLEE COLUMBIA 40442	AMERICAN FACES
40	41	38	13	JOHNNY CASH MERCURY 832 031-1/POLYGRAM (CD)	JOHNNY CASH IS COMING TO TOWN
41	42	33	13	JANIE FRICKIE COLUMBIA 40666	AFTER MIDNIGHT
42	43	45	61	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM (CD)	FOUR FOR THE SHOW
43	NEW ▶	—	1	CRYSTAL GAYLE & GARY MORRIS WARNER BROS. 25507-1 (8.98) (CD)	WHAT IF WE FALL IN LOVE
44	68	60	5	LEE GREENWOOD MCA 5999 (8.98) (CD)	IF THERE'S ANY JUSTICE
45	35	28	42	EARL THOMAS CONLEY RCA 5619-1 R (8.98) (CD)	TOO MANY TIMES
46	53	—	2	MEL MCDANIEL CAPITOL 12572 (8.98)	GREATEST HITS
47	44	43	66	STEVE EARLE MCA 5713 (8.98) (CD)	GUITAR TOWN
48	48	44	8	MERLE HAGGARD, GEORGE JONES, WILLIE NELSON EPIC 40821	WALKING THE LINE
49	NEW ▶	—	1	GIRLS NEXT DOOR MTM 71062 (8.98) (CD)	WHAT A GIRL NEXT DOOR COULD DO
50	45	42	20	JUDY RODMAN MTM 71060/CAPITOL (8.98) (CD)	A PLACE CALLED LOVE
51	39	31	44	LYLE LOVETT MCA/CURB 5748/MCA (8.98) (CD)	LYLE LOVETT
52	51	48	23	KRIS KRISTOFFERSON MERCURY 830 406-1/POLYGRAM (CD)	REPOSSESSED
53	47	39	29	EDDY RAVEN RCA 5728-1 R (8.98) (CD)	RIGHT HAND MAN
54	62	46	42	REBA MCENTIRE ● MCA 5807 (8.98) (CD)	WHAT AM I GONNA DO ABOUT YOU
55	46	41	18	RAY STEVENS MCA 5918 (8.98) (CD)	GREATEST HITS
56	50	53	142	THE JUDDS ▲ RCA/CURB AHL 1-5319/RCA (8.98) (CD)	WHY NOT ME
57	54	40	39	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 40431	PARTNERS
58	67	72	5	THE KENDALLS STEP ONE 0023 (8.98) (CD)	BREAK THE ROUTINE
59	59	74	5	SYLVIA RCA 5618-1 (8.98) (CD)	GREATEST HITS
60	58	59	3	TAMMY WYNETTE EPIC 40832	HIGHER GROUND
61	57	61	33	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
62	55	50	143	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
63	60	52	54	EXILE EPIC FE 40401 (CD)	GREATEST HITS
64	72	65	482	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
65	52	57	23	THE OAK RIDGE BOYS MCA 5945 (8.98) (CD)	WHERE THE FAST LANE ENDS
66	74	73	28	SCHUYLER, KNOBLOCH & OVERSTREET MTM ST 71058/CAPITOL (8.98)	SKO
67	61	55	307	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
68	63	62	8	RATTLESNAKE ANNIE COLUMBIA 40678	RATTLESNAKE ANNIE
69	56	49	12	JOHN SCHNEIDER MCA 5973 (8.98) (CD)	YOU AIN'T SEEN THE LAST OF ME
70	71	71	39	THE STATLER BROTHERS MERCURY 422-826 710-1/POLYGRAM (8.98) (CD)	RADIO GOSPEL FAVORITES
71	49	51	35	HOLLY DUNN MTM ST 1052/CAPITOL (8.98)	HOLLY DUNN
72	73	63	28	DONNA FARGO MERCURY 422 830236-1/POLYGRAM	WINNERS
73	69	56	17	CHARLY MCCLAIN EPIC 40534	STILL I STAY
74	65	54	41	RICKY SKAGGS EPIC FE 40309 (CD)	LOVE'S GONNA GET YA
75	75	70	62	TANYA TUCKER CAPITOL ST-12474 (8.98)	GIRLS LIKE ME

○ 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.

Indie Stores Complain Of Major-Label Neglect

BY JIM BESSMAN

NEW YORK That poor communication exists between major labels and independent retailers was highly evident at the New Music Seminar's "Dance & Alternative Rock Retail" panel, held here July 14 at the Marriott Marquis.



All panelists—with the exception of moderator Jim Callon, owner of San Pedro, Calif., supplier

JDC Records—represented mom-and-pop retail operations and complained of always receiving the short end of the stick when it comes to dealing with the majors. But major-label reps who were present in the audience forcefully presented their side of the story. While admitting they could do a better job in relation to specialty merchants, they also suggested that a good share of the blame in retail/record company problems stems from uncooperative dealers and their distributors.

Diane Dragone, owner of three dance-oriented Star Records stores in the northern California Bay area, spoke out against the "chopped-liver treatment," which she feels her stores receive and the higher-vol-

ume Tower Records and Wherehouse competition do not. She said that her effect on the local music community via her clientele of radio, club, mobile DJs, and aerobics instructors justifies greater support from the major labels.

Other panelists also complained of a lack of label support, based on their perceptions of how the major chain retailers are treated. But just as Dragone lamented the absence of any label representation on the panel, Cathy Lincoln, Warner Bros. Records West Coast alternative marketing rep, boldly emerged from the audience to occupy the panel's hot seat.

Lincoln admitted that it is difficult to service small stores, but said she does her best to supply in-store materials when she knows that they will be put to use. She said indie dealers often neglect to provide the necessary feedback in this regard and added that in the case of Star Records, she hadn't even been informed that the group had recently tripled in size.

Lincoln also pointed to the one-stop as a likely culprit when it comes to siphoning off label ad dollars and other support services. Michael Meister of indie rock store Texas Records in Santa Monica, Calif., griped that he gets serviced

last on compact disks by his one-stop. He further maintained that he doesn't enjoy the same returns privileges as do the big chains.

Lincoln attributed much of Meister's problem to poor communication between one-stops and record companies, leading to insufficient supply of CDs by new artists to those stores that need them. But Callon, whose JDC Records specializes in 12-inch singles and operates a label, one-stop, and distributor, said that he has his own problems in getting enough product from the labels to service his one-stop accounts. He added that he also suffers from late shipment, compared with on-time delivery to directly

serviced major chains.

Panelists who said they wanted same-day service on release dates also wanted the same prices granted to bigger chains. But Warner Bros. dance/contemporary manager Dave Shaw, commenting from the floor, explained that in his company's case, these kinds of problems lie not with the record company but with WEA, its associated distribution company. "It's all a matter of communication," he said, echoing the expressed record company position on dealer/label difficulties.

Charlie Grappone, who owns New York's Vinyl Mania, wondered if he isn't "selling on another planet" because he has smooth relationships

with majors and his one-stops. Other panelists said that Grappone has advantages in owning several stores—most located near each other and specializing in specific product—as well being a Billboard chart reporter and situated in New York. But Jim Peterson of Minneapolis' alternative rock retailer Garage D'Or reported "no hindrance" from having a Midwest location. Additionally, Wresch Dawidjan, owner of Washington, D.C.'s dance-oriented Twelve Inches Dance Records, also has "no problem" getting proper service.

Dawidjan credited his success to "aggressiveness," but also noted (Continued on page 39)

Stores Successful Despite Lack Of Local Radio Airplay Soul/Dance Outlets Called Unique In West

BY PETER M. JONES

COLORADO SPRINGS, Colo. With a heavy emphasis on r&b and dance product, the southern Colorado-based Independent Records chain considers itself unique in its Western U.S. market.

"There's a huge demand for soul and dance here," says Judy Negley, co-owner and operations manager for the four main Independent stores and the chain's two specialty annexes.

With its close proximity to the U.S. Air Force Academy, Fort Carson Army Base, and NORAD, Independent Records credits a large military population for the success of the typically black-oriented music.

"The military people [are aware of the music] because they communicate with family and friends from whatever area of the country they're from," says co-owner Lewis Lambert. "I don't think the radio stations relate to them as a viable economic market of expendable income because they're transitory."

Independents' three co-owners—Lambert, his brother Orville, and Negley—are proud of their soul/dance inventory, but admit the situation is somewhat unusual. "We operate a soul/dance store in town, where there's no soul/dance radio station whatsoever," says Negley. "People don't think of Colorado Springs as being a black market until they come into Independent Records on military pay day, and there's 45 black people milling around the 12-inch singles section."

Because soul/dance music receives little media attention in southern Colorado, Lambert and Negley claim that Independent is responsible for most of the music's promotion in Colorado Springs. The stores frequently throw "disco parties" with local club DJs, attracting 300-400 people to their outlets, whose sizes range from 1,900 to 3,600 square feet.

According to Negley, "store play" is the most viable soul/dance promotional tool for the market. "[Soul/dance fans] are in here looking at records, and they're dancing," she says.

"They'll buy something if you put it on the turntable and you tell them that it's new and hot. Rock people do not do that."

The stores' soul/dance-oriented inventory is 30% cassette, 20% compact disk, 18% video, and 15% album. The remaining 17% consists of used records and alternative product, which the company tabulates separately.

Despite the genre's apparent popularity, Independent is alone on the southern Colorado soul/

dance retailing front. Sound Warehouse, the chain's most serious competitor, does not offer the same inventory. Negley believes the "smallness" of Independent has allowed the stores to accommodate customers better than the large chains.

Another area in which Independent has enjoyed exclusivity is its operation of two store annexes specializing in alternative music, independent labels, imports, blues, (Continued on page 40)

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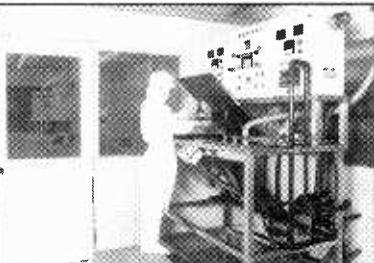
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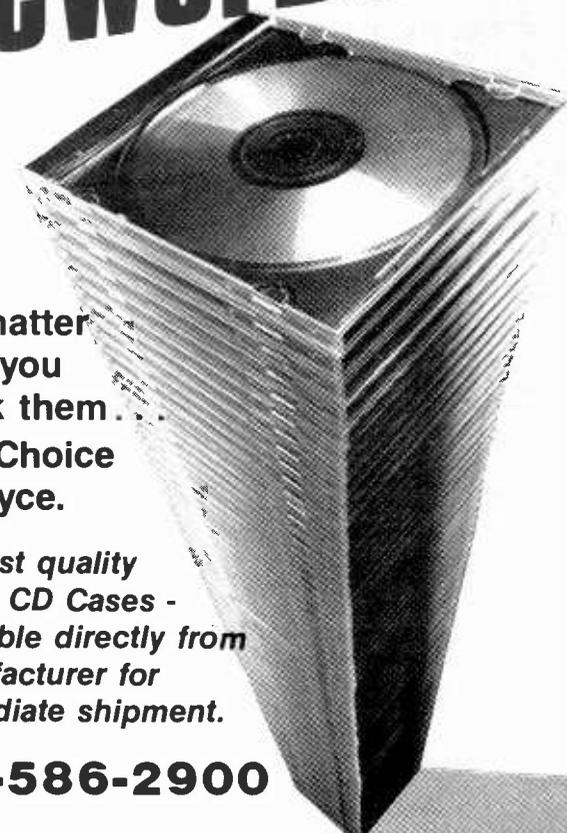
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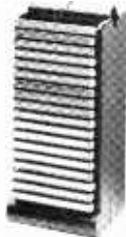
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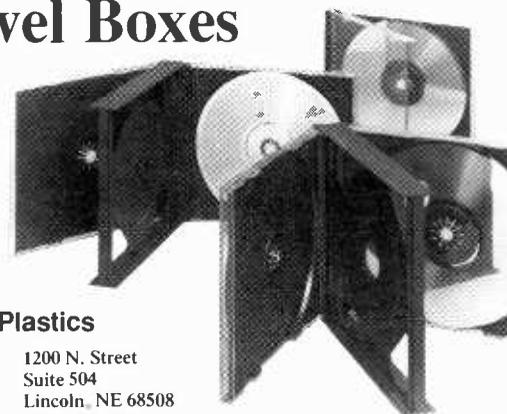


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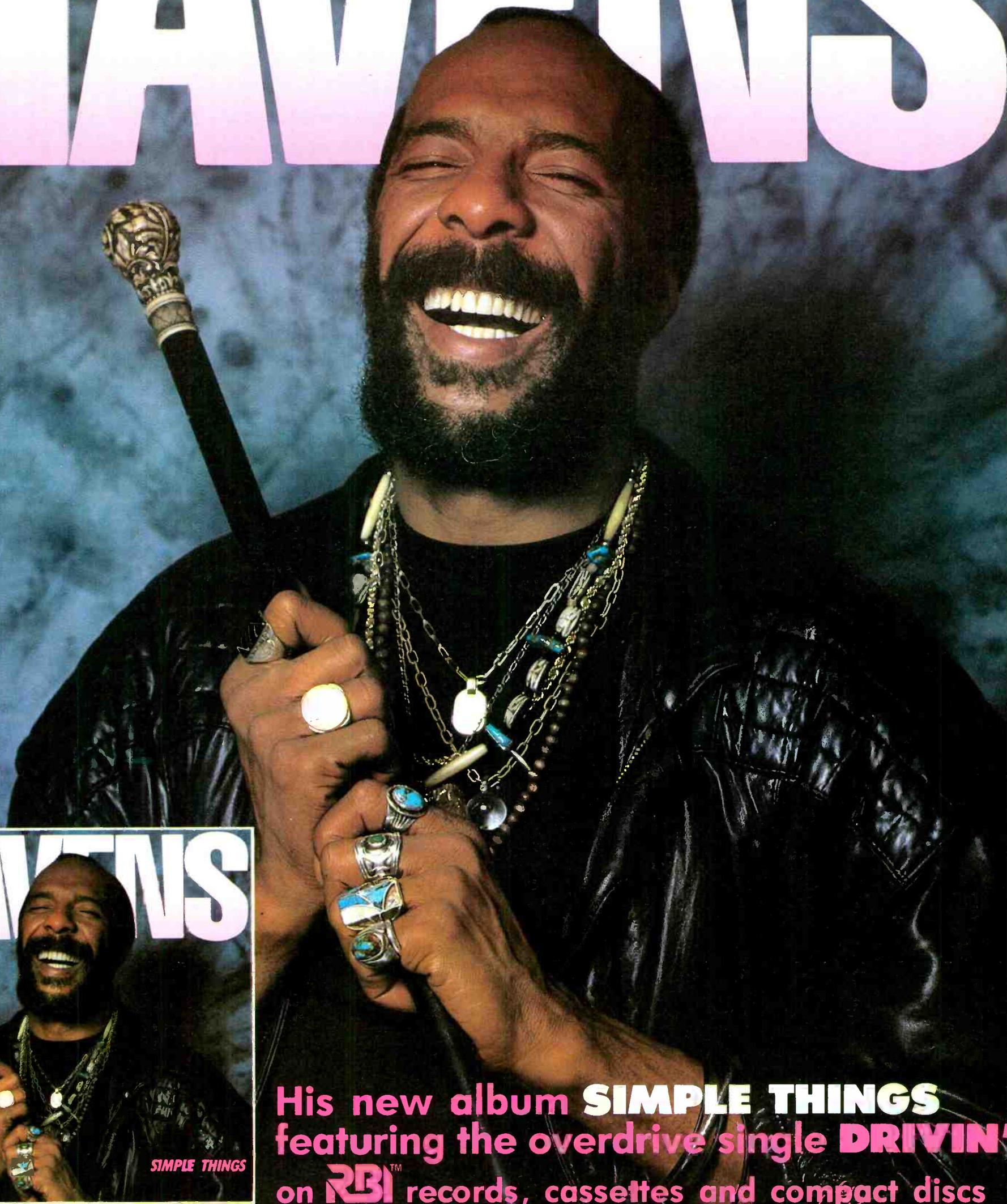
TOP COMPACT DISKS

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				POP™	
				Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
				★★ NO. 1 ★★	
1	1	2	8	WHITNEY HOUSTON ARISTA ARCD 8405	WHITNEY
				2 weeks at No. One	
2	2	1	20	U2 ISLAND 2-90581/ATLANTIC	THE JOSHUA TREE
3	3	3	8	THE BEATLES CAPITOL CPP 46442	SGT. PEPPER'S LONELY HEARTS CLUB BAND
4	4	4	12	KENNY G. ARISTA ARCD 8427	DUOTONES
5	8	15	3	GRATEFUL DEAD ARISTA ARCD 8452	INTO THE DARK
6	5	5	10	HEART CAPITOL CDP 46676	BAD ANIMALS
7	10	9	13	SUZANNE VEGA A&M CD 5136	SOLITUDE STANDING
8	7	7	17	WHITESNAKE GEFEN 2-24099/WARNER BROS.	WHITESNAKE
9	9	6	16	FLEETWOOD MAC WARNER BROS. 2-25471	TANGO IN THE NIGHT
10	6	8	48	PAUL SIMON WARNER BROS. 2-25447	GRACELAND
11	11	10	53	STEVE WINWOOD ISLAND 2-25448/WARNER BROS.	BACK IN THE HIGHLIFE
12	16	18	6	GEORGE BENSON/EARL KLUGH WARNER BROS. 2-25580	COLLABORATION
13	12	11	8	THE CURE ELEKTRA 2-60737	KISS ME, KISS ME, KISS ME
14	14	12	13	THE JIMI HENDRIX EXPERIENCE RYKODISK RCD 20038	LIVE AT WINTERLAND
15	18	23	3	ELTON JOHN MCA MCAD 8022	LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCHESTRA
16	NEW		1	SOUNDTRACK WARNER BROS./SLASH 2-25605	LA BAMBA
17	17	20	3	SAMMY HAGAR GEFEN 2-24144	SAMMY HAGAR
18	13	13	42	BON JOVI MERCURY 830264-2/POLYGRAM	SLIPPERY WHEN WET
19	15	14	10	MOTLEY CRUE ELEKTRA 2-60174	GIRLS, GIRLS, GIRLS
20	19	17	57	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH
21	20	25	4	SOUNDTRACK MCA MCAD 6207	BEVERLY HILLS COP II
22	22	22	3	STARSHIP GRUNT 613-2-G/RCA	NO PROTECTION
23	25	27	26	THE ROBERT CRAY BAND HIGHTONE/MERCURY 830 568-2/POLYGRAM	STRONG PERSUADER
24	24	16	14	BARBRA STREISAND COLUMBIA CK 40788	ONE VOICE
25	RE-ENTRY			THE NYLONS OPEN AIR/WINDHAM HILL CD OA306/A&M	HAPPY TOGETHER
26	NEW		1	PAT METHENY GROUP GEFEN 2-24145	(STILL) LIFE TALKING
27	23	26	7	ROGER WATERS COLUMBIA CK 40795	RADIO K.A.O.S.
28	21	21	44	BRUCE HORNSBY & THE RANGE RCA PCD 1-5904	THE WAY IT IS
29	26	24	14	THE BEATLES CAPITOL CDP 46441	REVOLVER
30	NEW		1	NEIL YOUNG & CRAZY HORSE GEFEN 2-24154	LIFE

				CLASSICAL™	
				Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	39	HOROWITZ IN MOSCOW DG 419-499	36 weeks at No. One VLADIMIR HOROWITZ
2	2	2	18	CARNAVAL CBS MK 42137	WYNTON MARSALIS
3	3	3	10	POPS IN LOVE PHILIPS 416-361	BOSTON POPS (WILLIAMS)
4	4	5	57	PLEASURES OF THEIR COMPANY ANGEL CDC-47196 KATHLEEN BATTLE, CHRISTOPHER PARKENING	
5	5	4	17	TRADITION ANGEL CDC-47904	ITZHAK PERLMAN
6	6	8	6	GROFE: GRAND CANYON SUITE TELARC 80086	CINCINNATI POPS (KUNZEL)
7	8	6	13	HOLST: THE PLANETS LONDON 417-553	MONTREAL SYMPHONY (DUTOIT)
8	7	10	16	BOLLING: SUITE FOR FLUTE & JAZZ VOL.2 CBS MK 42018 JEAN-PIERRE RAMPAL, CLAUDE BOLLING	
9	9	14	12	CBS MASTERWORKS DIGITAL SAMPLER CBS MKX-42070	VARIOUS ARTISTS
10	10	12	6	BUTTERWORTH/PARRY/BRIDGE NIMBUS NI-5068 ENGLISH STRING ORCHESTRA (BOUGHTON)	
11	11	7	19	IN IRELAND RCA 5798-RC	JAMES GALWAY & THE CHIEFTAINS
12	18	18	5	BASIN STREET CBS MK-42367	CANADIAN BRASS
13	16	15	38	KATHLEEN BATTLE SINGS MOZART ANGEL CDC-47355	KATHLEEN BATTLE
14	14	16	9	AN ENCHANTED EVENING PRO ARTE CDD-275	ROCHESTER POPS (KUNZEL)
15	17	17	7	TELARC SAMPLER #4 TELARC CD-80004	VARIOUS ARTISTS
16	13	9	48	HOROWITZ: THE STUDIO RECORDINGS DG 419-217	VLADIMIR HOROWITZ
17	15	13	115	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
18	12	11	72	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ
19	22	22	24	ROUND-UP TELARC 80141	CINCINNATI POPS (KUNZEL)
20	19	20	9	DANCE PIECES CBS MK-39539	PHILIP GLASS
21	24	25	3	ORCHESTRAL FAVOURITES NIMBUS NI-5032 ENGLISH STRING ORCHESTRA (BOUGHTON)	
22	20	21	50	DOWN TO THE MOON CBS MK-42255	ANDREAS VOLLENWEIDER
23	23	19	13	OPERA SAUVAGE POLYDOR 829-663	VANGELIS
24	21	23	14	ATMOSPHERES CBS MKX-42313	VARIOUS ARTISTS
25	25	—	41	HOLST: THE PLANETS TELARC 80133	ROYAL PHILHARMONIC ORCHESTRA
26	28	—	2	BEETHOVEN: SYMPHONY NO. 9 DGG 415-832/DG	BERLIN PHILHARMONIC (KARAJAN)
27	27	27	3	ROMAN FESTIVAL PRO ARTE CDD-325	PACIFIC SYMPHONY (CLARK)
28	26	26	8	HANSON: SYMPHONY NO. 2 ANGEL CDC-47850	SAINT LOUIS SYMPHONY (SLATKIN)
29	NEW		1	ADAMS: THE CHAIRMAN DANCES NONESUCH 79144 SAN FRANCISCO SYMPHONY (DE WAART)	
30	NEW		1	WHITE MAN SLEEPS NONESUCH 79163	THE KRONOS QUARTET

RICHIE HAVENS



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children's entertainment



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- What's hot and new for Christmas
- How to sell more children's product year 'round
- Profiles of top companies

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BY FRED BRONSON

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SOUL/DANCE OUTLETS SAID TO BE UNIQUE IN WEST

(Continued from page 35)

reggae, used records, and video. According to management, the annexes were not conceived as promotional tools for their individual specialties, but were created out of necessity and lack of space.

Says Lambert, "We would love to have full-line stores all under one roof, but we need more room." If all goes well, Independent may soon be able to expand. "When the lease runs out on the restaurant next door, we will have more room," says Lambert of a building that Independent has already acquired. "If [the store] moved out tomorrow, we'd have a 3,000-square-foot video department." Independent's two annexes are 2,800 and 1,250 square feet.

Of the inventory offered at the annexes, Negley and Lambert cite the independent label and alterna-

tive music markets as those that are most rapidly growing. According to Negley, independent/alternative makes up 17%-22% of total sales in the annexes. "The military guys are heavily into it," she says. "They can have their hair short, and they don't stand out in a crowd of alternative kids."

Despite the popularity of soul/dance and the seemingly growing trend toward alternative music, southern Colorado has a reputation in the state for having a large heavy metal audience. This is a musical taste in which Independent's Pueblo store, 45 miles south of Colorado Springs, has taken a particular interest. Half of that store's rock-oriented inventory consists of boutique items, most of them relating to heavy metal. The Pueblo outlet is also the chain's only store in which soul/dance music sells poorly.

This is a fact that neither Negley nor Lambert can explain, but the owners are happy to accommodate heavy metal fans. "I see [heavy metal] as a very positive release of frustration," says Negley.

Although Independent has a loose franchise agreement in the suburbs of Denver, the firm has no immediate plans to expand into the metro area. "We get calls from developers and real estate people from areas that are enticing, considering our expertise in dealing with heavily mixed ethnic background areas," says Lambert. "We've considered other markets, but it's all predicated on money."

Rather than move into Denver, Independent is emphasizing its expansion in Colorado Springs and Pueblo. Says Negley, "Right now, we're in a position of refining what we're doing in this market."

STORE-LABEL CONFLICT

(Continued from page 35)

that he heavily promotes favorite records via in-store tapes. Other dealers who singled out the promotional advantages of in-store play included Juan Tover, 12-inch buyer for 36-store Yorktown chain and manager of one of its Chicago J.R.'s Music Shops, which now specializes in Chicago's "house" music. He cited his in-store DJ booth and artist in-store appearances for their favorable effect on sales. Meister and Bob Schick, the indie rock buyer for Plan Nine Records in Richmond and Charlottesville, Va., also said that live in-store entertainment is frequently staged at their locations.

Two members of the audience drew special attention. Recording artist Stacey Q, accompanied by an Atlantic Records rep, went up to the floor microphone to personally thank everyone on the panel for helping to break her records. In return, she received praise from the panelists for her many in-store promotional activities. Next, after Vinyl Mania's Grappone said that his stores' heavy in-store play of house music helped give it a foothold in New York, Farley "Jackmaster" Funk, owner of Chicago's House Records and one of house music's driving forces, went up to the podium to shake Grappone's hand.

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Music Plus Unveils One-Of-A-Kind Outlet With Industry Bash

BY CHRIS MORRIS

LOS ANGELES With the sort of flourish usually reserved for a Hollywood premiere, Music Plus celebrated the opening of its new 7,200-square-foot showplace store July 22 here.

The Los Angeles-based chain's 49th outlet, a freestanding unit at Fairfax Avenue and First Street, is distinguished by an innovative design that catches the eye of drivers on the high-traffic thoroughfare and engages customers inside.

The company showed off its new location with a party that drew a wide range of record industry guests. Champagne flowed as klieg lights blazed outside the lavish outlet. Music Plus/Show Industries chief Lou Fogelman led the contingent of corporate representatives hosting the event.

The store, located between the Farmers Market shopping center and the busy Fairfax commercial district, officially opened for business on July 24. It had been under construction for a year.

The chain's management conceives of the Fairfax location as a one-of-a-kind outlet, according to Mark Wesley, director of executive administration, who oversees the company's real estate and construc-

tion activities.

"We wanted to do something special," Wesley says. "We had the opportunity to have a huge building to play with, and we wanted something a bit more dramatic. We wanted to make a statement."

The building concept was created by the local architectural firm Starkman and Associates; interior design was handled by Susan Schoneberger of Ramon-Juncal Co.

'We look at each location on its own merits'

Unlike most Music Plus outlets, the Fairfax store is a two-story unit. The only other two-floor Music Plus is the Wilshire Boulevard operation in Santa Monica, Calif., although Wesley says that a forthcoming store at Vermont Avenue and Second Street here also will be a double-decker.

At the Fairfax store, a staircase leads to the mezzanine, which houses videocassette display boxes. The location of the video section is signaled by an animated light display in the center of the staircase, directly facing the store entrance.

The videocassettes are stored in Amray boxes behind the video check-out counter on the first floor, which also houses all audio products. Rental copies are behind the counter at all Music Plus stores.

Perhaps the most dramatic design feature of the store is the row of floor-to-ceiling windows lining the eastern wall of the store, facing Fairfax. Approximately 21 feet high, the windows afford an excellent view of the street and provide an airy environment inside.

Unlike top-of-the-line stores of some other chains, the Fairfax Music Plus is short on neon and glitz. The color scheme is basically white and subdued grays, with some understated chrome and wood fixturing.

"The merchandise has a strong impact because the colors stand out," says Wesley of the store's muted look.



Industryites celebrate the opening of Music Plus' newest outlet, a two-story Los Angeles unit that features a central staircase topped by a light display. This visual element encourages customers to walk upstairs to the home video section of the store.



The eastern-facing, 21-foot-high windows of the new Music Plus store are oversized in order to create a pleasant, sunlit atmosphere and to attract the attention of passing motorists.

ALBUM RELEASES

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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AEROSMITH
Permanent Vacation
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CA M5G 24162/\$9.98

DAVE PERKINS
The Innocence
LP Horizon SP 0760/\$8.98
CA CS 0760/\$8.98

SPLIT ENZ
History Never Repeats

▲ LP A&M SP 3289/\$6.49
CA CS 3289/\$6.49

DONNA SUMMER
All Systems Go

▲ LP Geffen 24102/\$8.98
CA M5G 24102/\$8.98

U.S. MODS
From The Free World
LP Rockhill WGAFF00100/\$8.98
CA 4-25621/NA

COMPACT DISK

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CD Geffen 2-24156/\$15.98

MOOD SIX
19 X 6
CD Passport PVCD8917/\$15.98

JONI MITCHELL
Clouds
CD Reprise 2-6341/\$15.98

ROSE ROYCE
Greatest Hits
CD Whitefield 2-3457/\$15.98

TONES ON TAIL
Night Music
CD Passport PVCD8939/\$15.98



by Earl Paige

ONE-STOPS GEARING UP: The National Assn. of Recording Merchandisers one-stop advisory committee is busily preparing for its annual conference Oct. 27-29 at the Palm Springs Plaza, Palm Springs. Among the new features: panels or one-on-one meetings with suppliers discussing the devaluation of CD inventory; the extension of one-on-ones from a half-hour to 45 minutes; more emphasis on having label credit representatives present at one-on-ones; the presentation of videotape profiles of several one-stops, keying on promotions and services.

Bruce Hoberman, president of RTI Homer's Inc., Omaha, Neb., will keynote. "I wasn't at the planning meeting—my brother, Steve, was there. So that's what happens: They name me keynoter," Hoberman says.

Sam Ginsberg, manager of City 1 Stop in Los Angeles, says the NARM committee is pushing its membership drive. "Each member is working their own areas to attract more representation," he says. A survey of one-stops, assessing volume and including receivables, will need to be restructured before the conference, he adds.

VIDEO STORE CD PUSH QUESTIONED: While RTI Homer's Hoberman counts himself among those one-stop principals happy to see video stores adding compact disks, he thinks the bubble will burst "after Christmas." Says Hoberman: "They're in for a surprise on margin. We see advertised prices of \$12.49-\$12.99 on front-line product, with a landed dealer cost of \$10.50. Look how many video stores have bailed out of hardware because of the poor margin."

Four-unit Homer's, a record/tape chain division of RTI, provides Hoberman with further insight. "CD is not as new or unique now that supply has caught up with demand," he says. He adds that limited selection is a final reason for caution. "Most video stores just stock the top 50 or top 100 CDs, whereas record stores adding video rental usually go in with a decent, 2,000-title selection."

RTI was originally called Records & Tapes Inc. It was shortened to its present name to avoid confusion, because the firm distributes consumer electronics, too. "We were more than records. RTI doesn't mean anything." Building from a single 500-square-foot retail store in 1971, RTI now services 4,000 accounts in 35 states.

USED-CD FLAP: Specialty CD dealers continue contacting this column defending their practice of offering

trade-in exchanges. "We require name and driver's license and keep track of what customers bring in on a computer," says Robert Barrett, at his Compact Disc Center, opened this past Christmas in the Los Angeles suburb of Los Alamitos. "These dirtbags who bring in a big quantity of the same title are not willing to fill out our trade-in form."

In Louisville, No. 1 Video & Compact Disc Center contacted the police department to inform authorities of its used-CD department. "Ours is a pure-trade service," says manager Mark Dickson. Part of the seven-store chain Movies Tonight & Records, the 2-month-old video and CD store utilizes its video rental club card system for validating CD trade-ins. "Trading helps our margin and builds our selection. Trading is really important for small stores," Dickson says.

DECLARATION OF INDEPENDENTS: Independent distributors continue to feel the pulse of the business upswing, but there's no room for complacency, according to Jerry Suarez, president of JFL Distributors in Miami. "A lot of people will say they're an independent distributor, but all they do is buy product direct," says Suarez. "An indie distributor has to promote their labels and make sure the product is out there on the floor and not behind the Michael Jackson."

Pat Monica, owner of Landmark Distributing on Long Island, N.Y., and Suarez say they are in the same groove regarding the new vitality of indie wholesalers keying on service.

Greensleeves, Shanachie, and RAS are happening labels for Suarez, as reggae finally spills over from vinyl, creating CD action. Dance is another hot specialty genre, as is gospel, "but not black gospel. That's so specialized." Nearly 3 years old, JFL comes by its acronym from initials of the first names of Suarez, Fred Held, now at Paris International, and silent partner Lawrence Vilord.

FROM TOWER WITH LOVE: "Tower Records, Moscow," is the inscription on T-shirts on sale after Tower topper Russ Solomon kidded A&M convention delegates recently about opening a store in Russia.

WORLD OF CD: CD growth is seen in every developed country, according to MIDEM—but it is also topping off. Worldwide unit sales in 1985 were 59 million, increasing 116% to 128 million in 1986. Sales of 250 million, an increase of 95.3%, are forecast for 1987.

DOING THE CO-OP COMBO: Newspaper advertising departments are becoming more aggressive in corraling co-op funds. Benefiting are small combo stores and chains, says Deidre Braun, co-op manager of the Los Angeles Times. The Times exhibited for the first time at a recent Video Software Dealers Assn. chapter meeting in Los Angeles. "We met a lot of new manufacturers. We'll be back," promises Braun.

Vista's Santrizos Succeeds Through Marketing

BY AL STEWART

NEW YORK When Nick Santrizos left HBO/Cannon Video to take the reins at Vista Home Video, he knew his new company was not poised to become a major supplier. Instead, Santrizos expected a steady stream of B movies—movies that did not turn heads at the box office, but, nevertheless, movies that could succeed on home video if marketed properly.

Now, one year after resigning as president of the company that is now HBO Video, Santrizos is hail-

ing his new venture as a success. Not only has the company turned a profit on the 17 feature movies released since last fall, it will shortly be releasing "Salvation," a critically acclaimed movie about television evangelism that is likely to be the company's most successful video to date.

Also, Vista is close to finalizing an agreement for the rights to "The Howling III," industry sources say.

"I'm pleased to say we have been profitable, but I can't say that I'm surprised," says Santrizos. "We did it with a great

deal of marketing emphasis and were able to sell 25,000-30,000 cassettes of each of the movies at an average price of \$79.95."

Santrizos' success during the first 12 months of his tenure as president of the Vista's video division comes on the strength of movies that did not have people wait-

'A movie must be promotable'

ing on line at the box office. With the exception of "Scene Of The Crime," starring Catherine Deneuve, and "Ebony Tower," with Laurence Olivier, none of the Vista releases have included widely recognized stars.

Still, with a slate of "ninja" movies, horror films, and action/adventure romps, Vista was able to command the attention of retailers

who added the movies to their rental inventory.

As was his trademark at HBO/Cannon, Santrizos aggressively promoted movies even if they had little or no name recognition. A team of telemarketers hyped each release with 10,000-20,000 calls to distributors and retailers, according to Santrizos, who also says that he was also aided by the relationships he had established with distributors since starting in the video business in 1981.

"There is tremendous crowd noise," says Santrizos, referring to the volume of new videos released each month. "The market is enormously overcrowded, and stores have limited open-to-buy dollars. This puts a premium on your ability to market your way through these crowded waters."

Even so, he acknowledges that even the most brilliant marketing strategy will not sell copies of a

bad movie. "A movie must be promotable, and the marketing has to be tied to those promotable elements. We did very well with the movie 'Skateboard' because we released it in the spring, and [skateboard riding] was starting to become very popular."

Santrizos is convinced that "Salvation," which will be released Aug. 26 for a list price of \$79.95 (prebook date Aug. 17), will likewise be spurred by the evangelical furor that has been making headlines over the past few months. Although the film was actually completed in 1986, one movie critic said that the movie was "satire of TV evangelists so topical it could have been made yesterday."

"We plan to give 'Salvation' a full-court press-marketing effort in the home video marketplace," says Santrizos, who notes that the title is the first ever advertised by the company.



"Salvation," a satire that one reviewer called "a quirky, kinky takeoff on electronic evangelism," will be released by Vista Home Video Aug. 26 at a list price of \$79.95. The movie should prove to be the biggest-selling video yet released by the year-old company.

Congress, Polaris Set Workout Series

NEW YORK A series of workout videos combining low-impact aerobics with pop music from the past 37 years will be offered through a joint venture involving the Congress Video Group and Polaris Communications Group (formerly Esquire Video).

The Esquire Dance Away series will include one 30-minute tape for each decade from the '50s to the '80s and feature a workout choreographed to popular tunes from each respective era. Priced at \$16.95 and slated for release Oct. 1, the tapes

will feature fitness consultant Molly Fox, a former Jane Fonda-style workout instructor who currently runs her own chain of conditioning centers in New York.

Under the joint-venture agreement, Congress will distribute the tapes to mass-merchant outlets, while Polaris markets the series through existing direct-response channels. In announcing the series, the two companies also note that the series will "carry sponsorship from a major manufacturer." They say they are not prepared to reveal

the identity of the sponsor. Larry Kieves, president and CEO of Congress says, "The synergy of our partnership makes absolute sense in that the product is a perfect mass-merchandise item, which is where Congress' distribution is strongest."

Along with direct-response advertisements, the tapes will be promoted through a national publicity tour that will feature in-store appearances and other personal appearances by Fox, the companies say.

FOR WEEK ENDING AUGUST 8, 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	3	7	CHILDREN OF A LESSER GOD	★ ★ NO. 1 ★ ★ Paramount Pictures Paramount Home Video 1839	William Hurt Marlee Matlin	1986	R	Laser	39.95
2	1	5	THE COLOR OF MONEY	Touchstone Films Touchstone Home Video 513	Paul Newman Tom Cruise	1986	R	Laser	44.95
3	5	17	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	Laser	29.95
4	2	7	FERRIS BUELLER'S DAY OFF	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	13	Laser	29.95
5	4	11	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R	Laser	44.95
6	NEW ▶		HANNAH AND HER SISTERS	Orion Pictures HBO Video TVR3897	Mia Farrow Michael Caine	1986	13	Laser	39.95
7	8	11	LEGAL EAGLES	Universal City Studios MCA Home Video 80479	Robert Redford Debra Winger	1986	PG	Laser	34.98
8	9	3	THE MORNING AFTER	Lorimar Home Video 419	Jane Fonda Jeff Bridges	1986	R	Laser	36.95
9	6	15	THE FLY	CBS-Fox Video 1503	Jeff Goldblum Geena Davis	1986	R	Laser	34.95
10	10	17	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.

DOUG REDLER

Fox Hills Documentary Has Live Action Korean War Tape Due Out

NEW YORK With the recent emergence of such Vietnam War movies as "Platoon" and "Full Metal Jacket," one video supplier is banking on renewed interest in the Korean War.

With the exception of the hit television show "M.A.S.H.," the war has largely been overlooked by producers. Now, amid an apparent ground swell of interest in the 1950-53 conflict, Fox Hills Video is set to release "Korea: The Forgotten War," the first video documentary that remembers the "police action" that claimed 54,246 Ameri-

can lives.

Hosted and narrated by Robert Stack, the two-hour documentary includes combat footage shot during Korea's most devastating battles and outlines combat politics and strategies.

The tape will be released on Sept. 10 following a one-time television broadcast of the program, which is expected to expose the documentary to nearly 85% of the TV-viewing public.

Fox Hills and executive producer Lou Reda say they will donate a portion of the cassette's profit to the International Korean War Memorial Fund, a group that is funding the only U.S. memorial to veterans of the Korean War. The monument is scheduled to be unveiled in Los Angeles in 1988.

CVS banks on convenience stores ... see page 56



New Coliseum Sales Rep. Jerry Smallwood, VP/sales for Coliseum Video, right, holds the company's newest sales rep. The 14-foot python is the partner of professional wrestler Jake "The Snake" Roberts and was used by Smallwood during a swing through the U.S. and Canada to promote an 80-minute video highlighting Roberts' career in the ring. The self-titled video will be released by Coliseum on Aug. 19.

newsline...

MORE ON BUYBACK: Gordon Bobbin, general manager of the video-distribution arm of Village Roadshow in Australia, says his company actually introduced the first buyback scheme into the market there two years ago in an "effort to assist smaller dealers." Since then, two other suppliers, Warner Home Video and Palace, have introduced similar plans (Billboard, Aug. 1) to apparent marketplace success. Roadshow, he says, handles product from Walt Disney, Touchstone, New World, Lorimar, and other companies. The program (called "lessing" because "it's like leasing but it costs less") works out to about \$1 day and has been extended to seven to eight lead titles per month, he says.

STAR POWER: Video retailers should be packing their autograph books for VSDA. Among the growing list of celebrities either scheduled to appear or rumored to be set to attend are Burt Reynolds, Mel Gibson, Tim Conway, Heidi Miller, Martina Navratilova, Alice Cooper, and Larry Hagman. Close to 10,000 people are expected to attend the Aug. 16-20 confab in Las Vegas.

FORMER KARL-LORIMAR EXECUTIVES Court Shannon and Gary Hunt have returned to the home video arena with Comar Marketing, a home video communications and marketing company/entertainment industry fulfillment services house. First home vid project Comar will shepherd is Global Media's "Prayer For World Peace," just picked up by International Video Entertainment. At \$29.95, the cassette is based on the June 6 telecast of Pope John Paul II reciting the rosary to more than 1 billion people via a satellite broadcast. Prism is also releasing "Pope John Paul II," a movie starring Albert Finney.

DOWN UNDER PROMOTION: Paramount's "Crocodile Dundee," with a street date of Aug. 1, is the subject of an ambitious \$600,000 radio promotion in 20 markets around the U.S. Stations in those markets will be offering listeners a chance to win an all-expenses-paid, two-week vacation for two to northern Australia, site for much of the film's footage. Live Wire is orchestrating the campaign.

NO RETREAT, NO SURRENDER: While HBO Video is set to release both "Platoon" and "Hoosiers" in early October, Vestron Video is mailing out catalogs hawking the two movies as its own. Both movies are prominently featured on the cover of the company's 60-page catalog and are among the first titles mentioned. Vestron contends that a prebuy deal gave it the video rights, but producer Hemdale Films says Vestron failed to meet its financial obligations. While the matter is still in court, HBO has already sent preview copies of both films to the press.

HOT DEAL IN THE CITY: A deal between Prism and Mediacom is bearing fruit with the anticipated October release of "Hot Child In The City." The companies inked a deal for several MTV-style, feature-length films that would have major pop songs as their titles as well as lots of contemporary music. Two others films, "House Of The Rising Sun" and "Nights In White Satin," are also expected by year's end, again by-passing theatrical release and going straight to home video. **JIM McCULLAUGH & AL STEWART**

FOR WEEK ENDING AUGUST 8, 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
1	1	20	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
2	2	42	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	KVC-RCA Video Prod. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
3	5	8	HERE'S MICKEY!	Walt Disney Home Video 526	Animated	1987	NR	14.95
4	3	29	CALLANETICS ▲◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
5	4	92	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
6	6	2	THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	Whoopi Goldberg Oprah Winfrey	1986	PG-13	89.95
7	8	10	PLAYBOY VIDEO CENTERFOLD #5 PLAYMATE OF THE YEAR	Lorimar Home Video 059	Donna Edmonson	1987	NR	12.95
8	11	40	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
9	12	5	LITTLE SHOP OF HORRORS	Warner Bros. Inc. Warner Home Video 11702	Rick Moranis Ellen Greene	1986	PG-13	89.95
10	10	59	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
11	RE-ENTRY		THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
12	7	7	DISNEY SING-ALONG SONGS: HEIGH HO!	Walt Disney Home Video 531	Animated	1987	NR	14.95
13	9	8	HERE'S DONALD!	Walt Disney Home Video 527	Animated	1987	NR	14.95
14	27	69	ALIEN ▲◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
15	NEW▶		THE DOORS: LIVE AT THE HOLLYWOOD BOWL	The Doors Video Company MCA Home Video 80592	The Doors	1987	NR	24.95
16	21	17	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Raquel Welch	1987	NR	29.95
17	19	88	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
18	20	3	CRIMES OF THE HEART	Lorimar Home Video 421	Diane Keaton Sissy Spacek	1986	PG-13	89.95
19	30	90	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
20	16	44	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
21	13	8	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	Animated	1983	NR	14.95
22	RE-ENTRY		FROM RUSSIA WITH LOVE	CBS-Fox Video 4566	Sean Connery	1963	NR	19.98
23	26	10	HEARTBREAK RIDGE	Warner Bros. Inc. Warner Home Video 11701	Clint Eastwood	1986	R	89.95
24	14	8	KISS EXPOSED	Polygram Records Inc. Polygram Video 440-041-489-3	Kiss	1987	NR	29.95
25	28	105	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
26	15	5	HANNAH AND HER SISTERS	Orion Pictures HBO Video TVR3897	Mia Farrow Michael Caine	1986	PG-13	89.95
27	NEW▶		THUNDERBALL	CBS-Fox Video 4611	Sean Connery	1965	NR	19.98
28	31	2	THE GOLDEN CHILD	Paramount Pictures Paramount Home Video 1930	Eddie Murphy	1986	PG-13	79.95
29	24	85	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	29.98
30	23	7	HERE'S GOOFY!	Walt Disney Home Video 529	Animated	1987	NR	14.95
31	38	3	DORF ON GOLF	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
32	25	2	NO MERCY	Tri-Star Pictures RCA/Columbia Home Video 6-20791	Richard Gere Kim Basinger	1986	R	89.95
33	35	2	BILLY IDOL: VITAL IDOL	Chrysalis Records, Inc. Vestron Musicvideo 1204	Billy Idol	1987	NR	19.98
34	40	7	THE MOSQUITO COAST	Warner Bros. Inc. Warner Home Video 11711	Harrison Ford	1986	PG	89.95
35	36	86	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 81100	Kathy Smith	1984	NR	29.95
36	32	38	THE DEER HUNTER	Universal City Studios MCA Home Video 88000	Robert De Niro Meryl Streep	1976	R	24.95
37	18	38	THE EMPIRE STRIKES BACK ▲	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	29.98
38	29	33	PLAYBOY VIDEO CENTERFOLD #4 ▲	Lorimar Home Video 513	Luanne Lee	1986	NR	9.95
39	34	3	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Enterprises Inc. 2001	Jack Nicklaus	1983	NR	84.95
40	22	39	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	29.95

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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.

"Lt. Colonel Oliver North: His Story." Forum Home Video, 120 minutes, \$24.98.

Nine-to-fivers and others who have had to rely solely on the nightly news to tell the tale of the Iran-contra hearings will likely appreciate this Reader's Digest version of the testimony. North gave possibly the most pivotal and certainly the most charismatic performance of the hearings. Whatever one's opinion of his culpability, it is probably true that within the two hours of testimony culled here from CNN's coverage, viewers can achieve a better understanding of the consequences of and the reasons for covert operations. Of course, the limitation here is that we only hear the world according to Ollie. Editing has distilled seven days of crossfire into the most salient points raised, producing a digestible, if not completely comprehensive, historic document. The value would increase exponentially if such a tape were made of each of the key witnesses. But this is certainly good entertainment, and a vital lesson in the way government runs—and stumbles.

COLLEEN TROY

"Hollywood Erotic Film Festival." Paramount Home Video, 75 minutes, \$59.95.

There is a very clever gimmick here. Throw together a few explicit film shorts, put it in a titillating package, and you have the type of video that will be rented over and over again. So what if the vignettes are mostly trite and only slightly amusing at best? Remember that this is rental product.

The series of short films (clay-mation characters watching a porn movie, bizarre animation, a topless woman body-builder, a scantily clad nurse tending to a patient, etc.) are strung together by a fast-talking salesman who takes over a small-town video store. As the store swells with customers, the pitchman makes the sleepy town wake up to the wonders of erotic film.

Prediction: Stores that stock this "film festival" will rent it repeatedly, and the consumers who rent it will be only too glad to bring it back.

AL STEWART

"Ocean Symphony." MCA Home Video, 46 minutes, \$29.95.

This commendable effort by cinematographer Al Giddings provides an enthralling look at life beneath the sea, successfully mixing elements of a Jacques Cousteau documentary, a stress-reduction tape, and a music video by new age labels like Windham Hill and Private Music.

(Continued on next page)

Watch 'til you plotz.*

And what a way to go! Twelve terrific titles that will knock your socks off. The critically acclaimed drama of *KISS OF THE SPIDER WOMAN*. The heartwarming adventure of *THE QUEST*. The terrifying action of *ZULU*. Screwball comedies nail-biting thrillers, sci-fi fantasy and more! Tune in and turn on to stars like Richard Pryor, Michael Caine, Tony Curtis, Kris Kristofferson and William Hurt in his Academy Award® winning performance. All at the unbelievable low price of \$24.95.†

\$24.95†

Available on Videocassette September 9, 1987

*plotz - vb. 1. To drop dead already. 2. sudden collapse prior to mental unkingement (plotz and go nuts.) 3. euphoric, semi-coherent state brought on by hyper-videosis (watch 'til you plotz).

†Suggested Retail Price. Academy Award® is the registered trademark and service mark of the Academy of Motion Picture Arts and Sciences. Artwork and Design © 1987 Charter Entertainment

CHARTER ENTERTAINMENT

Price Reductions Common In 4th Quarter Promotions Announced By Most Majors

LOS ANGELES As more video suppliers reveal their fourth-quarter promotions, \$19.95 is clearly shaping up as the prevalent catalog price point.

Most of the major campaigns have been announced (Billboard, July 18), while CBS/Fox Video is expected to notify distributors Monday (3) about the next installment of its Five Star campaign. The company is expected to remain at a \$29.98 price point for Five Star but has displayed a willingness to embrace \$19.95 on product that is likely to prompt multiple purchases, such as Elvis Presley and James Bond films.

Still other companies are focusing on the \$25 level. While distributors and retailers agree that sell-through should break records during this holiday season, some have voiced concern over the profitability and the long-term impact of the under-\$20 price point (Billboard, July 18).

Among the latest campaigns:

- **Media Home Entertainment:** A Winning Hand, its largest price reduction to date prices 21 titles at \$19.95. Included are "Nightmare On Elm Street" parts 1 and 2, "The Delta Force," "Santa Claus, The Movie," "Choose Me," "The Grey Fox," "Cross Of Iron," "Day Of The Dead," "3:15," "Stitches," "Murphy's Law," "Elvis '68 Comeback Special," "Elvis Aloha From Ha-

waii," "Elvis One Night With You," "Chanel Solitaire," "P.O.W. The Escape," "Hamburger The Motion Picture," "The Naked Cage," "A Touch Of Class," "The Blade Master," and "Eagles Wing." Preorder is Oct. 3; street date is Oct. 30.

- **Touchstone Home Video:** "Ruthless People" and "Down And Out In Beverly Hills" are lowered to \$19.95 beginning Oct. 6, ending Feb 26. Prebook is Sept. 1.

- **New World:** A second round of

price reductions lists 12 titles at \$19.95. Included are "Toy Soldiers," "The Peacekillers," "Rollerblade," "Certain Fury," "Def Con 4," "The Stuff," "Tuff Turf," "A Taste Of Hell," "Terror In The Swamp," "Angels Die Hard," "Night Patrol," and "I Like To Hurt People."

- **MCA Home Video:** More Movie Mogul activity is scheduled as "Mask," "The River," "Missing" and "Mass Appeal" go to \$24.95, while "Joe Kidd" goes to \$19.95.

Charter Entertainment To Release Twelve Tapes In Aggressive Sept. Sell-Through Campaign

NEW YORK Charter Entertainment is urging viewers to Watch 'Til You Plotz! with a fourth-quarter sell-through promotion that will offer 12 films, including "Kiss Of The Spider Women," for a list price of \$24.95 each.

Scheduled for release Sept. 9, the 11 other titles in the promotion are as follows: "Trouble In Mind," "The Quest," "Crime-wave," "Zulu," "The Dirt Bike Kid," "God Told Me To," "The

Mack," "The Manitou," "Scalpel," "Star Crash," and "The Time Walker."

Because of the limited use of the Yiddish word "plotz" in many circles, a 20- by 26-inch point-of-purchase poster defines the word: "(1) To drop dead already; (2) sudden collapse to mental unhingedness (plotz and go nuts); (3) euphoric, semicoherent state brought on by hypervideosis (watch 'til you plotz!)"

VIDEO REVIEWS

(Continued from preceding page)

Giddings provides breathtaking glimpses of the various environments and lifeforms found in the ocean. The program is made up of three- and four-minute visual poems, each devoted to a particular theme and introduced by graphics that explain the scene about to unfold. An electronic music bed by composer/performer Arthur Kempel complements the footage. The lack of narration reduces the program's instructional value but enhances its repeatability.

"Ocean Symphony" is well worth seeing, but despite its many virtues, consumers may see the \$30 tag as a bit steep for this short a program. MCA and dealers will have to work this tape smartly to make sure it finds the audience it deserves. **IRV LICHMAN**

"Women At Large," Telemation Productions Inc., 60 minutes, \$44.95.

A thorough and well-guided dance, exercise, and aerobic-movement program for large women. Several instructors take turns in carefully leading participants through the hourlong class, offering in-depth, clear, and concise instruction on each new dance step and body-stretching exercise.

The class is split into four basic parts—a lengthy, but necessary, warm-up; low-impact aerobics; floor exercises that concentrate on the tummy and the tush; and cool-down exercises. Safety precautions are encouraged, and periodic breaks to monitor heart rates are distributed throughout.

Since many large women are discouraged by the typically hourglass-figured aerobics instructors found in most salons, this program is a great motivational tool for coaxing larger women to become physically fit. The class is costumed, choreographed, taught, and hosted by Sharlyne Powell and Sharon McConnell, both large women. Their goal is to help energize large women and inspire them to become fit. **DEBBIE HOLLEY**

"Hollywood's Children," Brighton Video, 58 minutes, no list price.

Shown several years ago on TV, this documentary makes it plain that child acting is not child's play, and that, for many, a day of reckoning came when they fell from celluloid grace as they matured or found themselves penniless and bitter plaintiffs in lawsuits against their own family members. Not nice, but older and wiser stars interviewed here do seem to have overcome the harsh glare of growing up. Actually, many remained stars, like Judy Garland, Mickey Rooney, Deanna Durbin, Shirley Temple, Jackie Cooper, and Roddy McDowall, who narrates the film. Alas, child actors today portray either smart-aleck adults or vie for lucrative television commercials. **IRV LICHMAN**

"Carnival Of The Animals," Twin Towers, 30 minutes, \$19.95.

Sonically and visually, this is a happy realization of the Saint-Saëns war-horse. Gary Burghoff, best known for his role as Radar

on the television series "M.A.S.H.," recites Ogden Nash's whimsical rhymes as he leads a group of children through a zoo, where members of the the Mormon Youth Symphony perform, sometimes in close proximity to the animals depicted by the music. Occasional well-drawn animation will help to keep children glued to the screen, although it must be noted that it seems that Nash's verses (not set to music, by the way) are sometimes lost on the youngsters. Overall, it's 30 minutes of good music in the interest of good fun. **IRV LICHMAN**

"Aerobics For Asthmatics," AFA Inc., 45 minutes, \$39.95.

Olympic gold medalist Nancy Hogshead leads a workout designed to help asthmatics improve their cardiovascular system and strengthen the muscles that control breathing. The athlete begins by explaining how asthma has affected her and how the correct exercises can help minimize the problems asthmatics have. Hogshead then leads several others in breathing warmups, stretching, aerobics, and a cool-down. Some of the exercises are difficult to follow during the first viewing, but, overall, the video is well-made. The video's biggest drawback is its \$39.95 price tag. (For mail-order information: 301-681-6055.) **PAUL OESCHGER**

"The Joy Of Stress," Telegenic Video, 60 minutes, \$24.95.

Stress can be enjoyed and made (Continued on page 46)



FREDDY IS BACK.

Freddy Krueger's already grossed millions. Almost \$100 million at the box office, to be exact, for Nightmares 1, 2, and 3.

His latest, "A Nightmare on Elm Street 3: Dream Warriors," is the top grossing independent film in history.

Now it's time you got your cut. Nightmare 3 is now available on videocassette.

To make sure the response is mass hysteria, we're following through with dealer support beyond your wildest dreams. Our multi-million dollar consumer advertising and promotional campaign will reach over 14 million people. And Freddy's "Be in My Nightmare" Sweepstakes will generate fearsome traffic. Don't get caught short. Order by July 16.



A Nightmare ON ELM STREET 3 DREAM WARRIORS

M-FI 17888

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NEW LINE CINEMA

TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
Compiled from a national sample of retail store sales reports.						
HEALTH AND FITNESS™						
★★ NO. 1 ★★						
1	1	31	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	KVC-RCA Video Prod. Lorimar Home Video 070	Jane Fonda's newest workout focuses on stretching and toning.	39.95
2	3	31	JANE FONDA'S NEW WORKOUT	KVC-RCA Video Prod. Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
3	2	31	CALLANETICS ♦	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
4	4	31	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	29.95
5	5	31	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
6	7	31	RAQUEL, TOTAL BEAUTY AND FITNESS	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
7	6	17	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
8	9	31	JANE FONDA'S PRIME TIME WORKOUT	KVC-RCA Video Prod. Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	39.95
9	8	31	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
10	10	31	20 MINUTE WORKOUT	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
11	14	25	JANE FONDA'S P. B. & R. WORKOUT	KVC-RCA Video Prod. Lorimar Home Video 046	Designed for pregnant women who want to keep in shape.	59.95
12	16	31	DONNA MILLS: THE EYES HAVE IT	Donna Mills Inc. MCA Home Video 80384	Donna Mills shares her make-up, beauty and skin-care secrets.	19.95
13	11	19	FIT FOR LIFE	MSS Productions Warner Home Video 35020	How to improve your health through proper dieting and exercise.	24.98
14	13	31	KATHY SMITH'S TONEUP	JCI Video Inc. JCI Video 8112	Comprehensive workout for all fitness levels designed to shape and tone.	29.95
15	15	31	THE JANE FONDA'S WORKOUT CHALLENGE	KVC-RCA Video Prod. Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	59.95
16	NEW ▶		ESQUIRE-DYNAMITE LEGS	Kartes Video Communications	Designed to help trim and shape your legs.	14.95
17	NEW ▶		ESQUIRE-SUPER STOMACH	Kartes Video Communications	Deborah Crocker guides you to a firmer and flatter stomach.	14.95
18	NEW ▶		ESQUIRE LOW IMPACT AEROBICS	Kartes Video Communications	Deborah Crocker leads you through a series of easy aerobic workouts.	14.95
19	12	5	GET SLIM/STAY SLIM WITH VANNA WHITE	Lorimar Home Video 224	The beautiful game show star brings her weight-loss program to video.	19.95
20	18	17	FREEDANSE WITH MARINE JAHAN	MTI Home Video	Dance fitness system combines exercise and dance in an exhilarating workout.	39.95
BUSINESS AND EDUCATION™						
★★ NO. 1 ★★						
1	1	31	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
2	2	29	CONSUMER REPORTS: CARS	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
3	11	3	INTERVIEW TECHNIQUES & RESUME TIPS	Bennu Productions	See and learn positive strategies to use during job interviews.	49.95
4	7	21	SAY NO TO DRUGS	Kid Stuff	Advice to parents on how to teach their kids the dangers of drug abuse.	14.98
5	RE-ENTRY		DRUG FREE KIDS: A PARENT'S GUIDE	LCA	A look at drug abuse and the techniques parents can use to solve it.	29.95
6	13	29	CONSUMER REPORTS: HOUSES AND CONDOS	Lorimar Home Video 079	How to evaluate, purchase, and finance a home.	19.95
7	3	13	THE WINNING JOB INTERVIEW	Star Video Prod.	Improvement in interviewing skills and career development.	39.95
8	12	27	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
9	6	29	CAREER STRATEGIES 1	Polaris Communication	Developing managerial skills and mental exercises are taught by top executives.	19.95
10	8	25	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
11	14	5	PEAK PERFORMANCE	Kartes Video	Learn the 5 basic skills that will help you realize your full potential.	19.95
12	10	3	WHERE DID I COME FROM?	LCA	This animated program explains the story of conception and birth to kids.	24.95
13	9	29	TOO SMART FOR STRANGERS	Walt Disney Home Video 736	Winnie The Pooh teaches kids to deal with strangers and protect themselves.	29.95
14	4	31	HOW TO USE YOUR IBM PC-IN TEN EASY LESSONS	Kennon Publishing Corp. Kennon Video	Basic knowledge to make the IBM-PC work in countless ways.	79.95
15	5	25	LIVING LANGUAGE FRENCH LESSONS	Crown Video	Learn basic French in just 6 weeks-look, listen, and repeat the phrases!	29.95

♦ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.
Next week: Recreational Sports, Hobbies And Crafts.



AND HE'S LOOKING FOR A FRESH FACE.

Freddy Krueger is celebrating his hellish return with the "Be in My Nightmare" Sweepstakes.

The grand prize gives your customers a chance to be in "A Nightmare on Elm Street 4!" They'll fly to Hollywood for the ultimate "scream test!" Or, win \$5,000 in cash.

They can win hundreds of other frightful prizes, too. Like video libraries of all three *Nightmare* titles. Freddy T-shirts. And Freddy posters.

Along with a massive consumer print advertising campaign, we're sponsoring MTV's Headbanger's Ball, Saturday Night, August 8 and 15. Legions of kids will be busting down your doors for a chance to claw their way to stardom. And to rent Freddy's latest hit. Don't run out! Order by July 16.

ENTER FREDDY'S
Be in my Nightmare
SWEEPSTAKES!

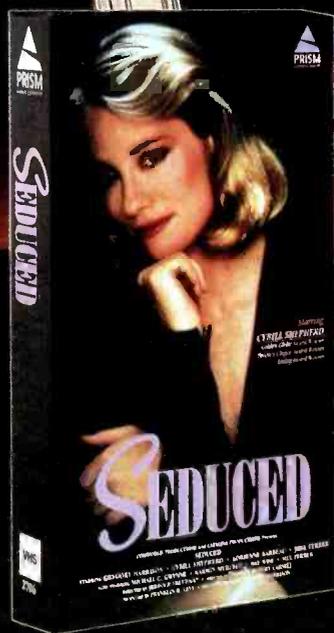
No purchase or proof of rental necessary to enter. Details and official rules at participating video stores. Prizes subject to availability. In the event the walk-on part in "A Nightmare on Elm Street 4" is not available, the alternate grand prize of \$5,000 will be awarded automatically. Sweepstakes open to residents of the US & Canada, excluding the residents of the Province of Quebec. For information on the Freddy Fan Club: P.O. Box 528, N.Y., NY 10028.

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PRODUCED BY FRANKLIN R. LEVY • EXECUTIVE PRODUCER GREGORY HARRISON



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**Celebrity
'Videographs'
Set For VSDA**

NEW YORK Video retailers looking to add a personal touch to their in-store promotions can appear in three tapes offered by Celebrity Home Entertainment.

The company will be on hand in booth 706 at the upcoming Video Software Dealers Assn. convention in Las Vegas and will make "celebrity videographs" of individual retailers posing with either a model or celebrity from one of the videos offered by the company. The videograph will then be included in cassettes used for in-store promotions.

The three videos—"G.I. Joe: The Movie," "Tall, Dark And Handsome: The Men From Chippendales," and "The Great American Centerfold Search"—are among the first videos released by Celebrity, a company recently formed by former International Video Entertainment president Noel Bloom.

"We're in the video business, and we want to give the store owners video souvenirs to remember us by," says Bloom. "We also believe that customized videos are an ideal way to promote sales. By including video dealers in our promotional tapes, we hope to add a personal touch to their in-store promotions and give them the opportunity to have a little fun at VSDA," he adds.

The schedule for the videographs at the convention:

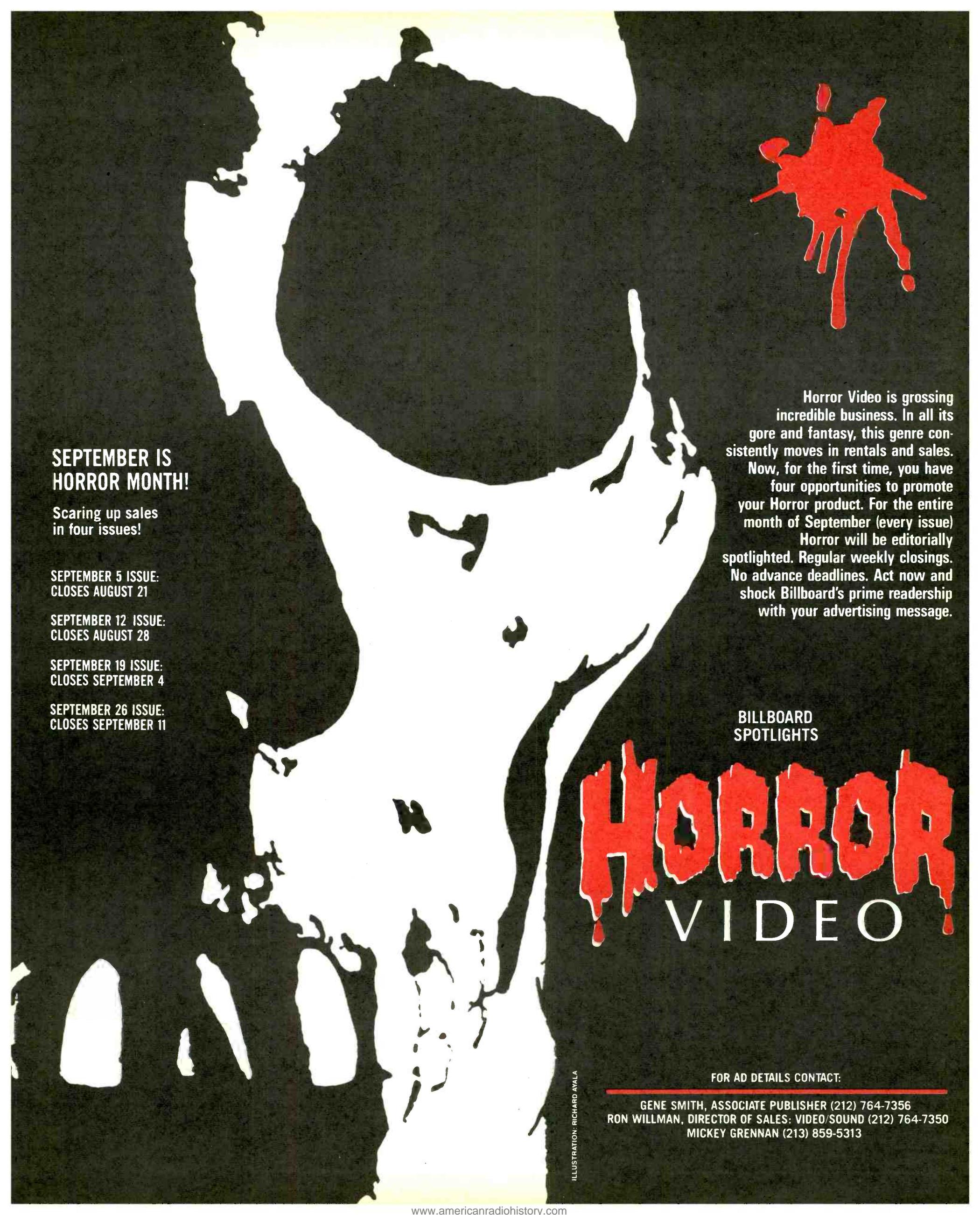
- "G.I. Joe: The Movie," Sunday, Aug. 16, 11 a.m.-noon and 2-3 p.m.; Monday, Aug. 17, 2-3 p.m. and 4-5 p.m.
- Three male dancers from "Tall, Dark And Handsome: The Men From Chippendales," Tuesday, Aug. 18, 2:30-3:30 p.m. and 4:30-5:30 p.m.
- Three female models featured in "The Great American Centerfold Search," Wednesday, Aug. 19, 11 a.m.-noon and 1-2 p.m.

VIDEO REVIEWS

(Continued from page 44)

into a positive experience. That is the paradoxical concept put forth by Dr. Peter G. Hanson in this home video adaptation of his best-selling book. Stress sufferers will be surprised to find positive applications for their pressure-cooker anxieties, though whether advice works in real life is something viewers will have to find out for themselves. Hanson's suggestions for controlling stress are by no means revolutionary—good diet, no smoking, calm outlook—but they are comprehensive. Flashy, computer-generated graphics and cartoon animation complement Hanson's informed, relaxed narration. The advice seems practical, but this viewer came away unconvinced that stress is anything but a pain.

ED BURKE



**SEPTEMBER IS
HORROR MONTH!**

Scaring up sales
in four issues!

SEPTEMBER 5 ISSUE:
CLOSES AUGUST 21

SEPTEMBER 12 ISSUE:
CLOSES AUGUST 28

SEPTEMBER 19 ISSUE:
CLOSES SEPTEMBER 4

SEPTEMBER 26 ISSUE:
CLOSES SEPTEMBER 11

Horror Video is grossing
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gore and fantasy, this genre con-
sistently moves in rentals and sales.
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four opportunities to promote
your Horror product. For the entire
month of September (every issue)
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ILLUSTRATION: RICHARD AYALA

VSDA Regional Chapters Re-examine Roles

BY EARL PAIGE

LOS ANGELES Various regional chapters of the Video Software Dealers Assn. are reassessing their roles and the frequency of meetings.

Appraisals and subsequent adjustments have come after vigorous efforts by the trade group this year to bulwark its 33 local units through funding programs and

'If we ever run out of issues, we will probably be out of business'

trips by its 15 directors out on the hustings to fan interest.

Even as the national organization seeks to light fires at the grassroots level, light attendance and lackluster sponsorship interest have led some chapters—including a few of VSDA's oldest—to hold fewer meetings.

Despite these developments, Dave Ballstadt, a VSDA national director and chairman of the regional effort, is far from discouraged. In fact, the owner of 10-store Adventures in Video in Minneapolis, says VSDA has never been closer to its regional groups. He adds that the organization will hold a special meeting for regional chairmen on the opening day of

VSDA's annual convention Aug. 16-20 in Las Vegas.

"We established the every-other-month or bimonthly meeting as an obtainable guideline. They could meet every week if it made sense," says Ballstadt.

Field observations by Ballstadt and other national directors support the idea that a chapter's viability is enhanced by a handful of strong leaders at the core. Some chapters have had the same chairman since inception, he says, but he acknowledges this can lead to burnout, too. Success varies considerably depending on regions, on expectations, and the efforts of individual chapter leaders.

As an example of contrasts, VSDA's oldest chapter, located in Orange County, is switching from

a bimonthly schedule to three meetings a year. Yet nearby, one of VSDA's newest groups—the San Diego unit—is up 22% in new members. Its bimonthly meetings are so successful that sponsors are being told the group "can't book anyone else until after the first of the year," says Howard Bregstein, president and owner of single-store Video Cafe.

Meanwhile, leaders of the 6-year-old Southern California chapter are doubly discouraged. The Orange County group hoped it would attract more interest, and more members, following the folding of a the year-old Inland Empire chapter early this year in adjacent Riverside County.

"The Southern California chapter is the original organization,

predating VSDA itself," says Sheldon Feldman of single-unit Picture Show, Huntington Beach, and a board member. "What do we have to do to stir up interest? Incite them to riot?"

Like the Southern California chapter, the local Los Angeles chapter also cut back on the number of meetings—but the effort in this case is an attempt to stage better events, says Jeff Leyton, president and head of First Video Exchange. The new meeting schedule begins with a daylong exhibit on Oct. 25.

In the Midwest, the Cincinnati unit has also pared back its agenda. "We haven't had a meeting in quite a while," says Jack Messer of the Cincinnati chapter. Owner of 16-unit chain the Video Store

and a director on the national VSDA board, Messer says no vendor or distributor sponsor could be lined up for a meeting July 28.

Some chapters, like the one in Dallas, have just never gotten off the ground. Says Evelyn Weldon-Thomason, president and head of single-store Movieland in Dallas, "There's little interest here."

Burning issues do maintain interest, according to Joe Gasparich, owner of nine-store B.A.C. Video in the St. Louis area and chapter chief. "We have been fighting an adult video action. We formed a separate coalition. As for our regular meetings, we still don't set a full year's agenda. We find that we are better with two or three meetings in a row in the fall; then, we take a big break after Christmas. Summer vacations also hurt attendance and interest."

In Colorado, Kelly Grover, operator of single-store Allstar Video, Boulder, says the Colorado chapter is "running closer to quarterly meetings than every other month."

But while other chapters have reduced their meetings, some chapters have no problem maintaining interest in a bimonthly schedule, according to Robert Murray, owner of single-store Video Dimensions in Chicago and chapter chief since that local's inception. "If we ever run out of issues, we will probably be out of business," says Murray.

Also potent is the Minnesota chapter. Sharon House, co-owner of Video Crossings in Minnesota, says, "We have a membership that embraces dealers in the Dakotas and other surrounding states."

Charity Drives Unify San Diego Unit

LOS ANGELES Thanks to an emphasis on social events rather than business issues, the San Diego chapter of the Video Software Dealers Assn.—one of the trade group's youngest units—is also one of the VSDA's most active local units.

Community service projects and outreach by VSDA members have also stimulated the San Diego cluster.

"We know all the problems," says Howard Bregstein, owner of single-store Video Cafe and head of the

chapter. "We talk about them before and after the meeting. We want to get away from all the negativity.

"This fall we're having a sit-down dinner sponsored by Paramount Home Video and a screening of 'Star Trek IV' with an appearance by Scotty [actor James Doohan]."

Charity drives unify the group. A current muscular dystrophy effort with store-counter collections is keyed to customer donations of 25 cents for all returned movies that are not rewound.

Also pumping up interest are two full-time volunteers who "go out and call on the stores. Our membership is up 22%, and we have had only one store that didn't renew—it went out of business."

Participation by the market's dominant chain, publicly owned Video Library, is seen as a factor that keeps the chapter healthy. "Barry [Rosenblatt] is supportive of everything we're doing," says Bregstein of Video Library's president.

EARL PAIGE

Owner Hamalian Faces Fierce Competition

Boston Chain Emphasizes Bottom Line

BY DAVID WYKOFF

BOSTON "For the independent stores and smaller chains, everything that you deal in has to be profitable. And that includes rentals and all of the added services and related products," says Robert Hamalian, owner of the four-store Home Entertainment Showplace chain on Boston's highly competitive South Shore suburban region.

This competition is most acutely felt at Hamalian's headquarters unit, a 2,000-square-foot, free-standing store on a busy thoroughfare in Brockton. "There are 38 stores in Brockton that rent movies. To be able to stay alive and make money in this environment, one where not everyone is in movies to make money on rentals, you need to do everything and do it right," he says.

"Doing everything" means being "a full-feature video store, a place that covers all of your customers' needs, not just renting movies on weekends and evenings," according to Hamalian. Other services he claims include knowledgeable and courteous sales help, a hard sell-through push, hardware and camcorder rentals and sales, television and VCR servicing, professional clean-

ing packages and film processing.

"Each of these individual elements add up to the total home video picture, and they each add up to revenue and profitability," he says.

Hamalian cites camcorder rentals and VCR cleaning packages as two prime examples of how stores can complement movie rentals. "Both of these tend to bring in the biggest revenue in the summer months, when rental revenues are dropping. They can definitely help you through the slower summer months," he says.

The ever-growing competition, especially in Brockton, has forced Hamalian to change his rental charges. Overnight movie prices have increased from \$2 on the first movie and \$1 on all additional films to \$2 across the board, and the initial membership fee has been eliminated. Says Hamalian, "We got rid of the fee to make it simpler. Also, with so many competitors not charging a fee, we had to do the same."

Hamalian maintains that he has one of the best title selections on the South Shore. He stocks nearly 7,000 tapes in Brockton, 6,000 in his 2,300-square-foot store in South Weymouth, 3,500 in the 2,000-square-foot Stoughton unit, and 2,200 in the 800-square-foot

satellite Easton unit, only a few miles from the Brockton store.

Rentals for both hardware and software combined account for approximately half of all revenues.

Hamalian believes that aggressive marketing is a key to the development and continued existence of smaller dealers. Marketing and purchasing groups—like the Flagship Entertainment Center group, of which Hamalian is a vice president and member—help the independents gain back a competitive edge lost to the larger chains or mass merchandisers (Billboard, April 18).

"As a four-store company, I can't market like the companies that have 50 stores. With Flagship, a number of us can band together for advertising power and gain some of the co-op dollars. And, as everybody knows, advertising is the most important determinant in keying sales," he says.

Hamalian also points to an extensive range of hardware products and opportunities for special promotions as two more Flagship advantages that the "full-feature" video retailer can enjoy. "Through Flagship, I can get almost any kind of hardware equipment available and at a good price. That's not something that the mass merchant-

(Continued on page 53)

VIDEO PLUS



Among the cleaning products that have been introduced recently for video equipment is TEC—the Total Electronics Cleaner—from LAB Products. Designed to deal with a variety of electronic products, an 8-ounce spray can has a suggested list of \$8.

BY EDWARD MORRIS

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

CLEAN MACHINE: For those home-entertainment pioneers who

are braving the compact disk video hardware and software waters, Discwasher (312-678-8650) has contrived the CD-V Video Disc Cleaner. The package contains a specially formulated fluid and a nonabrasive cleaning pad that prevents dust and dirt from blocking light transmission to the CD player's optical system without damaging the video-disk label or surface.

The company says that the faster spin rate of CDVs makes hygiene even more important than for the slower-spinning audio CDs. Suggested retail price for the unit is \$19.95.

CLEAN MACHINE—The Sequel: New from LAB Products (313-557-8775) is the TEC (Total Electronics Cleaner). Formulated to clean all manner of electronic devices—from video to computer accessories—TEC is a nonconductive, nontoxic, residue-free, and antistatic solvent that removes dust, dirt, oil, and oxides. It comes in an 8-ounce spray can and retails for \$8.

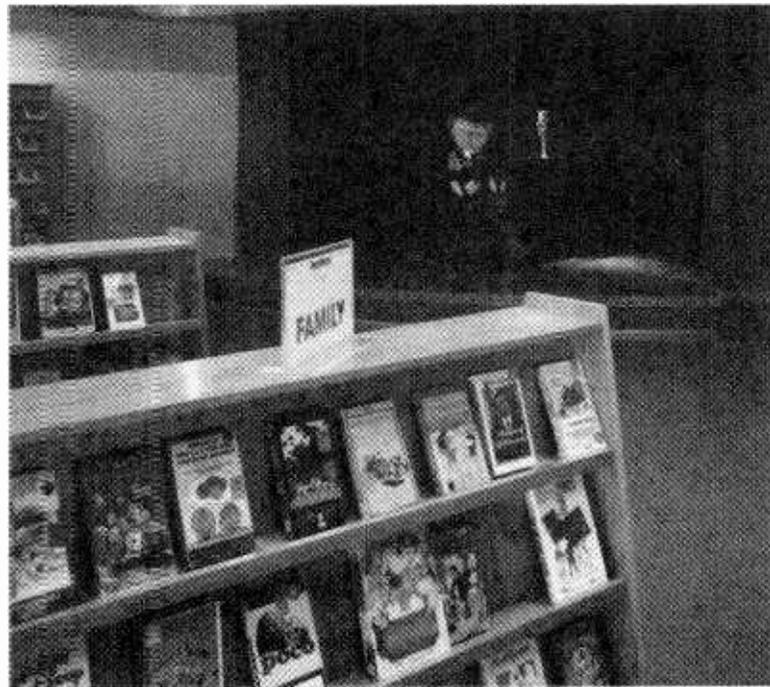
(Continued on page 55)

For a review of a videocassette of testimony by Lt. Col. Oliver North ... see page 43

StarWorld Bows First Store, In Longwood, Fla.



StarWorld Video's first location, a 7,200-square-foot store that recently opened in Longwood, Fla., is a prototype of the superstore firm's future outlets. In addition to 11,000 videocassettes and 6,000 compact disks, the store features accessories, a snack center, movie-related merchandise, and a stage, below, for Max StarWorld, a computer-operated character that can entertain young customers with as many as 10,000 songs.



BOSTON WEB EMPHASIZES BOTTOM LINE

(Continued from page 48)

diser has the expertise or desire to do. Also, the promotions can put together all kinds of different suppliers and interests in something that will benefit us all."

Hamalian, treasurer of the Video Software Dealers Assn.'s New England chapter, recently installed Sensormatic security systems and has seen his sell-through revenues benefit. "People end up buying more when they can put their hands on the product, and we've seen that happen here," he says.

Aggressive merchandising is also valued by Home Entertainment Showplace, and Hamalian and his staff are particularly creative with their displays. "When we were at Disney World, we purchased a number of dolls and other products, and they've proved to be very effective in promoting Disney and children's product in general," he says.

Hamalian looks to increased marketing and inventory changes for future gains. "The rental market is not as active as it once was, and I think we need to develop a marketing program to continue to hype product and bring in new customers.

"Also, we're always looking to the coming trends and outside product areas. We're toying with the idea of bringing back games, which were once a cornerstone of this business. It's also the little things, like the Kodak film pickup, that are complementary, bringing in new revenues and work in the slower months. I'd love to find the perfect marriage of related fields, like record stores and Ticket Master concert sales, for home video stores," says Hamalian.

BY EDWARD MORRIS

NASHVILLE The prototype store of the StarWorld Video chain opened in Longwood, Fla., June 16. It will soon be followed by StarWorld debuts in Tampa and St. Petersburg, according to owner Michael Wuertz.

Located in an Orlando suburb, the store will be the chain's flagship. The shop, which also features a compact disk inventory, has 7,200 square feet of floor space and cost approximately \$700,000 to build and open.

"Our goal," Wuertz says, "was to build a store that says, 'You've got to be kidding!'" Toward that end, the Longwood operation has a parquet floor; brass accents in the ceiling, gridwork, and lighting fixtures; and a sound system with 22

Bose speakers that takes feeds from the PA unit, the store stage, FM and CD sources, and eight VCRs.

A consumer can view the entire store from the entrance, Wuertz adds. The inventory includes 6,000

The store has a stage for children

CDs and 11,000 videotapes. There are six checkout lanes. The store stage, aimed chiefly at entertaining children, features "Max Starworld," a computerized, puppet-like character that can "sing" up to 10,000 voice-synthesized songs.

In addition to the disks and videos, the store stocks the MGM clothing line, posters, blank tapes,

and headcleaners. There are facilities for showing eight different videos simultaneously.

Although there was a private opening for the press and industry figures, Wuertz says, there has not been a grand opening ceremony for the public nor has there been any advertising yet. Even so, he estimates that the store will have receipts of more than \$75,000 in its first month of operation.

Wuertz says the store was designed for video sell-through. "Our long-run goal is for rentals to account for only about 40% of our revenue," he adds.

Currently, rentals are priced at \$1.95 per video weekdays and \$2.50 each on weekends. Some videos rent for 99 cents each. There are no membership fees.

(Continued on page 55)

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Revolution Web Pushes Sell-Through Aggressively

BY DAVID WYKOFF

BOSTON "Anyone who isn't into sell-through at this point is stark raving mad," says Richard Russack, owner of the four-store Video Revolution chain, one of Boston's video sales pioneers.

Videocassette purchases accounted for nearly 20% of Video Revolution's revenues for the last fiscal year—up approximately 2½ times over the previous period—and Russack looks to sell-through for much of 1987's increases.

"Rentals seem to hold pretty constant over the past year, and it looks to me like we'll see real growth in the sales field," he says.

Russack believes that sell-through need not be left to the discounters. "We get the video customers here first, and we should be able to satisfy all their video needs, not turn them over to the mass merchandisers. Moreover, we can pre-sell titles six weeks or a month ahead of time, and that should give us a significant jump on them," he says.

Russack sees increased studio advertising to consumers as one very important factor in development of sales. "Our sales usually grow in direct relation to the advertising. Disney has proved that, and I'm surprised that many of the others haven't learned," he says.

Merchandising is another key to sales, and Russack structures each store so that it has a substantial sales section, usually around a fifth of the overall display space. "Moreover, we try to get the items that we want to sell in front of the customer more than once," he says, noting that he uses the counters for impulse sales items and, whenever possible, the large dumps and displays he gets from the manufacturers.

Video Revolution does particularly well with children's product, both in sales and rental, and Russack has set up a 400-square-foot children's room (containing a television moni-

tor and all the children's rental titles) at his headquarters store in Concord.

"This is a very family-oriented area, and we've developed an exceptionally good stock of children's product. And since we put in the children's room right after Christmas, we've seen incredible growth in rentals and sales. Mothers seem to love it, and the kids sit there and watch while their parents shop," says Russack. As a further indication of the store's family orientation, he also notes that he stocks no adult product in any of his four stores.

The bottom line for sell-through, he says, "is getting the product out there in front of the consumer. We've learned that the more stuff—of any kind—you put out there to sell, the more you will sell."

Video Revolution also sells hardware, something that Russack considers "an added service for our customers that brings in some revenue. It's certainly not a large portion of business, though I would have liked to do better with it. This time of year we'll sell a half-dozen VCRs a week on the average," he says.

Russack introduced prerecorded music—in cassettes and compact disks—into his Concord store in February 1986 and was encouraged enough by sales to put them in the other three.

"I'm very enthusiastic about prerecorded music, especially CDs. They're compatible with our video products, and they seem to share much of the same customer base. We have great traffic, and if people see it there, we think they'll buy it," he says.

Music sales accounted for 8%-9% of revenue last year, he says, with CDs outselling cassettes 3-1 in dollars. "As a product category, CDs are growing at a healthy rate, as are our CD player and speaker sales," says Russack.

Russack, a board member of the Video Software Dealers Assn.'s

New England chapter, opened his first store in the affluent north Boston suburb of Andover in February 1984 with 450 movies in 800 square feet. According to Russack, the Andover store "started making money right from day one," and it has since enlarged to 1,800 square feet.

Expansion has been steady. A second unit, located in Acton, opened in August 1984. It was followed by freestanding units in Concord and Newburyport in April 1985 and October 1986, respectively. The Concord and Newburyport units run 3,200 square feet, and Acton is

2,600 square feet.

Russack chooses locations in smaller, highly affluent towns with large parking areas and very little competition. "We've succeeded in matching our movie selection to the interests of the communities. Lots of fine arts, how-to and, children's product and also lots of foreign and harder-to-find movies," he says. The Concord unit stocks approximately 4,500 titles, he says.

Customer service is another Video Revolution priority, according to Russack. "The large, diverse inventory demands a highly knowledge-

able sales staff, and you always do better business when you have a fun atmosphere," he says, noting that quick check-out and a simple, easy-to-understand rental program are two other service considerations.

Unlike most other area video retailers, Video Revolution stays open 365 days a year. "We're in the entertainment business, and we need to be responsive to our customers' entertainment needs. Moreover, we always do great business on holidays," says Russack.

FOR WEEK ENDING AUGUST 8, 1987

Billboard®

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	9	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
2	2	41	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
3	4	9	DISNEY'S SING-ALONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
4	3	9	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
5	6	97	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
6	7	8	HERE'S GOOFLY!	Walt Disney Home Video 529	1987	14.95
7	5	9	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95
8	9	9	HERE'S PLUTO!	Walt Disney Home Video 528	1987	14.95
9	15	97	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
10	11	9	THE RELUCTANT DRAGON	Walt Disney Home Video 533	1941	14.95
11	8	39	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
12	10	60	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
13	12	60	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
14	14	60	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
15	13	69	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
16	16	92	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
17	RE-ENTRY		CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
18	20	4	RUMPELSTILTSKIN	Media Home Entertainment M919	1986	79.95
19	22	34	THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron Video 1547	1986	24.95
20	23	21	THE TRANSFORMERS: THE MOVIE	Family Home Entertainment 26561	1986	79.95
21	17	59	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
22	19	9	SILLY SYMPHONIES!	Walt Disney Home Video 530	1987	14.95
23	21	24	MY PET MONSTER	Hi-Tops Video HT 008	1986	29.95
24	18	22	TEDDY RUXPIN: GUEST OF THE GRUNGES	Hi-Tops Video HT 0022	1986	12.95
25	NEW ▶		CRICKET'S CLUBHOUSE	Hi-Tops Video HT 0035	1987	14.95

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

VIDEO RELEASES

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

AN AMERICAN TAIL

Fievel
▲♥MCA/\$29.95

BETTY BLUE

Beatrice Dalle
▲♥CBS/Fox/\$79.98

DEAD OF WINTER

Mary Steenburgen, Roddy McDowall
▲♥CBS/Fox/\$79.98

THE FLINTSTONES

The First Episodes
▲♥Worldvision/\$29.95

G.I. JOE—THE MOVIE

Don Johnson, Burgess Meredith, Sgt. Slaughter
▲♥Celebrity Home Entertainment/\$79.95

THE GOOD WIFE

Rachel Ward, Bryan Brown, Sam Neill
▲♥Paramount/\$79.95

HEAT

Burt Reynolds

▲♥New Century/\$69.95

JOCKS

Scott Strader
▲♥RCA/\$79.95

MILTON BERLE... INVITES YOU TO A NIGHT AT LA CAGE

Milton Berle
▲♥MCA/\$29.95

OCEAN SYMPHONY

Al Giddings
▲♥MCA/\$29.95

RADIO DAYS

Mia Farrow, Diane Keaton, Danny Aiello
▲♥HBO/\$89.95

RAGE OF HONOR

Sho Kosugi, Lewis Van Bergen
▲♥Media/\$79.95

SEDUCED

Cybill Shepherd, Bruce Willis, Mark Harmon
▲♥Prism/NA

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.

VIDEO PLUS

(Continued from page 48)

TRACK RECORD: The Show-Finder VCR Tape Organizer from ProductLab (415-820-2398) enables VCR users to keep track of what they've recorded and where. One page of ShowFinder is used for each tape and consists of a Record It Right check list and a Find It Fast chart. When a user wants to record a show, the sheet indicates which tape to use, the parts of the tape available for new recordings, which shows can be erased, and where to start recording that show.

The package, set to retail for "under \$25," contains a binder, pen and pen holder, ShowFinder counter number card, pocket for television listings, instant start guide, enough sheets to handle more than 500 shows, and the "ShowFinder Handbook," a tongue-in-cheek guide "to help you and your VCR share a meaningful relationship."

Also available: the ShowFinder Jr., housed in a cassette box, and retailing for about half the price of the above kit.

STARWORLD VIDEO

(Continued from page 53)

Store hours are from 9 a.m. to midnight, Monday through Saturday, and from noon to 10 p.m. on Sundays. The full staff will have 12 to 14 members, Wuertz says.

According to Wuertz, the Tampa location will have 8,200 square feet and the St. Petersburg one will have 8,100.

The chief designer for the store, according to Wuertz, is his business associate, Joe Kirk. He says that he and Kirk have opened up more than 170 video stores prior to the StarWorld venture.

StarWorld relies on five video distributors for its inventory, Wuertz reports.

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ONLY \$39.95



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NEW LOW PRICE!

THE CARE BEARS
FAMILY TREASURE CHEST

#719 75 minutes
\$39.95*
Boys and Girls 2-8

*Not available in Canada.

PRE-ORDER: 8/27/87
STREET DATE: 9/16/87

Grab four fun-derful Care Bear adventures in a treasure chest full of love and tenderness. Each heartwarming tale is a jewel.

The Care Bears Family Treasure Chest features four delightful stories kids are sure to take to heart. The shows teach values parents appreciate—helping, caring and sharing. This warm, loving, 75-minute tape is based on the popular, highly rated television show. The artful storytelling and highest quality animation appeal to both boys and girls of all ages. Also included is a bright, colorful poster.

—From the land of CARE-A-LOT, the Care Bears Family brings a treasure chest filled with four delightful stories for children of all ages:

- In "Cloud of Uncaring" the Care Bears cast No Heart's evil undoings aside... caring can break any spell.
- When the Care Bears and the disagreeable twins Sarah and Sally become "Lost at Sea," they learn more gets done when they work together.
- "Gram's Bears Thanksgiving Surprise" spoils Sour Sam's mischievous plot and restores the day to a special time of family sharing.
- In "I, Robot Heart," Bright Heart Raccoon and Grumpy Bear show Q-bot, their new-found metallic friend, that he has a real heart after all.

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CVS' Rent-a-Movie system is stocked with a minimum of 185-200 video titles but can be expanded to contain 700. Each design is equipped with a color monitor or VCR on which to view film trailers. Rental prices vary, but most are 99 cents on weekdays and \$1.99-\$2.99 on weekends.

CVS Aims For Rapid Rise In Convenience-Store Trade

BY CHRIS MORRIS

LOS ANGELES The ongoing explosive incursion of video into the convenience store is thrown into relief by the rapid expansion of convenience-store rack specialists Consolidated Video Systems Ltd.

The Vancouver, British Columbia-based company installed its first convenience-store rack in a Canadian Red Rooster outlet in the spring of 1984, after a round of market tests that began in 1982.

As of this July, CVS claims 2,732 operating outlets (compared with only 1,416 a year before), with a total of 5,853 stores contracted in 19 U.S. and Canadian convenience-store chains.

"What we're going for over the next two years is a total of 9,000 installed stores," says CVS chairman and co-founder A. Elliott Martin.

CVS revenues for 1987 are expected to run in excess of \$60 million and are projected at more than \$125 million for 1988, according to Martin, who adds, "With our operational base and the number of stores we have under contract, it's just really simply a matter of time."

While Martin hesitates to estimate CVS' market share of the current convenience-store video rack trade, a corporate fact sheet claims that the company is "one of the top three players in the industry."

By comparison, convenience-store rack leader Stars To Go Inc. claims that it will have video rental in 8,000 stores by the end of 1987. Stars To Go's revenues for the quarter ended March 31 of this year were \$14.62 million.

CVS, which is privately owned, was officially incorporated in 1983. Martin and co-founder and executive vice president C. Davie Rae originally were active in the wholesale and retail pharmaceutical business in western Canada and also operated a general-merchandise rackjobbing company.

"CVS was started in search of new products and programs for expansion of our rackjobbing business," Martin says. "We started investigating the idea of video rental because back five years ago, it started to look like a

product that was a real comer. It became obvious, though, that even though it had some synergy to rackjobbing, it was a rental item and not a sale item. Therefore we set up a new company."

Martin and Rae's tests of their racks in various outlets—from drug-stores and supermarkets to variety shops and gas stations—indicated that the best returns on investments are produced from convenience stores, and the fledgling company's direction was determined.

The company quickly expanded beyond its regional base in Canada, Martin says.

"When we started, we looked at the opportunity as being appropriate only for British Columbia," he says. "Then it became evident that it should be western Canada, and after it became successful in two or three provinces, why not across Canada? Then we ended up doing the Southland organization [parent of the 7-Eleven chain] in Canada, and with their cooperation and their invitation, we came into the U.S. [in 1985]."

In addition to Southland/7-Eleven, CVS' accounts include Lawsons, Convenient Food Marts, Red Rooster, and Mac's Convenience Stores.

Martin carefully draws a distinction between conventional video rackjobbing and what he sees as the larger objectives of CVS.

"What we're out to achieve is not solely video rental, but rather to be a specialty retailer providing specialty retail services to the convenience-store industry, in the form of product programs," Martin says. "What we will be coming out with later is additional electronic specialty services to the convenience store."

At present, CVS supplies convenience stores with its Rent-a-Movie system. Each store serviced is stocked with a minimum of 185-200 current video titles. Some Rent-a-Movie outlets stock as many as 700 cassettes. They are arranged in either 8-foot wall displays or 12-foot modular gondola fixtures. Both designs are equipped with a color monitor and VCR for promotional trailer screenings. Four-foot incremental fixtures allow for inventory expansion.

(Continued on next page)

FOR WEEK ENDING AUGUST 8, 1987

Billboard

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ NO. 1 ★ ★			
1	11	2	THE GOLDEN CHILD	Paramount Pictures Paramount Home Video 1930	Eddie Murphy	1986	PG-13
2	14	3	CRIMES OF THE HEART	Lorimar Home Video 421	Diane Keaton Sissy Spacek	1986	PG-13
3	3	5	HANNAH AND HER SISTERS	Orion Pictures HBO Video TVR3897	Mia Farrow Michael Caine	1986	PG-13
4	1	5	LITTLE SHOP OF HORRORS	Warner Bros. Inc. Warner Home Video 11702	Rick Moranis Ellen Greene	1986	PG-13
5	4	2	THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	Whoopi Goldberg Oprah Winfrey	1986	PG-13
6	6	7	THE MORNING AFTER	Lorimar Home Video 419	Jane Fonda Jeff Bridges	1986	R
7	7	10	HEARTBREAK RIDGE	Warner Bros. Inc. Warner Home Video 11701	Clint Eastwood	1986	R
8	5	11	CHILDREN OF A LESSER GOD	Paramount Pictures Paramount Home Video 1839	William Hurt Marlee Matlin	1986	R
9	2	11	THE COLOR OF MONEY	Touchstone Films Touchstone Home Video 513	Paul Newman Tom Cruise	1986	R
10	9	8	JUMPIN' JACK FLASH	CBS-Fox Video 1508	Whoopi Goldberg	1986	R
11	8	7	THE MOSQUITO COAST	Warner Bros. Inc. Warner Home Video 11711	Harrison Ford	1986	PG
12	13	13	PEGGY SUE GOT MARRIED	Tri-Star Pictures CBS-Fox Video 3800	Kathleen Turner Nicholas Cage	1986	PG-13
13	10	4	NO MERCY	Tri-Star Pictures RCA/Columbia Home Video 6-20791	Richard Gere Kim Basinger	1986	R
14	12	15	FERRIS BUELLER'S DAY OFF	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	PG-13
15	15	8	WANTED DEAD OR ALIVE	New World Pictures New World Video A86230	Rutger Hauer Gene Simmons	1986	R
16	16	6	ASSASSINATION	Cannon Films Inc. Media Home Entertainment M928	Charles Bronson Jill Ireland	1986	PG-13
17	19	16	BLUE VELVET	Lorimar Home Video 399	Kyle MacLachlan Isabella Rossellini	1986	R
18	17	18	STAND BY ME	RCA/Columbia Pictures Home Video 6-20736	Wil Wheaton River Phoenix	1986	R
19	40	3	WITCHBOARD	Cinema Group Pictures Continental Video 1096	Tawny Kitaen Stephan Nichols	1986	R
20	21	5	'ROUND MIDNIGHT	Warner Bros. Inc. Warner Home Video 11603	Dexter Gordon	1986	R
21	18	13	NOTHING IN COMMON	HBO Video TVR9960	Tom Hanks Jackie Gleason	1986	PG
22	NEW		ALLAN QUATERMAIN AND THE LOST CITY OF GOLD	Cannon Films Inc. Media Home Entertainment M866	Richard Chamberlain Sharon Stone	1986	PG
23	NEW		SOMETHING WILD	Orion Pictures HBO Video 001	Melanie Griffith Jeff Daniels	1986	R
24	24	15	LEGAL EAGLES	Universal City Studios MCA Home Video 80479	Robert Redford Debra Winger	1986	PG
25	20	11	FIREWALKER	Cannon Films Inc. Media Home Entertainment M895	Chuck Norris Lou Gossett Jr.	1986	PG
26	23	20	TOP GUN	Paramount Pictures Paramount Home Video 1692	Tom Cruise Kelly McGillis	1986	PG
27	27	2	THAT'S LIFE	Vestron Video 5203	Jack Lemmon Julie Andrews	1986	PG-13
28	30	11	MONA LISA	HBO Video TVR9955	Bob Hoskins	1986	R
29	33	21	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R
30	26	7	THE MEN'S CLUB	Atlantic Releasing Corp. Paramount Home Video 12512	Roy Scheider Craig Wasson	1986	R
31	29	22	RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R
32	25	17	A ROOM WITH A VIEW	CBS-Fox Video 6915	Helena Bonham Carter Maggie Smith	1986	PG-13
33	22	15	SOUL MAN	New World Pictures New World Video A86200	C. Thomas Howell Rae Dawn Chong	1986	PG-13
34	32	17	THE FLY	CBS-Fox Video 1503	Jeff Goldblum Geena Davis	1986	R
35	37	19	SHE'S GOTTA HAVE IT	Island Pictures Key Video 3860	Spike Lee	1986	R
36	31	6	'NIGHT MOTHER	Universal City Studios MCA Home Video 80542	Sissy Spacek Anne Bancroft	1986	PG
37	36	12	SID AND NANCY	Zenith/Initial Pictures Embassy Home Entertainment 1309	Gary Oldman Chloe Webb	1986	R
38	34	6	SOLARBABIES	MGM/UA Home Video 801027	Jami Gertz Lukas Haas	1986	PG-13
39	28	17	TOUGH GUYS	Touchstone Films Touchstone Home Video 511	Burt Lancaster Kirk Douglas	1986	PG
40	NEW		WISDOM	Cannon Films Inc. Warner Home Video 37081	Emilio Estevez Demi Moore	1987	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.

CVS GROWTH

(Continued from preceding page)

sion.

CVS stocks two to as many as 40 rental videocassette players to as many as 40 VCPs per location.

"Over the last year or 10 months, demand [for VCPs] has decreased rapidly, which quite frankly is good for us," Martin says. "We'll be quite happy when the day comes when we don't have to put any in any stores and don't have any in any stores."

Tape rental prices generally run \$1.99 on the weekend and 99 cents on weekdays, with weekend pricing running from \$2.39-\$2.99 in some areas.

Martin believes that CVS pioneered the concept of dollar rentals after experimenting with rates ranging from \$3-\$5.

"[We said], 'Let's take a reverse ploy here. We're going into the convenience-store industry, which is generally recognized as paying a premium for a product due to the offset against convenience. Let's take and make it the most competitive.'"

Rental transactions at Renta-Movie locations are downloaded by CVS' custom-built point-of-sale computers into host units at the company's divisional headquarters in Orlando, Fla., and Seattle in the U.S. and Calgary, Alberta, and Toronto in Canada. A digest of the rental information is then funneled to the Vancouver head office.

Martin views CVS' versatile point-of-sale unit as a critical factor in the company's larger role in convenience-store services.

The computer includes four different input modes—a bar-code reader, a light wand, a membrane keyboard, and a magnetic strip reader.

"It is built not only for video rental, but to handle numerous specialty retail services that we're going to be coming out with in addition to video rental," Martin says. "The convenience-store industry, generally, has tremendous potential for the use of credit cards and debit cards. Our terminal has the capability of reading and processing any credit card or debit card transaction. It's not just a dumb terminal, as so many of them are."

Martin also emphasizes that CVS differs from conventional racking operations by offering field training in addition to traditional product rotation and point-of-purchase display services.

"Contractually, we bind ourselves to consistent ongoing training," he says. "There is no use putting a sophisticated machinery into that store—more specifically into an industry offering speedy, efficient service—and then not training the staff."

Approximately 125 CVS "field merchandisers" lend ongoing training support. The CVS computer system also includes fail-safe prompt cards to keep convenience-store staff (traditionally high in turnover) aware of critical functions.

With their sights plainly set beyond the convenience-store video trade, the question inevitably arises: Does CVS plan on going public to hasten further expansion?

"We had considered it this year, but we've elected to postpone it until 1988, subject to market conditions and events," Martin says. "But it is being considered. It's in the plans."

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EDITED BY GEORGE GOLDSMITH COSTUME DESIGNER GIOVANNA NIGRO-CHACON
EXECUTIVE PRODUCERS JOHN FLOREA PRODUCED BY RONALD ALTBACH AND A.J. CERANTÉS
CASTING BY BILLY IDOL LOU REED GO WEST FUN BOY THREE
AND MORE NICK GILDER MUSIC BY MICHAEL W. LEWIS

PRE-ORDER DATE: SEPTEMBER 23, 1987 NATIONAL RELEASE DATE: OCTOBER 2, 1987

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Engineers Have Their Say On Panel

Sampling, Schooling Dominate Dialog

BY MOIRA McCORMICK

NEW YORK A group of established recording engineers dispensed advice on breaking into the recording business, revealed studio likes and dislikes, and debated the pros and cons of digital sampling during a panel discussion at the eighth annual New Music Seminar, held here July 12-15 at the Marriott Marquis.

Producer Arthur Baker moderated the July 12 panel, which featured seven engineers, each a specialist in a certain musical genre, like rap, dance, mainstream rock and pop, r&b, new music, and reggae.

While all the engineers said they had never gone to school to learn their profession and most advocated hands-on experience as the best training, veteran knob-twister Geoff Workman (Journey, Foreigner, Toto, Cars) did acknowledge that learning the basics "nowadays helps a lot with job applications."

Baker said that schools cannot keep up with rapidly changing recording technology, but Workman countered, "There's a school in Ohio that has more outboard gear than some studios."

Workman criticized studios that he said feature an inordinate amount of "distractions," such as game rooms.

"Their policy is to keep the clients out of the studio," he maintained. "For every 25 cents you spend on Space Invaders, you've lost \$100 in the studio."

Tom Potoker, whose credits include Paul Young, Scritti Politti,

and Talking Heads, pointed out that such "distractions" can help alleviate the tension of a lengthy session, observing, "The most important thing in a studio is atmosphere. Mixing can mean 16-hour days, so good assistants are important as well—people who are into doing their job." Dave "O" Ogrin of Sight & Sound

**'If you're
remixing, you
need to sample'**

Management (Fat Boys, Blow Monkeys, Cameo) favored "a lot of variation in the outboard gear," while Gavin MacKillop of Jasmine Daines Management (Shriekback) put in a good word for recording during daylight hours.

Mike Barbiero, whose credits include Whitney Houston and Aretha Franklin, stressed the importance of preventive studio maintenance.

"There's no excuse for studio managers to rent out improperly maintained studios, with noisy modules and glitches," he said.

Baker complained about engineers who use their own sampling reels, which Workman referred to as "using somebody else's hard work. There's a similarity of basic instrumental sounds on records today [because of] a reliance on pure technology. Everybody uses the same devices; every bass and snare sounds alike.

"I'm not against sampling [per se]," Workman stressed, "but against people led by the use of program numbers as opposed to working with original sounds... [Engineers] should spend time with dif-

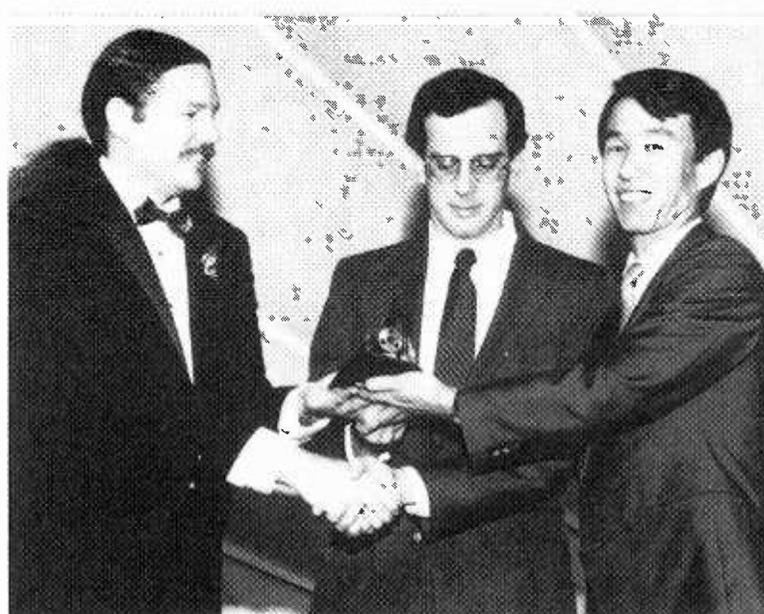
ferent miking techniques instead."

Most of the other engineers defended their use of samples. Potoker said his sample reel contains only his work; Steve Ett of Chung King House of Metal (L.L. Cool J, Run-D.M.C., Beastie Boys) said he never uses the same sample on different records. "You can't be totally antisampling [if] you remix," said Barbiero. "Linn drums themselves are samples... With the popularity of heavy metal, there has been a tendency to move away from sampling and get back to a natural sound. But if you're remixing, you need to sample."

"The reality," said Baker, "is that sampling is helping people who can't afford [to work in] the Townhouse, and this way they can still get a great snare drum sound."

The question of whether engineers, especially remixers, should

(Continued on next page)



Sony's Saticon. Sony Corp. was the recent recipient of the International Television Assn.'s prestigious Technical Achievement Award for its development of mixed-field saticon tube technology, allowing much smaller, lighter cameras to be introduced to the TV market. David Johansen of the ITVA presents the award to co-marketing managers for cameras and switchers, John Rhodes, center, and Atsushi Furuzano.

AUDIO TRACK

NEW YORK

PRODUCER Phil Ramone began work on Kenny Loggins' new album recently at Power Station. Engineer Steve Rinkoff worked on basic tracks for two of the cuts, with Matthew (Boomer) LaMonica assisting.

O.K. Savant cut tracks at Right Track Studios, with guitarist Vernon Reid sitting in on several songs. The songs were produced by Brian Cullman and Leslie Winston. Eric Calvi engineered.

Producers Al Friedman of Ovation Entertainment and Bobby Wootton were in at Evergreen to record Nitestarr (Judy Smith & Rob Temple). Gary Clugston engineered, and Andrea Bella assisted.

Unique hosted the Latin Rascals, who were in producing Brick for Turning Point Productions. Les Davis programmed the Yamaha DX-7IIFD. Jeff Lord Alge engineered, with Tony Smalios and Frankie D assisting. Also, Sleeping Bag artist Nocera was in to record and mix "Let's Go." Mantronix produced. Peter Robbins engineered with the assistance of Matt Hathaway. And the Alter Boys finished mixing their album for Big Time Records. Andy Sharniff produced the project. Robbins engineered, and Hathaway assisted.

At D&D Recording, producers Alan Bank and Andrew Craig were in with composer Jack Eric Williams to record the theme song for CBS' sitcom "Designing Women." Douglas Grama engineered, and John Leposa assisted. Also, Jim Glenn of Tin Pan Apple was in with the Fat Boys to work up some public-service announcements and some musical "FAT-notes." Mike Rogers engineered, and Kiren Walsh assisted.

Denny Colt recently finished dance rock tracks at Studio 900. The album was produced by Terry Fabrizio and Vinny Sands. Anthony Battaglia steered the controls

along with Dave Kennedy. Willa Basser assisted.

LOS ANGELES

AT THE VILLAGE RECORDER, Mr. Mister was in Studio A to work on an album project for RCA Records. Kevin Killen engineered the tracking, overdubbing, and mixing sessions with back-up engineer Jimmy Hoyson. Mr. Mister and Killen produced. Also, Pink Floyd was in Studio B to work on overdubs and mixes with producers Bob Ezrin and Dave Gilmour for Capitol. Andy Jackson engineered, assisted by Jeff DeMorris. And Weird Al Yankovic visited Studio D to track material for CBS-Masterworks. Yankovic produced, Jeff Harris engineered, and Tom Biener assisted.

Ground Control Studios saw Geffen artist Joni Mitchell in Studio A mixing her new album with producer (and husband) Larry Klein. Mike Shipley was mixing engineer. Dan Marian assisted. Also, Howard Hewett was in Studio B producing "Fame" star Nea Peoples for her debut Elektra album. Paul Ratajczak was at the controls with Sabrina Buchanek. And Warner Bros. act Martini Ranch was in working on a new album with engineer Joe Seta. Greg Penny produced.

The four-piece rock band D'Molls recorded its first album for Atlantic Records at Westlake Studios recently. Michael Braunstein engineered the project and produced the tracks with the group.

MCA/Zebra's Randy Bernsen worked on his upcoming album at Mad Hatter. Guest performers included Bruce Hornsby, Charlie Haden, Michael Hedges, and Harvey Mason. Gerry Brown engineered.

Toto visited The Complex to lay down tracks for its seventh album with producers George Massenburg and Bill Payne.

Olivia Newton-John recorded

her new MCA album at Studio Ultimo with producer Davitt Sigerson. Beverly Jones engineered with assistant Mitch Zelezny. Also, Earth, Wind & Fire worked on a new album project with producer Maurice White. And Hiram Bullock worked out the production on his debut album for Atlantic Records. Al Jarreau helped him out with vocals. Lee DeCarlo guided the knobs, and Zelezny assisted.

At Encore, the rock group Loudness did vocal tracks for an Atlantic Records project. Eddie Kramer produced, Matthew Kasha engineered, and Rob Harvey assisted.

Balls Of Fire were in Studio A at Sound City to record an album for Modern/Atlantic. The project was produced and engineered by Don Smith. The band features singer/songwriter/guitarist Jane Boone, lead guitarist John "J.P." Pakenlenka, bassist Mike Seifrit, and drummer Don Oldfield.

NASHVILLE

COMSTOCK RECORDS producer Patty Parker was in Chelsea to complete two sessions. The first was a country session with the newly signed act John Green. The second was a contemporary gospel session with Canadian singer/songwriter Debbie Zepick.

At the Bennett House, Don Koch of The Benson Company produced the Hawaiians, with Gene Eichelberger engineering. Also, new artist Bill Nunnely cut tracks and mixed with producer Johnny Slate. Eichelberger engineered.

OTHER CITIES

MICROWAVE RECORDED and mixed his debut album for CBS Records with producer Bootsy Collins at Pearl Sound, Canton, Mich. Ben Grosse ran the board, assisted by Michael Fitzsimmons and Chris Andrews.

(Continued on next page)

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SOUND INVESTMENT

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

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DO-IT-YOURSELFERS, UNITE! Musicians and songwriters who own and operate recording studios based in their homes now have their own version of SPARS—the Home Recording Society, founded last year in Austin, Texas, and now boasting more than 500 members around the U.S. Among other services, the society offers a monthly newsletter; an on-line computerized bulletin board service; an annual membership directory; an annual awards program (billed as "the poor man's Grammy"); and member discounts on products and services aimed at the home recording studio market.

According to D.J. Whitehair, membership services director, the newsletter will cover everything

from proper microphone placement techniques to MIDI software to digital recording. Membership includes homegrown engineers who work in every genre, Whitehair says, including folk, country, electronic music, and rock. Membership dues are \$50 annually. Contact 512-331-7046 for further details.

NEW DEVELOPMENTS at



Jobim Redux. The legendary Brazilian musician Antonio Carlos Jobim, who brought the bossa nova to the U.S., recently completed his upcoming PolyGram record, "Passarim," at Record Plant in New York. Shown in the control room are, in back from left, Richard Seidel, vice president of PolyGram jazz, and Jacques Morelenbaum, the album's co-producer. In the foreground, from left, are Jobim and Roy Cicala, owner/engineer at the Record Plant.

Gotham... New York's Gotham Audio is now carrying mixers by Audio Developments Ltd. The rugged field units have been used on a number of major feature films. Gotham now handles Neumann, Teldec DMM, EMT, Harmonia Mundi Acustica, Kelien & Hummel, NTP, and Gotham Cable products.

Edited by STEVEN DUPLER

AUDIO TRACK

(Continued from preceding page)

Cotton Row in Memphis, Tenn., hosted Paul Brown (formerly with the Memphis band Amber), who was in to work on a solo project. Nikos Lyras produced and engineered.

The U.S. Mods were in at Rockhill Records' Studio One, Dayton, Ohio, to record their second album, "Station Seven." Their first album, "From The Free World," was released last month, and the video "Nick Of Time" is scheduled for release in late September.

Commissioned put down tracks for its next album release, produced by Fred Hammond and Michael Brooks at Studio A, Dearborn Heights, Mich. John Jaszcz engi-

neered, with Randy Poole assisting. Also, Eric Morgeson utilized the Synclavier room for commercial work for Dodge trucks with producer Brian Baba for Songbird/EMP Productions. And Norma Jean Bell & the All Stars cut tracks for the Dino DeLaurentiis movie "Collision Course." Morgeson was at the console, assisted by Poole.

At Criteria Recording in Miami, Lewis Martinee produced "Who's Getting Serious" for r&b artist Kashif on Arista. The project was done entirely digitally. Mike Couzzi handled engineering duties, assisted by Charles Dye. Also, in the SSL 6000E-equipped mixing suite, Madonna mixed a full-length concert video that was shot on tour in Japan. Yoshi Mura produced, with Andy Pechenik assisting. And the metal band Defiance cut three songs with London-based Nick Tauber producing. Dennis Hetzen-

dorfer and Ted Stein engineered. They were assisted by Kurt Berge. XL recorded its upcoming releases for JRC Entertainment and an unnamed label at Quantum in Jersey City, N.J. Joe Crasci produced all the cuts, and the single is expected to be "Neon Angel." John Lombardo ran the controls, and Diana Slaton and Michelle Thomas assisted. And the Weather Girls continued tracking on their album. Some of the tunes are "Burn Me," "Opposite Direction," and "Something For Nothing." Reggie Lucas is producing the project. Pete Millius and Doc Dougherty are engineering. Mark Gaydos, Lombardo, Thomas, Slaton, and Dana Becker are assisting.

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

NMS ENGINEERS PANEL

(Continued from preceding page)

get more production credit than they generally do was brought up by Baker. Most agreed that engineers should be acknowledged more for their contributions, including, in many cases, points on record sales.

"The art of remixing has evolved," said Barbiero. "In the early days, it was only 'tear apart the song and elongate it.' As it grew,

[the remix engineer] added more production and percussion. Engineers should get production credit and a point—I've seen remixed bombs become top 10 hits.

"Engineers are just now becoming aware of the power they have," said Barbiero. "We're really one of the most important parts of the record-making process."

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Duran Erects Vid Wall For Concerts 49 26-Inch Screens Build Single Image

BY JIM BESSMAN

NEW YORK Even in the concert hall, there is no escape from video, as ever-improving electronic video techniques continue to be used to enhance live music performance.

One striking example of this is the \$300,000 "video wall" being used on the current Duran Duran tour. Rather than simply the enormous suspended video screens utilized for other concerts, the device consists of 49 26-inch color video monitors, melded into a 3.5-ton rectangular grid. A single video image is spread across all 49 screens, although it is possible to project individual images on each screen.

The wall is hidden above the stage, and then lowered midway through the band's set for the songs "The Chauffeur" and "Save A Prayer."

Both black-and-white and color footage culled from Duran Duran's videoclips is employed during the set; the monitors are withdrawn, only to return during the "Wild Boys" encore, when lead singer Simon LeBon's live image is projected on the monitors above the stage.

Mike Barnett, the concert's video engineer and head of a three-man technical crew needed to run the wall, says the system provides far superior definition compared with the large projection screens commonly used at concert venues.

This, he says, is because the video imagery is fed to the individual monitors via a computer-directed

digital frame store from sources including three VCRs, a live video camera, and a digital video-effects processor.

This system, Barnett explains, produces very high resolution, even when the monitors are surrounded by ambient light. Rear-screen or

**'It's really
a one-of-a-kind
thing'**

front projection monitors cannot match this, says Barnett.

The video wall is the product of Audio Visual Headquarters in Los Angeles, one of several U.S. arms of the London-based Samuelson Group. Barnett says that until now the system has been mainly used for corporate presentations and trade show exhibitions, an area in which AVHQ specializes.

Duran Duran saw a demonstration of the technology at AVHQ's offices. Because of the band's particular interest in concert video, as well as its affection for promotional clips and longforms, the decision was made to take the wall on the road.

Another Samuelson company, Dallas-based Samuelson Productions Inc., handles lighting and set construction for U.S. concert tours. "The video wall is really a one-of-a-kind thing," says Richard Hartman, the firm's managing director. "The

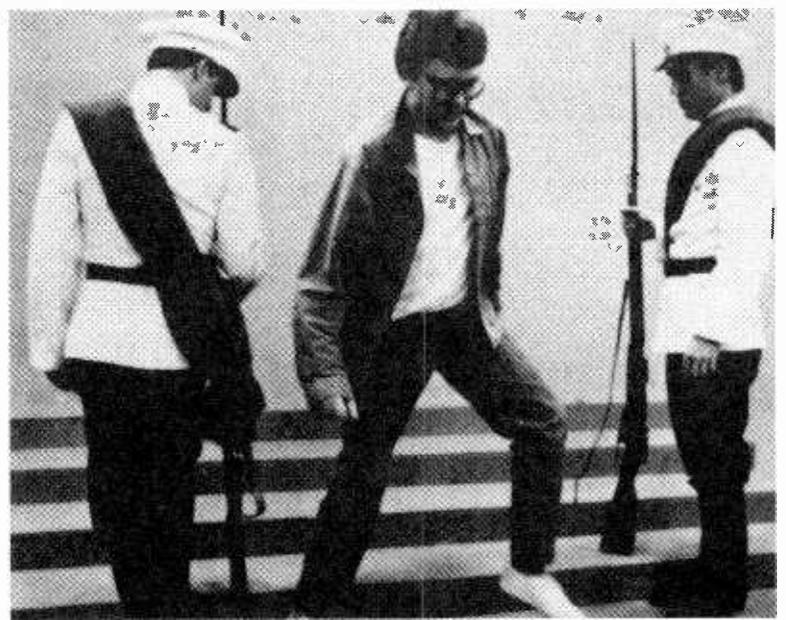
Duran Duran tour is the first time it's been taken on the road, and a lot of research and development went into getting it up to snuff in the U.S."

According to Roger Doyle, technical director of Samuelson/Australia, the entire video system had to be redesigned and rebuilt to withstand the wear and tear incurred on a concert tour. Part of this involved packing the wall—which was broken down into smaller sections—into specially built, vibration-proof road cases.

Now that it's been made road-worthy, Doyle says, the team plans to improve the wall's aesthetic performance. "For Duran Duran, it was unique and different, something that nobody had done before. But we think it can be used to much better effect.

"For instance, they used only one camera, whereas a second could be added to do split screens of different band members, or combine the performance with audience reaction. And we have other ideas we want to try out over the next year, like giving the wall some mobility, instead of keeping it static," Doyle says.

Barnett says that a switch to flat-screen monitors in the near future is likely to lessen the gaps between the screens and broaden each monitor's image. He also notes that Pink Floyd has expressed interest in adapting the wall for its upcoming fall tour.



Odessa Revisited. First DePalma, now Rybczynski—seems like everyone wants to be Sergei Eisenstein these days. Zbigniew Rybczynski's paean to the legendary director's "Potemkin" is a video titled "Steps," based on the famous Odessa steps sequence in the film. A scene from the video is shown.

Viewer Research Prompts Changes MuchMusic Tightens Format

OTTAWA Toronto-based MuchMusic cable network, with more than 1 million subscribers, has made its most dramatic programming overhaul to date. As it approaches its third anniversary, the service has tightened its playlist and trimmed its VJ chatter in the first of what music programming director John Martin says will be many more moves.

"By the fall, we will be crisper,"

Martin promises. "The key, though, is that we're not changing our music philosophy."

Among the recent moves initiated by Martin are a reduction by one-third of its heavy-rotation playlist (twice an eight-hour programming day or six times in a 24-hour period) to 14 videos.

MuchMusic's medium-rotation playlist (once an eight-hour schedule or three plays per day) now also has 14 videos. Its light-rotation playlist of 42 video is played only once every 2½ days. And a "recurring gold" and a classic video are now included every hour in the schedule.

At the top of each hour, a highly charted song on one of several radio stations reporting to MuchMusic will be played. Soon, the network will play one requested video each hour. In all, the changes mean a much tighter format, Martin says.

"What our research has found is that people are watching in short bites of 10, 20, 30, 40 minutes," Martin says. "We thought the format was a bit too loose, and we want to make sure they'll see a lot of videos, including something they're familiar with."

MuchMusic's strongest industry reputation has been for risk-taking on new or alternative music. Martin says there will be no digression from that.

But he has asked his VJs to make their points more quickly. Steve Armstrong and Laurie Brown, recent additions to the VJ roster, have proven broadcast skills and have emerged as strong on-air personalities likely to attract followings at the network.

Similarly, Kim Clarke Champniss has proven adept at MuchMusic's "Rockflash" news service, which Martin says will soon be further bolstered.

In the works are other changes in programming. Martin and the network recently reached a deal with MTV for concert programming and

'Snub TV' Clip Show Bows

NEW YORK "Snub TV," an irreverent, controversial half-hour melange of interviews, videoclips, news, and politics, was set to make its world premiere on USA Cable's "Night Flight" Aug. 1.

The show will be on "Night Flight" at 1 a.m., every other Saturday.

"Snub TV" is hosted by Brenda Kelly, publisher of The Catalogue, a British publication focusing on the underground and indie music scene in the U.K. Portions of the program were recently previewed at the New Music Seminar here, July 12-15.

"The response at NMS was overwhelming," says a "Night Flight" representative. "Almost 1,000 people stopped by the 'Snub TV' booth to fill out cards expressing their enthusiasm for the show."

Acts that have received little or no exposure in the U.S. will be featured on segments of "Snub," the spokesman says. The first program's bill includes the Fall, John Peel, the Mekons, Dave Howard Singers, Pastels, the Bambi Slam, Cookie Crew, Pop Will Eat Itself, Three Wise Men, Renegade Sound Crew, and Wire.

STEVEN DUPLER

This weekly listing of new videoclips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

ANVIL
Mad Dog
Strength Of Steel/Enigma/Metal Blade
Tony Tobias/The Imaginators Inc.
Chris Terry

el.51
THE CALL
I Don't Wanna
Into The Woods/Elektra
Kim Dempster/The Company
Jean Pellerin, Doug Free

CRUZADOS
Bed Of Lies
After Dark/Arista
Limelight Productions
David Hogan

THE CULT
Wildflower
Electric/Beggars Banquet/Sire
Alexandra Godfrey/The Company
Jean Pellerin, Doug Free

DEF LEPPARD
Animal
Hysteria/PolyGram
Curt Marvis, Alexandra Godfrey/The Company
Jean Pellerin, Doug Free

DEF LEPPARD
Women
Hysteria/PolyGram
Curt Marvis, Alexandra Godfrey/The Company
Jean Pellerin, Doug Free

DIVINE WEEKS
In The Country
Through and Through/Down There/Restless Records
Russ Bates, Mary Herzog/Reel Hip Productions
Russ Bates

FAT BOYS/BEACH BOYS
Wipeout

NEW VIDEOCLIPS

PolyGram
Jim Czarnicki/Acme Productions
Steve Rechschaeffner

GRATEFUL DEAD
Touch Of Grey
In The Dark/Arista
Jathet Asher/Colossal Pictures
Gary Gutierrez

GO WEST

VIDEO TRACK

LOS ANGELES

ENIGMA RECORDING ACT TSOL wrapped a video for "The Name Is Love," the first single from the group's recently released album, "Hit And Run." The performance piece was shot on location at an industrial plant in El Segundo, Calif., with director Kevin Kerslake. Michael Bodnarczuk produced for The Company. Vance Burberry and Kerslake served as cinematographers.

Anvil's video for "Mad Dog" is a slapstick-comedy spoof on heavy metal that was inspired by the band's idols, the Three Stooges. Filming was done on location at Hyde Park and East Town, Toronto. It was directed by Chris Terry and produced by Tony Tobias for The Imaginators Inc. Terry also served

Don't Look Down
Dancing On The Couch/Chrysalis
Fiona O'Mahoney/MGM
Nick Morris

DAVID HALLYDAY
He's My Girl
Motion Picture Soundtrack/Epic
Daniel Stewart/Vivid Productions
Tony Vanden Ende/Scotti Bros.

HEART
Who Will You Run To
Bad Animals/Capitol

(Continued on next page)

as director of photography. Debrah Palloway edited. The clip supports a track off the group's latest Metal Blade release, "Strength Of Steel," on Enigma/Metal Blade.

Director Peter Care, whose credits include clips for Robbie Nevil's "C'est La Vie" and Tina Turner's "What You See Is What You Get," created Ava Cherry's video for "Good Intentions." The performance piece features dance numbers choreographed by former Shalamar member Jeffrey Daniels. "Good Intentions" is the first single from Cherry's new Capitol album, "Picture Me."

OTHER CITIES

SUNRISE VIDEO Productions of Jersey City, N.J., has teamed up

(Continued on next page)

MTV PROGRAMMING

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

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	VIDEOS	WEEKS ON PLAYLIST	
VIDEOS ADDED THIS WEEK	BANANARAMA I HEARD A RUMOR PolyGram	BREAKOUT	
	COCK ROBIN JUST AROUND THE CORNER Columbia	MEDIUM	
	DEF LEPPARD WOMEN PolyGram	SNEAK PREVIEW	
	FAT BOYS & THE BEACH BOYS WIPEOUT PolyGram	SNEAK PREVIEW	
	GENESIS ANYTHING SHE DOES Atlantic	SNEAK PREVIEW	
	PAUL KELLY & THE MESSENGERS DARLING IT HURTS A&Mws	BREAKOUT	
	TWISTED SISTER HOT LOVE Atlantic	BREAKOUT	
	URGENT I CAN'T TAKE IT NO MORE Manhattan	BREAKOUT	
	STEVIE RAY VAUGHAN & DICK DALE PIPELINE Columbia	BREAKOUT	
	WARREN ZEVON LEAVE MY MONKEY ALONE Virgin	BREAKOUT	
SNEAK PREVIEW VIDEOS	DAVID BOWIE NEVER LET ME DOWN EMI	2	
	LOU GRAMM LOST IN THE SHADOWS Atlantic	4	
	SAMMY HAGAR GIVE TO LIVE Geffen	3	
	HOOTERS JOHNNY B Columbia	2	
	HUEY LEWIS & THE NEWS DOING IT ALL FOR MY BABY Chrysalis	4	
	REO SPEEDWAGON IN MY DREAMS Epic	6	
	WHITESNAKE HERE I GO AGAIN Geffen	4	
	KIM WILDE SAY YOU REALLY WANT ME MCA	SNEAK PREVIEW	
	HEAVY ROTATION	*BRYAN ADAMS HEARTS ON FIRE A&M	8
		*EUROPE CARRIE Epic	8
*FLEETWOOD MAC SEVEN WONDERS Warner Bros.		6	
*GRATEFUL DEAD TOUCH OF GRAY Arista		7	
*HEART ALONE Capitol		12	
JANET JACKSON THE PLEASURE PRINCIPLE A&M		9	
LOS LOBOS LA BAMBOLA Warner Bros.		6	
*MADONNA WHO'S THAT GIRL Warner Bros.		6	
RICHARD MARX DON'T MEAN NOTHING Manhattan		11	
GEORGE MICHAEL I WANT YOUR SEX Columbia		7	
*MOTLEY CRUE GIRLS, GIRLS, GIRLS Elektra		9	
*ROBBIE NEVIL WOT'S IT TO YA? Manhattan		9	
THE OUTFIELD SINCE YOU'VE BEEN GONE Columbia		6	
PRINCE U GOT THE LOOK Warner Bros.		2	
*BOB SEGER SHAKEDOWN MCA		11	
STARSHIP IT'S NOT OVER ('TIL IT'S OVER) RCA		6	
ROD STEWART TWISTIN' THE NIGHT AWAY Geffen		5	
T'PAU HEART AND SOUL Virgin		13	
U2 I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR Island		8	
SUZANNE VEGA LUKA A&M		11	
ACTIVE ROTATION	CRUZADOS BED OF LIES Arista	5	
	THE CURE WHY CAN'T I BE YOU Elektra	11	
	ACE FREHLEY INTO THE NIGHT Megaforce/Atlantic	11	
	INXS & JIMMY BARNES GOOD TIMES Atlantic	8	
	TOM KIMMEL THAT'S FREEDOM Mercury/PolyGram	8	
	LIVING IN A BOX LIVING IN A BOX Chrysalis	12	
	*38 SPECIAL BACK TO PARADISE A&M	6	
	*JOHN WAITE THESE TIMES ARE HARD FOR LOVERS EMI America	9	
	DANNY WILSON MARY'S PRAYER Virgin	9	
	MEDIUM ROTATION	ABC WHEN SMOKEY SINGS PolyGram	4
THE GREGG ALLMAN BAND CAN'T KEEP RUNNING Epic		3	
BREAKFAST CLUB KISS AND TELL MCA		4	
CURIOSITY KILLED THE CAT MISFIT PolyGram		3	
DEPECHE MODE STRANGE LOVE Warner Bros.		2	
STEVE EARLE & THE DUKES I AIN'T EVER SATISFIED MCA		8	
GREAT WHITE ROCK ME Capitol		4	
REFUGEE SURVIVAL IN THE WESTERN WORLD PolyGram		3	
THE SAINTS TEMPLE OF THE LORD TVT		2	
*WANG CHUNG HYPNOTIZE ME Geffen		10	
X FOURTH OF JULY Elektra	4		
BREAKOUT ROTATION	A-HA LIVING DAYLIGHTS Warner Bros.	6	
	JON ASTLEY JANE'S GETTING SERIOUS Atlantic	11	
	BELOUIS SOME LET IT BE WITH YOU Manhattan	3	
	THE CALL I DON'T WANNA Elektra	7	
	THE ROBERT CRAY BAND NOTHIN' BUT A WOMAN PolyGram	7	
	E.G. DAILY MIND OVER MATTER Chrysalis	4	
	JOHN HIATT THANK YOU GIRL A&M	5	
	PAUL KING I KNOW Epic	4	
	LEVEL 42 RUNNING IN THE FAMILY PolyGram	3	
	MARILLION INCOMMUNICADO Capitol	7	
	MONDO ROCK BOOM BABY BOOM Columbia	3	
	JEFF PARIS SATURDAY NIGHT PolyGram	5	
	JUDAS PRIEST ANOTHER LIVING THING (LIVE) Columbia	4	
	MASON RUFFNER DANCIN' ON TOP OF THE WORLD CBS	7	
	THE SILENCERS PAINTED MOON RCA	5	
	SIMPLE MINDS PROMISED YOU A MIRACLE A&M	4	
	ANDY SUMMERS LOVE IS THE STRANGEST WAY MCA	5	
	SWING OUT SISTER BREAKOUT PolyGram	5	

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

V VIDEO MUSIC

Super Channel/Music Box Has 2nd-Largest Audience Share Survey: Satellite TV Grows In Europe

LONDON Over 14 million Europeans now watch commercial satellite television channels, according to the first comprehensive survey of the fast-growing market. Rupert Murdoch's Sky Channel has 92% penetration, followed by Super Channel-/Music Box with 74%.

Full results of the Pan-European Television Audience Research survey will be published Monday (3), but preliminary findings indicate the arrival of satellite TV has already radically changed European viewing habits. In West Germany, for example, satellite stations account for 30% of all viewing.

PETAR members include six leading satellite stations and the U.K.'s Independent Broadcasting Authority. Research was conducted by AGB Television International over a four-week period in 12 European countries and covered a total of 65 separate TV stations.

In the period March 16-April 12 this year, 14.3 million individuals in the 12 countries watched satellite stations, says PETAR. In homes that receive satellite channels, estimated to number around 8 million, individuals watched an average of up to seven different stations and spent 2.6 hours weekly, or 16% of their total viewing hours, watching satellite TV.

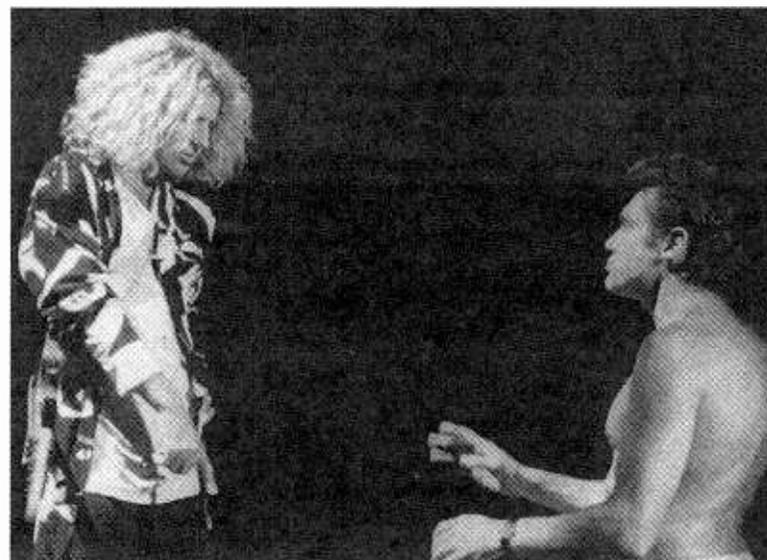
According to the survey, Sky Channel had the largest viewership of the satellite stations, reaching 44% (9.24 million) of viewers. Super

Channel was second, reaching 27% (5.67 million) of viewers. The next most popular stations were SAT 1 and RTL Plus, both with a four-week reach of 4.83 million.

Sky Channel, whose 18-hour-per-day entertainment service is delivered free to licensed cable operators and SMATV systems, itself claims a total weekly audience of 8.5 million

viewers in 19 countries.

A total of 9.5 million homes and 26 million viewers are now able to tune into Sky Channel, it says. Now in its fifth year of broadcasting and its fourth year of music production, it generates more than 40% of weekly schedules from its own production in Britain and throughout Europe.



Who's Directing Whom? Sammy Hagar appears to be telling his director Gil Bettman, right, where he'd prefer to stand during the shooting of the video for "Give To Live," Hagar's latest solo single. The clip was shot on location throughout Los Angeles and on a sound stage using multiple rear-screen-projection monitors.

VIDEO TRACK

(Continued from preceding page)

with former New York Hot Tracks VJ Carlos De Jesus to produce a new music show, "Live From Passion." The program is filmed at the Fairview, N.J.-based disco Passions and spotlights interviews and live music by dance artists as well as r&b and Latin acts. It is currently airing on Saturday at 8 p.m. via Paragon Cable in Manhattan.

Hit Video USA recently promoted Duran Fest '87, a three-day event in Houston that featured Duran

Duran exhibits and various rock'n-roll memorabilia. The music video network tied in promotions with the festival, including trips to the con-fab and other assorted prizes.

Bob Cummings Productions of Nashville recently completed videos for "The First Cut Is The Deepest" by Ride The River and "Dancin' In The Moonlight" by Durelle Ame. Both are performance clips that incorporate conceptual footage. Bob Solomon directed. Mike Daniels

and Mick Lloyd 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.

NEW VIDEOCLIPS

(Continued from preceding page)

Tim Clauson
Steve Barron

HELIX

Wild In The Streets/Capitol
Alan Weinrib/Champagne Pictures
Rob Quarty

MARILLION

Sugar Mice
Clutching At Straws/Capitol
Bryoni Cranston/PMI
Julian Caidan

Motley Crue

Wildside
Girls, Girls, Girls/Elektra
Curt Marvis, Carl Wyant/The Company
Wayne Isham

TONY MacALPINE

Key To The City
Maximum Security/Squawk/Mercury
Mike Bonarchek/The Company
Kevin Kerslake

THE OUTFIELD

Since You've Been Gone
Bangin'/Columbia
Curt Mavis, George J. Roewe III/The Company
Clive Richardson

POISON

I Won't Forget You
Look What The Cat Dragged In/Capitol
Glenn Goodwin/Glenn Goodwin & Associates

John Jopson

PRETTY MAIDS

Love Games
Future World/Epic
Joe Nardelli/The Company
Jean Pellerin, Doug Freed

PSUEDO ECHO

Listening

Love And Adventure/RCA
Kate Thorn/MGMM
Ralph Ziman

STRYPHER

Honestly
To Hell With The Devil/Enigma
George Roewe III/The Company
Peter Lippman

MUCHMUSIC CHANGES FORMAT

(Continued from preceding page)

bought vintage vidclips from Don Kirschner Rock Concert programs.

Meanwhile, Martin is contemplating the addition to the schedule of a second "Power Hour," the hourlong hard-rock program that has been the most popular of MuchMusic's block programming. Also under consideration is a new music show, which Martin says is "still on the drawing board."

New animation effects have been commissioned by the network and will appear in the fall. And the net-

work is settling into its new studios nicely. Located on the ground floor of a new communications building owned by CHUM Ltd., MuchMusic now has a bright window backdrop, creating what Martin calls "street-front programming."

Recently, the network appeared before the federal broadcast regulator in applying to move to basic cable service in Canada, a change that could quadruple its subscriber base.

KIRK LaPOINTE

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LPs Dip Slightly; CDs Surge Italian Sales Decline

BY VITTORIO CASTELLI

MILAN, Italy The Italian prerecorded music market is still contracting, according to figures issued here recently by Italian IFPI group Associazione dei Fonografici Italiani. Overall record and tape deliveries in 1986 totaled 42 million, 2.9% below 1985's total of 43.2 million.

Singles, whose sales have plummeted from 30 million to 10 million in the space of a few years, suffered a further 12.9% fall, while LPs dipped 0.6% and CDs registered a 99% increase. The move to more expensive software formats produced \$21.7 million in revenues, an 8.5% increase over 1985.

Further comfort for the country's record industry came from an improved returns situation. Earnings were \$198.8 million, and actual sales volumes were only 1.7% below the 1985 figure. Analysis by musical category shows classical sales up 9.5%, while international pop product dropped 4.5% and domestic pop declined 3%.

Speaking at the AFI annual general meeting, president Guido Rignano referred to drastic changes in the Italian public's buying patterns, which he said will substantially alter producers' investment patterns. The current fast-changing situation in the local market requires the industry's most careful attention, he said.

Factory Will Slash Work Force By Half PDM Plant Merges With Agfa/Gaevert

BY WILLEM HOOS

AMSTERDAM, Netherlands In a bid to stem the "killing competition" from Far Eastern countries, notably South Korea, in the blank tape manufacturing industry, the PDM plant here has merged with West Germany's Agfa/Gaevert in a new company in which the latter has a 60% share.

But in the new venture, the PDM plant at Oosterhout in southern Holland will cut by half its production of audio-, video-, and computer tapes and will also slash its work force from 600 to 300.

PDM was set up here in 1981 as a joint enterprise of Dutch multinational Philips and U.S. giant Du Pont Magnetics, each having a 50%

share holding. Previously, the plant was wholly owned by Philips, producing only audiotapes.

Philips and Du Pont each have a 20% stake in the new company

'Killing competition' motivates firms

with Agfa/Gaevert, which is a subsidiary of the huge Bayer group. Agfa grossed 420 million marks (roughly \$227 million) at its Leverkusen, Germany, plant last year, while the PDM plant in Holland grossed around \$100 million.

In the new setup, Agfa is to trim

220 people from its German work force of 1,500. The new company will be headquartered in Munich, where audio- and videotape production will continue, along with production centers in West Berlin and Rottenburg. The Dutch plant will focus on video- and computer tapes.

A statement from PDM management talks of "killing competition" within the world magnetic tape market. Product from the Far East is flooding markets everywhere at very low prices, and the South Koreans have stormed ahead in raising production levels. Prices of blank videotapes have been cut by some 60% over the past five years.

The Agfa/Gaevert partnership with PDM was planned to "provide another power center to fend off Far East competition" and provide increased and more efficient production schedules.

The Dutch labor unions in Oosterhout fear the initial job loss is just a first step towards the eventual closure of the plant. Philips is said to be looking at the future of its other blank tape plants, one in Austria and one in Belgium, which have a total work force of 380.

It's possible these will be included in the new Agfa/PDM enterprise, which will become the second biggest producer of magnetic tape in Europe, second only to Germany-based BASF.

CDs Will Soon Break The 'Fiver' Barrier In U.K.

LONDON Compact disks are set to break the "fiver" (five-pound) barrier for the first time here. Within the next couple of weeks, a new line called the Compact Company is to be launched in the U.K. marketplace, with 50 initial titles selling at 4.99 pounds (or \$7.98, taking the exchange rate of \$1.60 to the pound sterling).

Peter Collins, managing director of distributor Mainline, says the

breaking of the five-pound barrier is a major breakthrough for the configuration. "We're trying to open up a big new market, which even the mid-price product of 7.99 has not been able to reach."

He said the plan was to do for CD what the Video Collection has done in bringing down the price of videos to under 10 pounds. "We want to put the CD within the grasp of ordinary people in the street. If people

see they can buy a CD machine for 150 pounds and a disk for less than a fiver, then that has to be a really attractive proposition.

"Five pounds is the biggest psychological barrier in selling records. Albums were held at 4.99 pounds for years and when the prices started going over that mark, that's when sales started to fall off."

Mainline, part of the West German Phonomatics group, is achiev-

ing its 3.26-pound dealer price on the CDs by using its international connections and by cutting its margin to the absolute minimum, says Collins. "I'd say that if we're the first, there will be others ready to follow us in. But while others may come down to under the fiver, they won't have the same quality."

He says the launch has attracted considerable interest and that there is an advance order of more than 100,000.

PETER JONES

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10-Day Record Event Set To Take Place In Holland

BY WILLEM HOOS

AMSTERDAM This year's Dutch 10-Day Record Event, held annually since 1980 to heighten public interest in sound-carriers of all kinds, especially among the 25-40 age group, runs Oct. 7-17. For the first time, a special CD campaign has been incorporated.

As in previous years, a premium album will be released on the first day, given away to customers buying sound-carriers worth the guilder equivalent of \$13.75. It's titled "Highly Recommended" and features 15 major pop names, including Elton John, Cliff Richard, Linda Ronstadt, Julio Iglesias, and Dutch acts BZN and Piet Veerman.

A total of 350,000 LPs will be available plus 120,000 cassettes, and the record's release will be backed by major television-commercial and print-media space. Dealers get a 16-page full-color brochure with news of upcoming releases by national and international acts.

Also linked with the 10-Day Record Event is a classical album, "The Great Performers Play Wolfgang Amadeus Mozart," featuring Vladimir Horowitz, Alfred Brendel, James Galway, Leonard Bernstein, and Bernard Haitink. It sells for \$3.50, and 85,000 LPs and 40,000 cassettes will be available. Buyers of the classical production will get special vouchers enabling them to purchase specified classical albums for just \$5.

The highlight of this year's 10-Day Record Event is a gala concert set for the Congress Center in The Hague just prior to the event itself and featuring James Last, Viktor Laszlo, Cliff Richard, Engelbert Humperdinck, Paolo Conte, and various

(Continued on page 66)

RVC To Release Commemorative Presley CDs

TOKYO RVC is releasing a three-CD "We Love Presley" set on Aug. 16 to commemorate the 10th anniversary of the singer's death. Priced at just under \$60, the 60-track compilation comes with a 72-page booklet including lyrics of all the featured songs.

Each CD covers one decade, starting with "That's All Right" from the '50s and ending with "Unchained Melody" from the '70s. Elvis Presley fan club members were invited to mail in nominations for their 10 favorite tracks, from which final selections were made. "Can't Help Falling In Love" drew the most votes overall, and the 60 most popular choices were included.

RVC promotion head Hiroshi Hayano says advance orders for the sets are around 10,000.

HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 8/1/87

This Week	Last Week	SINGLES
1	5	LA BAMBÁ LOS LOBOS SLASH/LONDON
2	1	WHO'S THAT GIRL MADONNA SIRE
3	3	ALWAYS ATLANTIC STARR WARNER BROS
4	2	IT'S A SIN PET SHOP BOYS PARLOPHONE
5	6	ALONE HEART CAPITOL
6	4	UNDER THE BOARDWALK BRUCE WILLIS MOTOWN
7	10	JIVE TALKIN' BOOGIE BOX HIGH HARDBACK
8	7	F L M MEL & KIM SUPREME
9	12	JUST DON'T WANNA BE LONELY FREDDIE MCGREGOR GERMAIN
10	20	SHE'S ON IT BEASTIE BOYS DEF JAM/CBS
11	8	WISHING WELL TERENCE TRENT D'ARBY CBS
12	13	A LITTLE BOOGIE WOOGIE SHAKIN' STEVENS EPIC
13	17	LABOUR OF LOVE HUE AND CRY CIRCA
14	15	I HEARD A RUMOUR BANANARAMA LONDON
15	9	SWEETEST SMILE BLACK A&M
16	29	I REALLY DIDN'T MEAN IT LUTHER VANDROSS EPIC
17	11	THE LIVING DAYLIGHTS A-HA WARNER BROS
18	35	YOU CAUGHT MY EYE JUDY BAUCHER ORBITONE
19	NEW	TRUE FAITH NEW ORDER FACTORY
20	25	OOPS UPSIDE YOUR HEAD ('87 MIX) GAP BAND CLUB
21	18	I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA
22	33	SUGAR MICE MARILLION EMI
23	22	SONGBIRD KENNY G ARISTA
24	26	SOLD BOY GEORGE VIRGIN
25	37	PERSONAL TOUCH ERROL BROWN WEA
26	16	MY PRETTY ONE CLIFF RICHARD EMI
27	21	HOOVERVILLE (AND THEY PROMISED) CHRISTIANS ISLAND
28	NEW	CALL ME SPAGNA CBS
29	14	STAR TREKKIN' FIRM BARK
30	NEW	ROADBLOCK STOCK AITKEN & WATERMAN A & M
31	34	I SURRENDER SAMANTHA FOX JIVE
32	19	HIGHER AND HIGHER JACKIE WILSON SMP
33	NEW	TOY BOY SINITTA FANFARE
34	NEW	ANIMAL DEF LEPPARD BLUDGEON RIF
35	NEW	GIRLS GIRLS GIRLS MOTLEY CRUE ELEKTRA
36	23	SWEET SIXTEEN BILLY IDOL CHRYSALIS
37	24	IS THIS LOVE WHITESNAKE EMI
38	NEW	SOMEWHERE OUT THERE LINDA RONSTADT & JAMES INGRAM MCA
39	28	MISFIT CURIOSITY KILLED THE CAT MERCURY
40	27	YOU'RE THE VOICE JOHN FARNHAM WHEATLEY
		ALBUMS
1	2	VARIOUS HITS 6 CBS/WEA/BMG
2	1	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY CBS
3	3	WHITNEY HOUSTON WHITNEY ARISTA
4	NEW	ORIGINAL SOUNDTRACK WHO'S THAT GIRL SIRE
5	4	U2 THE JOSHUA TREE ISLAND
6	10	VARIOUS SIXTIES MIX STYLUS
7	5	GENESIS INVISIBLE TOUCH VIRGIN
8	6	BRUCE WILLIS THE RETURN OF BRUNO MOTOWN
9	9	HEART BAD ANIMALS CAPITOL
10	7	MEL & KIM F L M SUPREME
11	8	CURIOSITY KILLED THE CAT KEEP YOUR DISTANCE MERCURY
12	14	MADONNA TRUE BLUE SIRE
13	19	THE BEASTIE BOYS LICENSED TO ILL OF JAM/CBS
14	13	SWING OUT SISTER IT'S BETTER TO TRAVEL MERCURY
15	11	SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN
16	17	SUZANNE VEGA SOLITUDE STANDING A&M
17	21	MARILLION CLUTCHING AT STRAWS EMI
18	12	VARIOUS THE ISLAND STORY ISLAND
19	16	JANET JACKSON CONTROL A&M
20	15	VARIOUS ATLANTIC SOUL CLASSICS ATLANTIC
21	22	FLEETWOOD MAC TANGO IN THE NIGHT WARNER
22	NEW	SAMANTHA FOX JIVE
23	20	JEAN MICHEL JARRE HOUSTON LYON POLYDOR
24	18	ECHO & THE BUNNYMEN WEA
25	33	LUTHER VANDROSS GIVE ME THE REASON EPIC
26	24	ROGER WHITTAKER HIS FINEST COLLECTION POLYGRAM/TEMBO
27	28	LUTHER VANDROSS FOREVER FOR ALWAYS FOR LOVE EPIC
28	26	ERASURE THE CIRCUS MUTE
29	30	DIRE STRAITS BROTHERS IN ARMS VERTIGO
30	31	PETER GABRIEL SO VIRGIN
31	34	SIMPLY RED MEN AND WOMEN ELEKTRA
32	32	WHITESNAKE EMI
33	27	PAUL SIMON GRACELAND WARNER
34	23	VARIOUS HITS REVIVAL CAPITOL
35	25	LEVEL 42 RUNNING IN THE FAMILY POLYDOR
36	38	ALISON MOYET RAINDANCING CBS
37	NEW	VARIOUS FIERCE COOLTEMPO
38	36	U2 UNDER A BLOOD RED SKY ISLAND
39	NEW	WHITNEY HOUSTON ARISTA
40	NEW	ORIGINAL CAST PHANTOM OF THE OPERA POLYDOR

CANADA (Courtesy The Record) As of 7/23/87

		SINGLES
1	1	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) WHITNEY HOUSTON BMG
2	2	ALONE HEART CAPITOL
3	6	SHAKEDOWN BOB SEGER MCA
4	4	YOU KEEP ME HANGIN' ON KIM WILDE MCA
5	3	NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS A&M
6	8	FUNKYTOWN PSEUDO ECHO BMG
7	5	HEAD TO TOE LISA LISA COLUMBIA/CBS
8	7	I WANT YOUR SEX GEORGE MICHAEL COLUMBIA/CBS
9	11	HEART & SOUL T'PAU VIRGIN/A&M
10	9	ALWAYS ATLANTIC STARR WEA
11	12	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR U2 ISLAND/MCA
12	20	WHO'S THAT GIRL MADONNA SIRE/WEA
13	13	YOU'RE THE VOICE JOHN FARNHAM RCA/BMG
14	14	FLAMES OF PARADISE JENNIFER RUSH (DUET WITH ELTON JOHN) CBS
15	18	CROWDED HOUSE SOMETHING SO STRONG CAPITOL
16	16	(I JUST) DIED IN YOUR ARMS CUTTING CREW VIRGIN/A&M
17	15	RIGHT ON TRACK THE BREAKFAST CLUB MCA
18	NEW	RHYTHM IS GONNA GET YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC/CBS
19	10	DIAMONDS HERB ALPERT & JANET JACKSON A&M
20	19	LA ISLA BONITA MADONNA SIRE/WEA
		ALBUMS
1	2	U2 THE JOSHUA TREE ISLAND/MCA
2	1	WHITNEY HOUSTON ARISTA/BMG
3	4	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS./WEA
4	3	HEART BAD ANIMALS CAPITOL
5	5	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
6	6	VARIOUS ARTISTS BEVERLY HILLS COP II SOUNDTRACK MCA
7	8	MADONNA TRUE BLUE SIRE/WEA
8	15	SUZANNE VEGA SOLITUDE STANDING A&M
9	9	THE CULT ELECTRIC VERTIGO/BEGGARS BANQUET/POLYGRAM
10	7	CROWDED HOUSE CAPITOL
11	17	POISON LOOK WHAT THE CAT DRAGGED IN ENIGMA/CAPITOL
12	14	DAVID BOWIE NEVER LET ME DOWN CAPITOL
13	10	LEVEL 42 RUNNING IN THE FAMILY POLYGRAM
14	NEW	KENNY G DUOTONES ARISTA/BMG
15	11	KIM WILDE ANOTHER STEP MCA
16	16	MOTLEY CRUE GIRLS, GIRLS, GIRLS ELEKTRA/WEA
17	NEW	STARSHIP NO PROTECTION GRUNT/BMG
18	13	PAUL SIMON GRACELAND WARNER BROS./WEA
19	19	GOWAN GREAT DIRTY WORLD COLUMBIA/CBS
20	12	BRYAN ADAMS INTO THE FIRE A&M

WEST GERMANY (Courtesy Der Musikmarkt) As of 7/27/87

		SINGLES
1	1	IT'S A SIN PET SHOP BOYS PARLOPHONE/EMI
2	11	WHO'S THAT GIRL MADONNA SIRE/WEA
3	3	I WANT YOUR SEX GEORGE MICHAEL EPIC/CBS
4	2	I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA
5	5	GUTEN MORGEN LIEBE SORGEN JUERGEN VON DER LIPPE TELDEC
6	4	SWEET SIXTEEN BILLY IDOL CHRYSALIS/ARIOLA
7	6	NOTHING'S GONNA STOP ME NOW SAMANTHA FOX JIVE/TELDEC
8	12	VOYAGE VOYAGE DESIRELESS CBS
9	7	CROCKETT'S THEME JAN HAMMER MCA/WEA
10	9	SHATTERED DREAMS JOHNNY HATES JAZZ VIRGIN/ARIOLA
11	NEW	THE LIVING DAYLIGHTS A-HA WARNER BROS./WEA
12	10	CALL ME SPAGNA CBS
13	8	FLAMES OF PARADISE JENNIFER RUSH & ELTON JOHN CBS
14	16	TEARS OF ICE BOLLAND & BOLLAND TELDEC
15	13	MISS YOU SO BONNIE BIANCO METRONOME/PMV
16	18	DIAMONDS HERB ALPERT A&M/DGG
17	17	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR U2 ISLAND/ARIOLA
18	20	JUST AROUND THE CORNER COCK ROBIN CBS
19	15	HOLD ME NOW JOHNNY LOGAN EPIC/CBS
20	14	LIVING IN A BOX LIVING IN A BOX CHRYSALIS/ARIOLA
		ALBUMS
1	1	WHITNEY HOUSTON WHITNEY ARISTA/ARIOLA
2	2	U2 THE JOSHUA TREE ISLAND/ARIOLA
3	3	MARILLION CLUTCHING AT STRAWS EMI
4	5	JUERGEN VON DER LIPPE GUTEN MORGEN LIEBE SORGEN TELDEC
5	6	COCK ROBIN AFTER HERE THROUGH MIDLAND CBS
6	4	JENNIFER RUSH HEART OVER MIND CBS
7	7	MIXED EMOTIONS DEEP FROM THE HEART EMI
8	8	BONNIE BIANCO JUST ME METRONOME/PMV
9	13	BILLY IDOL WHIPLASH SMILE CHRYSALIS/ARIOLA
10	12	THE CURE KISS ME KISS ME KISS ME METRONOME/PMV
11	9	SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN
12	11	GENESIS INVISIBLE TOUCH VIRGIN/ARIOLA
13	14	HOT CHOCOLATE THE VERY BEST OF HOT CHOCOLATE EMI
14	10	MODERN TALKING ROMANTIC WARRIORS HANSA/ARIOLA
15	15	FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA
16	16	SUZANNE VEGA SOLITUDE STANDING A&M/DG
17	NEW	SAMANTHA FOX JIVE/TELDEC
18	19	PAUL SIMON GRACELAND WARNER/WEA
19	NEW	TINA TURNER BREAK EVERY RULE CAPITOL/EMI
20	NEW	STARSHIP NO PROTECTION GRUNT/RCA/BMG/ARIOLA

JAPAN (Courtesy Music Labo) As of 7/27/87

		SINGLES
1	NEW	MISS LONELY EYES 1986 OMEGA TRIBE VAP/VARMUDA
2	2	WANDERER CHECKERS CANYON/THREE STAR/YAMAHA
3	1	50/50 MIHO NAKAYAMA KING/VARNING
4	NEW	NATSUYASUMIDAKE NO SISEAT MARINA WATANABE EPIC/SONY/FUJIPACIFIC
5	3	PANDORA NO KOIBITO YOKO MINAMINO CBS/SONY
6	4	KIMIDAKENI SHOUNENTAI WARNER/PIONEER
7	5	SMILE AGAIN KYOKO KOIZUMI VICTOR/VARNING
8	6	BYAKUYA THE ALFEE CANYON/TANABE
9	NEW	VACANCE NO ARASHI MARI MIZUTANI VICTOR/SUN MUSIC
10	7	ROKUNAMONJYANE TSUYOSHI NAGABUCHI TOSHIBA/YUI
		ALBUMS
1	NEW	MISATO WATANABE BREATH EPIC/SONY
2	NEW	YOKO OGINOME 246 CONNECTION VICTOR
3	NEW	HOUND DOG ROCKS TO ROLL CBS/SONY
4	NEW	MIHO NAKAYAMA ONE AND ONLY KING
5	1	SHYOGO HAMADA CLUB SURF BOUND CBS/SONY
6	4	WHITNEY HOUSTON WHITNEY PHONOGRAM
7	2	SHOUNENTAI TIME 19 WARNER/PIONEER
8	5	TOSHIKI KADOMATSU SEA IS A LADY RDV
9	8	TAKAKO OKAMURA LIBERTE FUN HOUSE
10	3	HIROKO YAKUSHIMARU HOSHIKIKO TOSHIBA/EMI

MUSIC MEDIA PAN-EUROPEAN CHARTS 8/1/87

		HOT 100 SINGLES
1	1	I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA
2	2	NOTHING'S GONNA STOP ME NOW SAMANTHA FOX JIVE
3	3	CALL ME SPAGNA CBS
4	4	IT'S A SIN PET SHOP BOYS PARLOPHONE
5	6	WHO'S THAT GIRL MADONNA SIRE
6	5	I WANT YOUR SEX GEORGE MICHAEL EPIC
7	9	THE LIVING DAYLIGHTS A-HA WARNER BROTHERS
8	7	LA ISLA BONITA MADONNA SIRE
9	NEW	F L M MEL & KIM SUPREME
10	8	HOLD ME NOW JOHNNY LOGAN EPIC
11	11	ALONE HEART CAPITOL
12	15	SWEET SIXTEEN BILLY IDOL CHRYSALIS
13	19	JUST AROUND THE CORNER COCK ROBIN CBS
14	14	I LOVE TO LOVE TINA CHARLES BLACK SCORPIO/CBS
15	12	WITH OR WITHOUT YOU U2 ISLAND
16	10	NOTHING'S GONNA STOP US NOW STARSHIP GRUNT/RCA
17	16	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR U2 ISLAND
18	20	WHEN SMOKEY SINGS ABC MERCURY
19	13	LET IT BE FERRY AID THE SUN/CBS
20	NEW	LET'S DANCE CHRIS REA MAGNET
		HOT 100 ALBUMS
1	2	WHITNEY HOUSTON WHITNEY ARISTA
2	1	U2 THE JOSHUA TREE ISLAND
3	3	SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN
4	4	THE CURE KISS ME KISS ME KISS ME POLYDOR
5	5	GENESIS INVISIBLE TOUCH VIRGIN
6	6	PRINCE SIGN OF THE TIMES PAISLEY PARK
7	8	MADONNA TRUE BLUE SIRE
8	7	SIMPLY RED MEN AND WOMEN WEA
9	9	DAVID BOWIE NEVER LET ME DOWN EMI AMERICA
10	13	FLEETWOOD MAC TANGO IN THE NIGHT WARNER
11	14	MARILLION CLUTCHING AT STRAWS EMI
12	12	SUZANNE VEGA SOLITUDE STANDING A&M
13	NEW	JEAN MICHEL JARRE IN CONCERT LYON HOUSTON POLYDOR
14	10	PAUL SIMON GRACELAND WARNER
15	11	LEVEL 42 RUNNING IN THE FAMILY POLYDOR
16	15	HEART BAD ANIMALS CAPITOL
17	16	CURIOSITY KILLED THE CAT KEEP YOUR DISTANCE MERCURY
18	18	COCK ROBIN AFTER HERE THROUGH MIDLAND CBS
19	17	MODERN TALKING ROMANTIC WARRIORS HANSA/ARIOLA
20	20	SWING OUT SISTER IT'S BETTER TO TRAVEL MERCURY

AUSTRALIA (Courtesy Australian Music Report) As of 8/3/87

		SINGLES
1	1	HE'S GONNA STEP ON YOU AGAIN PARTY BOYS CBS
2	3	I WANT YOUR SEX GEORGE MICHAEL CBS
3	2	RESPECTABLE MEL & KIM LIBERATION
4	5	CRAZY ICEHOUSE REGULAR/FESTIVAL
5	10	LOCOMOTION KYLIE MINOGUE MUSHROOM/FESTIVAL
6	13	SUDDENLY ANGRY ANDERSON MUSHROOM/FESTIVAL
7	4	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) WHITNEY HOUSTON ARISTA/RCA
8	9	ALONE HEART CAPITOL
9	6	NOTHING'S GONNA STOP US NOW STARSHIP RCA
10	11	SHAKEDOWN BOB SEGER MCA/WEA
11	7	RIGHT ON TRACK BREAKFAST CLUB MCA
12	8	SLICE OF HEAVEN DAVE DOBBYN & THE HERBS CBS
13	12	BREAKOUT SWING OUT SISTER MERCURY/POLYGRAM
14	15	SHOWING OUT MEL & KIM LIBERATION
15	14	SWEET SIXTEEN BILLY IDOL CHRYSALIS/FESTIVAL
16	NEW	OLD TIME ROCK AND ROLL BOB SEGER CAPITOL
17	NEW	WHO'S THAT GIRL MADONNA SIRE
18	NEW	GET READY CAROL HITCHCOCK MUSHROOM
19	16	LEAN ON ME CLUB NOUVEAU WARNER/WEA
20	20	LOVE AND DEVOTION MICHAEL BOW CBS
		ALBUMS
1	1	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
2	4	CROWDED HOUSE CAPITOL/EMI
3	2	WHITNEY HOUSTON WHITNEY ARISTA
4	3	VARIOUS ARTISTS '87 RIGHT ON TRACK CBS
5	5	JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
6	8	ELTON JOHN LIVE IN AUSTRALIA WITH THE M S O ROCKET/POLYGRAM
7	7	MEL & KIM F L M LIBERATION/CBS
8	6	U2 THE JOSHUA TREE ISLAND/FESTIVAL
9	14	PETER GABRIEL SO VIRGIN
10	12	SUZANNE VEGA SOLITUDE STANDING A&M/FESTIVAL
11	10	NOISEWORKS CBS
12	11	FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA
13	9	PAUL SIMON GRACELAND WARNER/WEA
14	13	VARIOUS ARTISTS 12 FESTIVAL
15	15	THE CURE KISS ME KISS ME KISS ME FICTION/WEA
16	16	SIMPLY RED MEN AND WOMEN ELEKTRA/WEA
17	19	MOTION PICTURE SOUNDTRACK THE BIG CHILL MOTOWN
18	NEW	HEART BAD ANIMALS CAPITOL
19	17	ROBERT CRAY BAND STRONG PERSUADER MERCURY/POLYGRAM
20	NEW	JENNY MORRIS BODY AND SOUL WEA

ITALY (Courtesy Germano Ruscitto) As of 7/16/87

		ALBUMS
1	3	WHITNEY HOUSTON HOUSTON RCA
2	2	ZUCCHERO BLUE'S POLYGRAM
3	1	VASCO ROSSI C'E' CHI DICE NO RICORDI
4	NEW	JULIO IGLESIAS TUTTO L'AMORE CHE TI MANCA CBS
5	4	EDOARDO BENNATO OK ITALIA VIRGIN/EMI
6	5	SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN/EMI
7	6	U2 THE JOSHUA TREE RICORDI
8	12	NICK KAMEN WEA
9	10	PINO DANIELE BONNE SOIREE EMI
10	8	FAUSTO LEALI IO AMO CBS
11	13	EUROPE THE FINAL COUNTDOWN CBS
12	7	MANGO ADESSO FONIT-CETRA
13	11	SIMPLY RED MEN AND WOMEN WEA
14	16	DAVID BOWIE NEVER LET ME DOWN EMI
15	18	TRACY SPENCER TRACY CBS
16	15	CURIOSITY KILLED THE CAT KEEP YOUR DISTANCE POLYGRAM
17	9	PRINCE SIGN OF THE TIMES WEA
18	19	SWING OUT SISTER IT'S BETTER TO TRAVEL POLYGRAM
19	14	BOY GEORGE SOLD VIRGIN/EMI
20	20	MADONNA TRUE BLUE WEA

MIDEM '88 To Examine CD Video's Impact

Cannes Trade Event Set For Jan. 25-29

PARIS Compact disk video will be the focus of attention at MIDEM '88, according to the organizers of the international trade event, which is scheduled for Jan. 25-29, 1988, in Cannes.

"This major technological breakthrough marrying digital sound and image is opening new perspectives complementary to CD in an industry experiencing a dynamic new phase," a spokesman says. "CDV represents an extraordinary opportunity and

will allow music video to become a marketing as well as a promotional tool."

Ascribing the worldwide record industry's "new-found vigor" to the impact of CD, MIDEM representatives cite sales figures showing that in host country France CD growth rates are well above the international average. In 1986, 6.22 million units were sold there, compared with 2.34 million in 1985, a 166.4% increase. It is predicted that 14.5 million will be sold

in 1987, a 133% increase.

Globally, representatives say, 59 million CDs were sold in 1985 and 128 million in 1986, a 117% increase. In 1987, an estimated 250 million will be sold.

As in previous years, the 22nd MIDEM will be marked by a series of major gala concerts featuring leading international artists. The opening gala and MIDEM Trophy Awards shows will focus on acts that broke through internationally in 1987.

Gunnell Group Buys Astoria Theater

LONDON A new live music venue, seating 2,000 and staging up to 15 concerts weekly, opens here Monday (3), following the purchase of the West End's Astoria Theater by entrepreneur John Gunnell's Trichord Leisure group.

Acquired and refurbished at a total cost of over \$3 million, with new sound, lighting, and video systems, the Astoria will host a wide spectrum of live music ranging from rock to jazz.

"We'll put the emphasis on audiences who want to listen with their ears and not just their eyes," says Gunnell, who aims to make the site Europe's premier live venue.

"We want people who care about music and musicians," he adds. "The Astoria will become the U.K.'s

showcase for the musicians of today and tomorrow and the graveyard for disco and miming."

A legendary figure in London's club land, Gunnell gave many of today's superstars their early breaks, including the Rolling Stones, Eric Clapton, Steve Winwood, and Rod Stewart, all of whom played at his Flamingo and Bag O'Nails clubs alongside American artists includ-

ing Otis Redding, Stevie Wonder, and Jimi Hendrix.

In recent years he has lived largely in the U.S., where he managed John Mayall and set up publishing, production, and management companies. The Astoria in London's Charing Cross Road has in recent years staged the award-winning "Elvis" and the critically acclaimed "Lennon," which ran for a year.

10-DAY RECORD EVENT

(Continued from page 64)

Dutch acts. The concert will spawn a 90-minute television special, to be transmitted by national broadcaster TROS five days later.

The focal point of the CD campaign is a two-hour live television show via

the KRO network, during which four CD awards will be given to artists voted on by the public as having made the most popular CDs in four categories—male and female singer, group, and instrumental.

Copyright Reform Snag

Bill Said To Lack Detail

BY KIRK LaPOINTE

OTTAWA The Canadian music industry, overjoyed only a few weeks ago that the federal government had finally introduced significant amendments to the Copyright Act, now is concerned that the new bill lacks detail and may take much longer to pass than expected.

And, if that is the case, there are fears that a second phase of copyright amendments to deal with such areas as home taping and performance rights for recorded music may not be passed before another federal election.

"There are errors and omissions and discrepancies in the first phase of legislation," says Brian Robertson, president of the Canadian Recording Industry Assn., a member of the Music Copyright Action Group that has been pressing the federal government for copyright reform.

"Our concern is that there are so many changes needed that a second phase may not be introduced now until next spring," Robertson says. "And that's an election year, so it may never get passed by this government."

Copyright reform has been a very slow process, but real headway was made in May when the federal government announced an overhaul of parts of the 1924 Copyright Act. Infringement penalties would be stiff-

er and the compulsory mechanical rate of 2 cents per song would be abolished under the new act, allowing the industry to set a new rate by itself.

"Interpretation is difficult in a lot of cases as the changes now exist," says Robertson. "Basically, I would view the act as a good framework, but we're working with the drafters of the bill to clear up some questions."

Robertson identifies the wording on penalties, compulsory licensing, and collectives as being too vague. But he believes the industry's concerns can be addressed. However, that will take time and will likely delay the study of the bill by a House of Commons committee, the final step before it is sent back to the Commons for third and final reading. The bill would then be sent to the Senate, where it is usually rubber-stamped and given royal assent.

The longer the first phase takes, Robertson says, the less likely the second phase will be passed.

"So we're going to have to maximize what we get out of the first phase," he says.

Until the first wave of copyright reform is passed, the industry can't iron out the mechanical rate problem. Federal anticombines lawyers have told the recording and composers groups not to negotiate a deal in the meantime.

MAPLE BRIEFS

the 50,000 sales mark last year.

A RECENT MAPLE BRIEFS erroneously reported that Varietes Musicales, a one-stop single supplier in Quebec, was about to be purchased by Trans-Canada Musique. In fact, the firm was eventually sold to Millbank Music Corp.

THE SHAKE-UP AT CFNY-FM Toronto continues with the replacement of David Marsden, the longtime program director at the new music station. Don Dorns, Marsden's assistant and the station's acting music director, will assume the post. Marsden will work on special projects and long-term planning for CFNY-FM and continue as executive director of the Canadian Artists Selected By You Awards show. The station earlier this year shunted on-air talent around to bolster what have been rather stagnant ratings.

BRYAN ADAMS' "Into The Fire" is the first-ever gold Canadian compact disk and only the second in Canadian industry history. Dire Straits' "Brothers In Arms" broke

CAPITOL RECORDS-EMI of Canada Ltd.'s Olie Kornelsen recently attracted considerable attention for "Comin' On Strong" by Broken English. He mailed singles and cassettes without labels to key radio outlets, some of which thought the single was a new Rolling Stones song. The track was a huge add-on and is now making firm inroads for the band. A labeled song was subsequently mailed.

THE RECENT STRIKE by the country's letter carriers proved to have tame consequences for the music industry because the union opted for rotating strikes. Businesses continued to receive mail virtually without disruption. But the post office's inside workers could be on strike within weeks, and they're far more militant. Therefore, the industry is bracing for a bigger problem.

JANIE FRICKIE will co-host, with Canada's Ronnie Prophet, the annual Canadian Country Music Assn. Awards show Sept. 13, to be televised nationally by the CTV Television Network.

RBS COPIAGE VIDEO of Montreal is the first Canadian outlet to offer clients the ANS System-5 anticopy-encoding service. The ANS system doesn't degrade video quality, a key to encoding success.

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G O S P E L

A BILLBOARD SPOTLIGHT
The World of Gospel Music

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.

Managers Take All Sides At Panel

Disagreements Crop Up On Every Topic

BY DAVE WYKOFF

NEW YORK "It's all a matter of horses for courses in defining the proper management/artist relationship."

That remark, by moderator Max Horn, an executive of WEA U.K., was just about the only matter uniformly agreed upon by the 10-member group on the New Music Seminar's "Managers" panel July 13 at the Marriott Marquis here.

Though there were few heated words or outright arguments, the panelists often disagreed on the style, focus, and financial responsibilities of artist management—all reflections of their own particular company approach.

They did concur on the notion that there is no single best relationship for managers and their artists, insisting instead that the varied needs and levels of development of the artist can require many different management duties.

"It all comes down to the act, where that act is and where it is going," said Ian Grant, a partner in the British firm Grant Edwards Management.

"It's important for an artist to find a manager who they will work well with and can trust," said David Massey, who manages Wang Chung and Louise Goffin, among others. "The particular matters of time and responsibility put forward then follow from the artist's individual needs, both personal and careerwise, and they can vary greatly from one situation to the next."

Disagreements cropped up over a number of topics and frequently highlighted some of the extreme differences in the approaches of various managers. A discussion about managers' involvement in their artists' creative processes—which ventured as far afield as choosing producers and songs to developing a visual image through costume design—came to a head when Alan McGee of the British in-

'Over 90% of pop musicians aren't creative'

dependent label Creation Records and de facto manager of such acts as the Jesus & Mary Chain commented, "Over 90% of pop music and its musicians aren't creative in the slightest, so this [discussion] doesn't really pertain at all."

The most revealing bone of contention among the panelists came in their discussion of the pros and cons of large and small management companies. Lyor Cohen of Rush Productions, which manages Run-D.M.C. and many other rap

For more NMS coverage, turn to pages 14, 35, and 71

groups, typified the sentiments of those partial to larger, often more experienced and/or financially backed companies when he said, "Having bigger numbers of acts has been helpful to us. We can get a group or two to open a door, and then a bunch of others can follow them through."

Vito Bruno, who heads his own Ampm Productions, countered by saying, "When you're developing a young artist, you need to pay an awful lot of attention to them. And a smaller company has the facilities to do that, whereas a young artist might fall through the cracks with a larger firm."

Cohen then noted that he views the more personalized functions as often "nothing more than baby-sitting, and that's something that we can't get bogged down with." He went on to add that "a manager's job is to make his clients money, and they can have their own businessmen manage their finances and other matters for them."

Many panelists took exception with Cohen's split-function man-

ger/business manager breakdown. Most vocal was Alan Edwards, the other partner in the Grant Edwards firm, who said, "The creative and business, money-management matters do go together. The manager has to be aware of all of the financial implications of each move, and you're never going to get anything done

Some functions are 'nothing more than baby-sitting'

if you're always having to call in four, five, or more people to come to a decision. Most opportunities will pass you by in the time it takes to get them in the same room."

Also present on the panel were Pamela Burton of Burton Management, Tony Meilandt of AGM Management, Bob Caviano of Bob Caviano Enterprises, and David Passick of Kushnick/Passick Management.

Marketing Session Puts Heat On Label A&R Staffers

NEW YORK A prepared statement by R.E.M. manager Jefferson Holt blasting "the general irresponsibility of a&r people" and the oft-repeated admission that label staffers have to spend much of their time promoting product to their own companies were among the revealing points of the "Alternative Promotion And Marketing" panel July 15 at the New

Music Seminar, held at the Marriott Marquis here.

Holt prefaced his short statement by saying, "I don't wish to be one of those people in glass houses who throw stones, but I feel the responsibility to speak for the immense frustration of bands and music lovers."

Holt went on to list some of the reasons "why a&r reps are the butt of so many jokes within this industry, even within the a&r departments themselves." He came down particularly hard on the constant turnover in a&r staffs, saying, "Often a band will be signed and discovered, and six months later—or even six days later—the person who signed them is no longer at the label."

Holt suggested that some a&r reps try to mold bands into something "that they aren't, and this often destroys the band." He also criticized the way many reps "wait for other labels to become interested before they'll talk with a band" and cited his own experience with R.E.M. "Once we had an offer from I.R.S., we started getting calls from the other labels. Is that how their network of ears on the street works? Where were they when we were selling out clubs?" he asked.

Holt also registered his disgust with the a&r panels of the last two New Music Seminars, saying, "We don't come here to hear self-congratulation." He called upon the seminar's organizers to correct this next year.

Holt summed up his statement by

saying, "It's not all bad. There are some successes, but something's got to change with this. And it's the responsibility of all of us to do this."

Many panelists spoke of how they or other label staffers work to get their own companies to support releases.

In discussing the importance of touring to promote developing acts, A&M Records director of special projects Karen Glauber noted that "shows give label people an introduction to their bands. When they get to meet or see the bands play, they get a better handle or positive feeling about their music," she said.

Steve Tipp of Warner Bros.' dance and contemporary music promotion department called WEA Distribution "a huge machine. We have to be careful that our product doesn't get lost in the large number of releases the salespeople have to work on every month. We have an alternative retail department, and they spend a lot of time working with the WEA people."

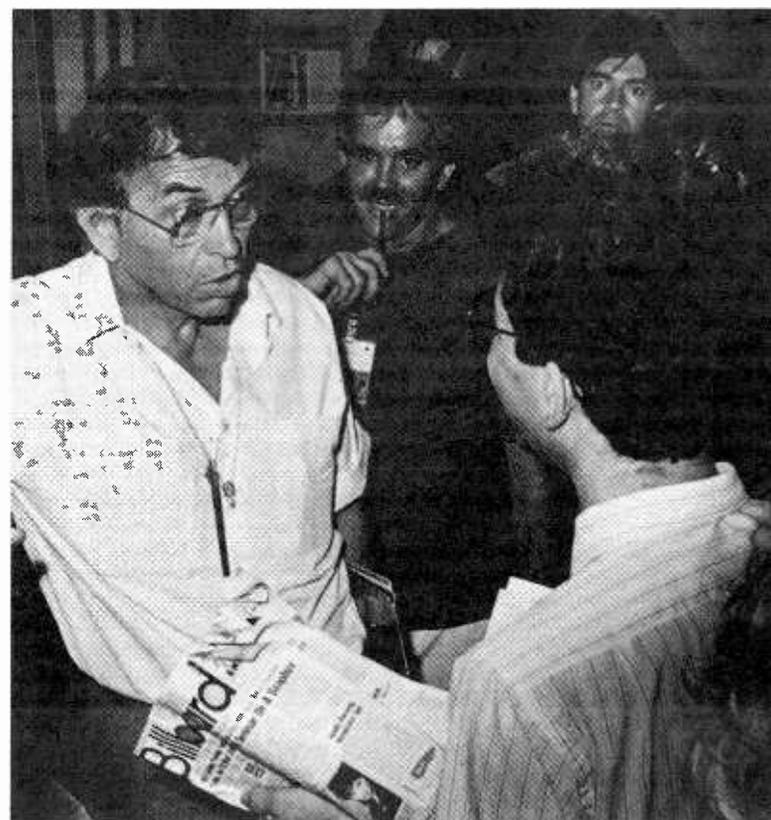
'But It's Still The Song' Songwriting Panel Stresses Bottom Line

BY IRV LIGHTMAN

NEW YORK "The business end is as important as the creative end," songwriter Bruce Roberts told members of the audience at a songwriting panel at the New Music Seminar, held here July 12-15.

Roberts, currently collaborating with Elton John, was joined on the panel by Lamont Dozier, Preston Glass, Peter Himmelman, Peter Holsapple, and Mary Kessler. BMI executive (and a songwriter himself) Bobby Weinstein was the moderator.

Good business, other panel mem-



Self-Promotion. Veteran concert promoter Bill Graham holds court during the recent New Music Seminar at the Marriott Marquis in New York. Graham and Virgin Records chief Richard Branson were keynote speakers at the event.

Mark Kates of the RCA-distributed but independently owned Big Time Records spoke of the difficulties of fitting into a major label distribution network.

"Obviously, they'll be working harder on selling product that's all theirs, but that's a situation that's improved with a lot of close work," said Kates. He later went on to note, "I spend as much time chasing down and talking to the RCA salespeople as making calls to radio people on Monday and Tuesday."

Margot Core, newly named a&r director for Epic Records, said that she is "new at having to play this political game, of needing to be a cheerleader and convincing everyone inside the company about many new releases." She also said that "the company's product manager system takes a lot of responsibility from me in promoting the product all the way down the line."

A discussion of the use of imports for advance promotion touched off

the panel's other unusual exchange. Peter Gordon, head of Thirsty Ear Productions and an executive at British independent label Beggar's Banquet's U.S. arm, called the major labels "hypocritical in their thoughts about imports if some company members are using them for promotion while the top officials want to pre-vent imports."

"I think it's a case of the accounts and other nonmusic people in the financial end only looking at the lost royalties and not understanding where and how they fit in each individual case—not just for Bruce Springsteen parallel items. It's an issue of indiscriminate banning, and those efforts are counterproductive to the future of the music industry."

The panel was moderated by Mark Williams of Virgin Records. Other panelists included Maryanne Earl of Enigma Records, Nan Fisher of MCA Records, Rich Shupe of X-Radio, and Marty Diamond of PolyGram.

DAVE WYKOFF

bers agreed, means hiring good lawyers and accountants. Dozier, the senior writer on the panel, with some 1,200 songs to his credit, said, "Unfortunately, I did have [tax] problems in the '60s. A lot of guys were only guessing about taxes and how things could be done." Dozier learned, he said, to "take care of Uncle [Sam] first."

Roberts and Dozier, answering a query on why writers and publishers usually return unsolicited demos unopened, said that their lawyers demand that they not accept such demos in order to avoid copyright-infringement suits.

On the creative side, Holsapple, a co-founder of the group the dB's, and Kessler differed on how elaborate a demo should be. Kessler, a writer/

producer whose material has been recorded by Madonna, among others, said she uses electronics to create a demo that gives the listener an idea of how the song should be produced. Holsapple, however, said that "technology is rolling right by me. It's still the song. Take a six-string Silvertone out to the beach and scream at the top of your lungs and you're on the right track."

Can a song be too commercial? Glass, whose material has been performed by Whitney Houston, Earth, Wind & Fire, Aretha Franklin, and Sheena Easton, answered, "Commercial is a good thing to be." But, echoing the sentiments of other panelists, he added that in writing songs, "passion is important. You must know what works for you."

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TOP SPIRITUAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★			
1	1	17	★ ★ NO. 1 ★ ★	13 weeks at No. One	AL GREEN A&M SP 5150	SOUL SURVIVOR
2	2	13			NICHOLAS COMMAND CRN 1006	A LOVE LIKE THIS
3	4	53			MINISTER THOMAS A. WHITFIELD & COMPANY SOUND OF GOSPEL SOG-2D151	I'M ENCOURAGED
4	5	13			REV. CLAY EVANS & THE FELLOWSHIP CHOIR SAVOY SAV 14780	FROM THE SHIP
5	3	25			EDWIN HAWKINS/MUSIC & ARTS SEMINAR MASS CHOIR BIRTHRIGHT 70300/CAPITOL	GIVE US PEACE
6	10	5			REV. MILTON BRUNSON/THOMPSON COMMUNITY SINGERS REJOICE WR 8369/A&M	IF I BE LIFTED
7	11	9			MIGHTY CLOUDS OF JOY REJOICE WR8366/A&M	CATCHING ON
8	7	17			THE RICHARD SMALLWOOD SINGERS REJOICE WR 8355/A&M	TEXTURES
9	6	29			NEW JERSEY MASS CHOIR LIGHT 7-115-711097/LEXICON	LOOK UP AND LIVE
10	9	53			THE WILLIAMS BROTHERS MALACO 4409	HAND AND HAND
11	19	17			DONALD VAILS & THE SALVATION COOPERATION SOUND OF GOSPEL SOG-2D155	UNTIL THE RAPTURE
12	15	9			FLORIDA MASS CHOIR MALACO 6001	LIVE IN MIAMI FLORIDA
13	8	33			VANESSA BELL ARMSTRONG MUSCLE SHOALS SOUND MSSG 8001/MALACO	FOLLOWING JESUS
14	14	17			LYNETTE HAWKINS BIRTHRIGHT 70301/CAPITOL	BABY SIS
15	13	13			LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L AIR 10116	SEE WHAT THE LORD HAS DONE
16	16	29			THE JACKSON SOUTHERNAIRES MALACO MAL 4417	HEAR OUR PRAYERS O LORD
17	22	5			BEBE & CECE WINANS SPARROW 12573/CAPITOL	BEBE & CECE WINANS
18	24	105			NICHOLAS COMMAND CRN 1003	DEDICATED
19	20	49			JAMES CLEVELAND PRESENTS: G.M.W. KING JAMES 28B504	LIVE AT MADISON SQUARE GARDEN
20	12	37			COMMISSIONED LIGHT 7-115-71148-8/LEXICON	GO TELL SOMEBODY
21	26	5			REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L AIR 10120	I HEAR JESUS CALLING
22	17	117			DOUGLAS MILLER LIGHT L55876/LEXICON	UNSPEAKABLE JOY
23	37	21			ESTHER SMITH SOUND OF GOSPEL SOG-2D154	LIVE IN CONCERT
24	25	41			REV. B.W. SMITH JR. PASTOR PR 75000	WATCH THEM DOGS
25	21	45			REV. CHARLES NICKS JR. SOUND OF GOSPEL SOG-2D156	FREE SPIRIT
26	27	9			NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL SOG-2B160	SHOW ME THE WAY
27	32	33			THE CLARK SISTERS REJOICE WR8346/A&M	HEART AND SOUL
28	NEW▶				BAY AREA CHAPTER/MUSIC & ARTS SEMINAR BIRTHRIGHT 370310/CAPITOL	HOLD ON
29	31	17			SHIRLEY CAESAR REJOICE WR 8365/A&M	SHIRLEY CAESAR HER VERY BEST
30	23	213			REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L AIR 10059	ROUGH SIDE OF THE MOUNTAIN
31	29	85			THE WINANS QWEST 25344/WARNER BROS.	LET MY PEOPLE GO
32	18	69			REV. M.BRUNSON/THOMPSON COMMUNITY CHOIR REJOICE WR 8324/A&M	THERE IS HOPE
33	35	13			CANDI STATON BERACAH BRI-1010	THE ANOINTING
34	28	49			CANDI STATON BERACAH BRI-2001	SING A SONG
35	38	9			REV. ANDRE WOODS & CHOSEN SOUND OF GOSPEL SOG-153	CHOSEN
36	33	53			JAMES CLEVELAND & THE CLEVELAND SINGERS KING JAMES KJ 8503	ESPECIALLY FOR YOU
37	30	53			CALVIN BRIDGES I AM 5896/LEXICON	RENEW MY SPIRIT
38	RE-ENTRY				LOUISE CANDY DAVIS MALACO 4405	BETTER THAN BLESSED
39	RE-ENTRY				THE WILLIAMS BROTHERS MALACO 4400	BLESSED
40	39	29			MAE GATEWOOD KAB'N-D 829	HOLD ON CHILDREN EVERYDAY

(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.

Gospel
LECTERN

by Bob Darden

THESE ARE EXCITING DAYS at Reunion Records. Ace producer Brown Bannister (Amy Grant, the Imperials) recently produced three songs on the latest Kenny Rogers album. And Reunion artist Gary Chapman (who is married to Grant) not only wrote a song for the Rogers project, he played guitar on the album.

Chapman, who has had hits both in the Christian and mainstream marketplaces, recently performed the theme for a new Walt Disney movie, completed his first Christian album for Reunion, recorded an album for RCA (produced by Bannister and Mark Wright), and opened for Bruce Hornsby & the Range on their spring tour. The Disney movie, incidentally, is "Ernest Goes To Camp."

Not long ago in this column we mentioned worthy antidrug songs by Nicholas & Phil Driscoll. Another album in the same vein by the Rev. Ben Monroe recently came my way. It is titled "Who Jesus Is" and is on Ben's True Records (P.O. Box 361, St. Albans, N.Y., 11412). Monroe first appeared on the Daker label back in 1972 with "Since You Came Into My Life."

NEW ADDRESSES, NEW COMPANIES: The new address for Blanton/Harrell Inc., Blanton/Harrell Tour Management Inc., Blanton/Harrell Merchandising, Amy Grant Productions, Reunion Records Inc., and Reunion Music Group is P.O. Box 25330, Nashville, Tenn. 37202-5330.

Avant-Garde Productions (the Imperials, Kim Boyce) is now located at 115 Second Ave. N., Nashville, Tenn. 37201; 615-256-6558.

Nancy A. Reece Promotions is now located at No. 222, 7439 Highway 70 S. No. 222, Nashville, Tenn.

37221; 615-646-2967.

Alan Weed, formerly director of regional marketing for Word Inc., has set up INTERL'INC in Waco, Texas. INTERL'INC is a Christian music marketing firm that promotes Christian music and artists in 24 U.S. markets.

Image VII Records and Light Lexicon have announced an agreement for the sales representation of Image VII in the U.S. Image VII, a Canadian-based company, will continue to handle all of its own marketing, promotion, and administrative functions out of its Vancouver, British Columbia, offices. Distribution is also available through Spring Arbor Distributors. Image VII's number is 1-800-663-3133.

NEW RELEASES: Luther Barnes & the Red Budd Gospel Choir's "See What The Lord Has Done" and the Rev. Cleophus Robinson's "41 Years Of Soul" are both available on Atlanta International Records. Also on AIR is Della Reese & Brilliance's debut album of the same name. Brilliance includes O.C.

Gary Chapman is creating a buzz at Reunion Records

Smith, Eric Strom, Vermettya Royster, and the woman who possesses the single most electrifying voice in music today, Merry Clayton.

David Meece's "Candle In The Rain" is out on Myrrh Records... Connie Scott's "Hold On" is available on Heartbeat... Rusty Goodman's "Be Honest With You" is out from the Benson Co... Farrell & Farrell's debut concept video, "People All Over The World," was directed by ZZ Top video veteran Sam Taylor. They record for the Star Song label, and the tune is from their "Manifesto" album.

Taylor also directed Christian music's first ambient music video, which featured "The Dancing Hand Of God" by the multitaleanted Fletch Wiley. Wiley received four nominations for four different projects during the recent Dove Awards all for album of the year.

Jazz
BLUE
NOTES

by Peter Keepnews

NOT EVERYONE INTERESTED IN JAZZ is going to want to spend \$45 on a five-disk collection of Herbie Nichols' complete Blue Note recordings—even if it does include a booklet featuring rare photographs of the great pianist/composer and samples of his poetry, and even if it does contain three previously unreleased albums in their entirety. Sadly, not everyone interested in jazz even knows who Nichols was.

But industry veterans Charlie Lourie and Michael Cuscuna, who have been running the historically oriented Mosaic label for four years, are treating their upcoming Nichols release with the kind of care and reverence the majors usually reserve for their multiplatinum superstars.

That, in fact, is how Mosaic treats all of its releases. The label, explains Lourie, is concerned with "important music that deserves to be rereleased in a fashion commensurate with its importance. We're filling discographical holes. We're also having fun."

When Lourie and Cuscuna launched Mosaic in 1983, there were even more "discographical holes" than there are now. The two men anticipated the current reissue boom by a few years when they began leasing material from Blue Note and other labels and assembling carefully annotated "complete" packages—the first release included the critically lauded "Complete Blue Note Recordings Of Thelonious Monk"—which originally were sold only via mail order.

Since then, a number of labels have intensified their jazz reissue activity, including Blue Note, where Cuscuna now works as label manager when

he's not working at Mosaic. But Lourie doesn't consider Mosaic to be in competition with any other label.

"We're reaching people that the major record companies aren't reaching on any level," he says. "We're doing a good job of reaching people that have not gone into a record store in years. We provide a valuable service that, for economic reasons, the majors haven't been able to for a long time."

Mosaic remains primarily a mail-order operation, with a mailing list of some 40,000 names. But the label's 17 releases (comprising 69 disks) are available in some stores, including Tower Records in New York, Schoolkids in Ann Arbor, Mich., and Metro-nome in Atlanta. "I don't pursue retail business," Lourie explains, "but I'm willing to sell to anyone who wants to buy. My price is the same for everyone: \$9 per record."

Mosaic continues to fill the discographical holes

The Mosaic catalog—which includes collections by some of the biggest names in jazz (Bud Powell, Charles Mingus, Gerry Mulligan) as well as by such important but underrecognized musicians as saxophonist Tina Brooks—grows by five titles later this month. In addition to the Nichols box, the label is releasing a four-record Chet Baker/Russ Freeman set; "The Complete Paul Desmond-Jim Hall Quartets," a five-disk anthology consisting of material recorded by the saxophonist and guitarist for RCA and Warner Bros. between 1959 and 1965; a three-record compilation of saxophonist Ike Quebec's Blue Note work from the '60s, most of which was previously available only on singles; and a single-album compilation of early Blue Note sessions by Earl Hines, Pete Johnson, and Teddy Bunn. Each will receive Mosaic's customary limited pressing of 7,500 copies.

Calling All Emerging Distribution Channels

Consumer blank tape is more volatile—and more promising—than ever.

In both video and audio there are new formats vying for the consumer's attention, many reflecting technological advancements that will affect the shape of home entertainment for years to come.

Projections for unit sales and dollar volume from Electronics Industries Assn. (EIA) are staggering, though not doubling as in the early '80s. For 1988, sales of blank videotape are projected to be 380 million units worth \$1.355 billion. Audio is projected at 346 million units valued at \$328 million.

Projections take on incredible proportions when it's considered EIA's figures are sales to consumer distribution, therefore not reflecting what rings up at the cash terminals. Even more significantly, EIA does not track blank tape sold to duplicators of pre-recorded audio and video.

Since the early '80s, EIA's chart shows blank tape volume has never looked back:

Audio

Year	Units (Thousands)	Dollars (Millions)
1982	186,447	219
1983	235,000	250
1984	228,119	256
1985	245,682	263
1986	296,681	292
1987 (proj)	321,000	316

1988 (proj)—346,000—328

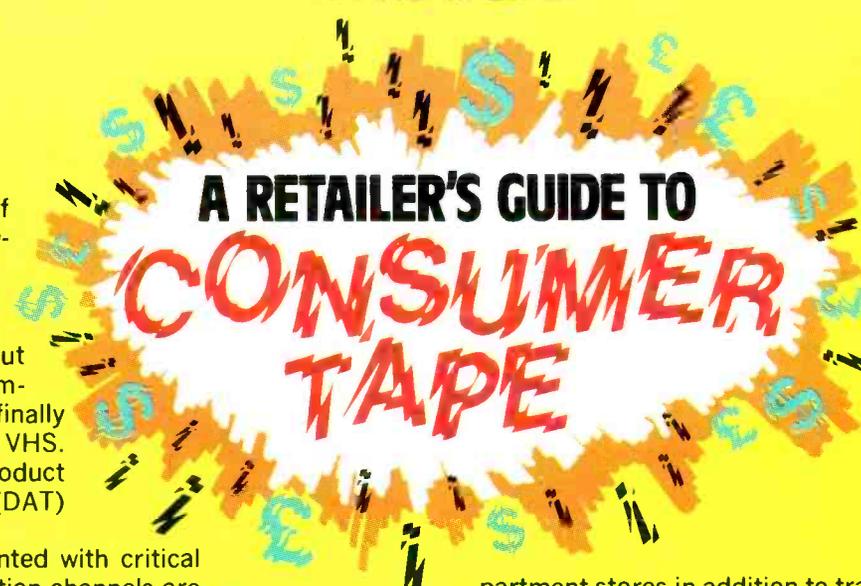
Video

1982	24,700	280
1983	65,000	540
1984	133,088	770
1985	233,021	1,055
1986	296,253	1,235
1987 (proj)	340,000	1,270
1988 (proj)	380,000	1,355

For retailers, the volatility of blank tape is not so much in *whether* it will sell but *what* to sell. There are more brands than ever, more formats, more grades. Yes, retailers can cut back on Beta but more video formats loom. Camcorder types VHS-C and 8mm are finally selling. And then there's Super VHS. And in audio, a relatively quiet product for so long, digital audio tape (DAT) threatens to add more volatility.

Manufacturers, too, are confronted with critical challenges. For one thing, distribution channels are expanding. Today tape—videotape for sure—is selling in grocery stores, drug stores and discount de-

Billboard



A RETAILER'S GUIDE TO

CONSUMER TAPE

partment stores in addition to traditional channels such as electronics hardware outlets and record/tape stores.

New Dimensions In Selling Sight & Sound

"We are looking at studies showing the food, drug and mass merchandiser channels eventually enjoy a 70% share of anything they go into, from toasters to pantyhose," says Mitch Ravitz, national sales manager, of new brand Scotch's. "Right now their share is 58% but it was 33% just three years ago," he continues, adding that the three channels require different sales approaches. "Some are served direct, others through reps, others through brokers

and still others have buying groups." As manufacturers scurry to cover emerging distribution channels, still another older channel is evolving at last, the thousands of video specialty

(Continued on page B-11)



Right: Scotch 90 min. DAT package boosting Olympic tie-in.

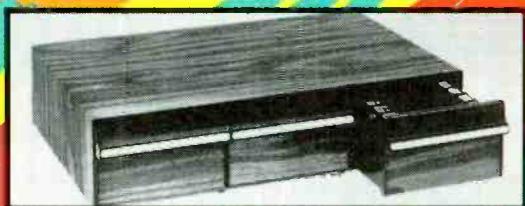


Maxell's Super VHS videocassette in 30, 60, 120-min. lengths.

Maxell's "Mini-VHS" VHS-C camcorder Start-Up Kit.



TDK's TC-20 HE-X Pro and E-HG VHS-C tape.



Lebo's 36-tape videocassette Home Storage Cabinet.



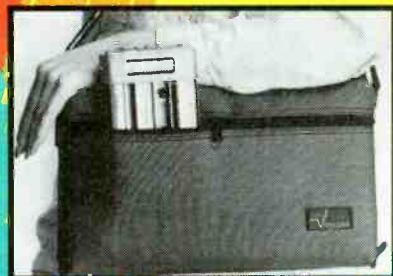
Bib's VHS-C Video Head Cleaner.



Scotch VHS-C Compact Headcleaning Videocassette.



Advanced Video Dynamics' Electronic Video Head Cleaner with Dirt Alert.



Lebo's Voyager nylon carrying case holds 30-48 audiocassettes.

Filling Users' Needs With Tape Accessories

And still they come. There's a real proliferation of cleaning, storage, and carrying products for audio and video consumers. The happy upshot of this outpouring is a versatility of use and design at relatively low prices.

Here's a cross-section of goods from both established names and newcomers:

- **Bay Pacific Trading Co.**'s Audio Rack is an open, L-shaped, clear plastic unit that holds 20 boxed cassettes and retails for \$6.95. The similarly shaped and constructed Video Rack holds 12 tapes and retails for \$9.95.

- **Allsop** has just released its Tape Taxi, a rack that holds 10 boxed audiocassettes. It is made of polypropylene and comes in bright red, electric green, and black. It carries a \$5.95 retail tag.

- **Tree Dimensions**, as the name might suggest, specializes in wood storage racks. The company has a series of adjustable wooden racks that can be used for audiocassettes, CDs, and videocassettes simultaneously. A sliding divider pan-

el holds the tapes in place on most of the models. The smallest unit can hold 26 audiocassettes, 44 CDs, or 17 videocassettes. The largest shelf, a five-tier rack, holds 170 audiocassettes or 170 CDs. Prices range from \$19.95 to "around \$90" for the solid-oak items.

- **Lebo** has an extensive line of holders and carriers. One of the most useful products is the Dual Videocassette Home Storage Cabinet. It features a walnut-grain finish wooden cabinet with plastic drawers and holds 36 VHS or Beta tapes. The unit is designed to be used separately or as part of a stack. Suggested retail price is \$36. Also from Lebo, an array of nylon carrying cases for audiocassettes and such accessories as personal stereos and headphones. The cases are water repellent and tear resistant. Capacities of up to 30 boxed or 40 unboxed tapes are available.

- **Bib Audio/Video Products** has introduced a new C-Format Video Head Cleaner. The cleaner is said to be "totally nonabrasive" and designed to clean the entire tape travel path. The device comes with a cleaning fluid spray, but can be used either wet or dry. Suggested price is \$14.95.

- **3M** also has a VHS-C Compact Headcleaning Videocassette that features a prerecorded video

(Continued on page B-11)

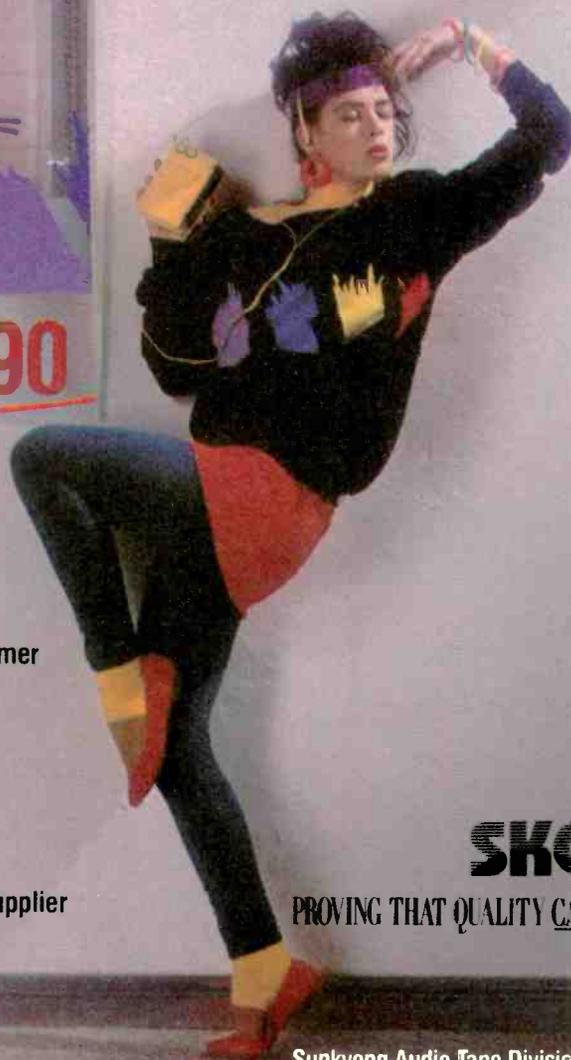
SKC. THE ART OF AUDIO



FOR PROFIT'S SAKE

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

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



SKC

PROVING THAT QUALITY CAN BE DUPLICATED

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

AUDIOTAPE: Stepping Out In High Style

Even though digital audio tape (DAT) isn't yet a reality for retailers, blank audiotape has never performed better. "Audio is kicking butt," says Mitch Perliss, buyer at 50-store Music Plus in Los Angeles.

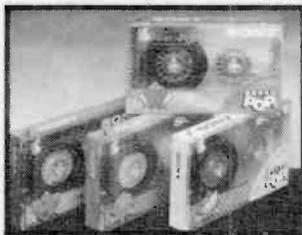
Backing up Perliss' blanket statement, TDK statistics show sales of audiotape in 1986 were up 22% from 214 million cassettes to 261 million, a rate nearly that of videotape's 30% gain.

Any number of factors are offered for the spurt in audio. These range from the quality consciousness brought about by compact disk and the general lack of quality in prerecorded cassette to the positive ruboff audio enjoys from the promotional hoopla seen in blank videotape.

How much audiotape benefits from home taping is difficult to gauge and it's this very point that fuels the great DAT debate. Dealers are still wary of advertising blank videotape in prerecorded audio advertising. "We don't do it," says Susan Thom, advertising director at 22-store Harmony House in Detroit.

But ambivalence exists. Retailers using tabloid sections wind up with audio blanktape on or at least very near pages plugging albums, certainly in the same tabloid section. As for manufacturers, some promotion and product description language comes very near the suggestion of copying as with the line: "... offer the flexibility to reproduce the extended dynamic range of these digital disks at affordable prices."

Many retailers point to the so-called "brick" packaging as fueling sales, packaging tape together to spur multiple purchases as long done with video. "People overbuy on audio," confides Fred DeCoopman, Harmony House's accessory buyer. "We don't see that in video-



Sony's spiffy Music Pops audiotape look.



Fuji's limited edition apparel and accessory line, available to Fuji tape customers at discounts.



Above: Denon's HD8 90 min. metal particle audiotape. Right: Polaroid's Supercolor or T-120 videocassette six-pack with \$7 rebate, good 8/1/87-1/88.



tape."

AUDIO PACKAGING. "With Music Pops audiotape, the package has to convey a message that says, 'Hey, tape recording can be fun!'" says John Birmingham, senior vice president sales and marketing, Sony Magnetic Products.

Retailers consistently point to the multiple packs as both spurring sales and stepping up consumers to better quality. "Maxell has this 10-pack with the 11th tape free. That's instant gratification, no rebate mail in or anything," says Mitch Perliss, Music Plus buyer. Even more enthusiastic is Fred DeCoopman, accessory buyer at Harmony House who says, "Multi-packs are 95% of our business."

Another packaging push comes from SKC where packaging design is geared for demographic and psychographic market segments. Also plugging audiotape at a specific demographic is Sony with its "MusicPops" series in colorful "flavors" such as strawberry, lemon, orange and watermelon.

AUDIO/VIDEO CONNECTION. "We're starting to put Maxell audio in selected stores," says John Ellis, vice president/buyer at 29-store video specialty chain Movies To Go, St. Louis.

(Continued on page B-8)



TDK's DA-R120 DAT in 120-min. length with see-through shell (far left), and p-o-p display combining TDK A/V products (left).

VIDEOTAPE: Dizzying, Dazzling Diversity

Retailers have more brands of blank videotape and more formats and grades slugging it out for shelf and floor space than at any point in the product's history. At the same time, the product category has slowed somewhat in its dramatic growth of previous years, adding another concern for retailers.

Manufacturers have felt the tapering off but also note that two new so-called camcorder formats, VHS-C and 8mm, are gaining momentum. Also promising is the new super VHS format. One vendor, TDK attributes some softness "to diminished sales of Beta format," says T. Tsujii, executive vice president.

Faced with the dizzying array of brands, formats and grades, retail chains have to devise strategies. For 29-store video specialty chain Movies To Go, St. Louis, the Beta solution is to feature it in select stores. "We carry Beta blanktape in two St. Louis stores and three in Chicago," says John Ellis, vice president and buyer, adding that those same stores are the only in the chain where Beta prerecorded is rented.

Another solution comes from 50-store Music Plus in Los Angeles.

JVC's \$4.50 cash rebate promotion, good with purchase of any six T-120 videocassettes.



Maxell offers four free size AA batteries with purchase of audio 10-pack (below). Maxell DM-120 DAT (right), and Maxwell/Texize free-tape promotion for supporting Project Kids-Care (below right).



A Billboard Spotlight



les where just four brands are stocked in video—Maxell, TDK, Fuji and Sony. However, according to Mitch Perliss, buyer, the chain features these brands in depth. "We're more important to them," he says, when coverage is confined to a select few brands.

Just how various challengers are progressing in the blank videotape slugfest depends on whose brand share study you consult and whether brand share is even the way to fully judge. At Maxell, Gerry Ghinelli, marketing manager, notes the incredible surge for relatively new brands Kodak and Polaroid. With 3M and Maxell at the head of the pack, Polaroid is tied with TDK at No. 3 as Kodak slugs it out with Sony for No. 4 just ahead of Memorex.

VIDEO T-120 PRICE COMPETITION. "Vision is a promotional line, Korean tape, that still offers a value," declares Hal Wilde, vice president sales, Certron.

On the front lines of the blank videotape battlefield, the T-120 is the infantry force. In St. Louis, Ellis says, "It's really rough when you see how discount stores like Target, Venture and Grandpa Pigeons promote when they want to hit a price point." Movies To Go shopped around and decided on Vision, a promotionally-priced line from Certron.

A number of retailers anticipate price reductions this fall and are holding off on the temptation to try lesser brands and unlicensed product. "The unlicensed T-120 lets you hit some nice price points with a little margin, but they're a negative for us," says Jeff Tomlinson, special products buyer, 200-store Camelot Music in North Canton, Ohio. "We're staying away from unlicensed. With rebate, we're down at \$3.49 anyway."

VIDEO STANDARD GRADE IMPROVEMENT. "ES standard grade videotape is superior in performance to any other standard grade tape on the market," says John Birmingham, senior vice president, sales and marketing, Sony Magnetic Products.

Even though chains have to remain as competitive as possible, not every retail firm is willing to sacrifice too

(Continued on page B-6)



**THE
GOOD
STUFF
JUST
KEEPS
COMING.**

Introducing Fuji Super-VHS Videotape, Fuji Digital Audio Tape and Improved Fuji Videocassettes.



Video and audio technology is changing fast. And Fuji is the company that's changing

along with it.

In video, Super-VHS VCRs are on the way and so are Fuji's new PRO-S videocassettes. This new S-VHS tape takes full advantage of the latest in video technology. In fact, when the developers of the S-VHS format first demonstrated S-VHS recorders in Japan, Fuji PRO-S was the tape they chose to use.

In audio, Digital Audio Tape is what everyone's waiting to hear. And once again, Fuji is ready to play.

We're ready to take orders for Fuji PRO-S now, and we'll be delivering Digital Audio Tape as soon as the hardware is available.

And at Fuji, new products are only part of the story. We've improved our complete line of videotape for even better performance. Our packaging is improved, too. It's designed



to make Fuji stand out on your shelves, with distinctive graphics and grade designations that are easy for customers to understand.

Of course, all this new stuff is backed by a network TV campaign that has brought Fuji videotape into virtually every living room in America.

And by a full line of Fuji promotions and merchandising programs designed to bring people into your store.

So if you want to keep your customers coming, make sure you keep the good stuff coming. Call 1-800-223-6535 and we'll put you in touch with the Fuji Regional Office nearest you.



Put the good stuff on the good stuff.®

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TAPE YOU CAN SELL VS. TAPE YOU GIVE AWAY



While charity has its proper places, your selling floor isn't one of them. So why are most retailers giving audio tape away? Because competitive pricing on mass-distribution tape simply prevents them from making any money. Finally, there is an alternative: Denon. Tape so much more desirable, it makes the difference between profit and loss.

Denon has been recording music for over 75 years and making tape for over 32. Just one of our milestones was the world's first commercial digital recorder. Denon's expertise does more than make a better tape. It establishes Denon as one of the strongest brand names in audio. Which explains why the most knowledgeable consumers and dealers are turning to Denon tape.

It also helps that the Denon line is organized by logical formulation numbers, driven by powerful national advertising, and supported by intelligent, customized dealer promotions.

Isn't it time to put Denon to work for you? Call Bill Muster, our National Sales Manager for tape at (201) 575-7810. And stop blank tape from turning your store into a non-profit organization.

DENON
The first name in digital recording.

Denon America, Inc., 222 New Road, Parsippany, NJ 07054

VIDEOTAPE

(Continued from page B-3)
much margin. "We won't give away blanktape, even on a sale," says Fred DeCoopman, accessory buyer at 22-store Harmony House, Detroit. "We feel this is in keeping with the selection we offer," he goes on, listing Maxell, TDK, Scotch, Fuji, BASF in video (the same lineup is carried in audio plus Denon and Sony).

"What we will do, however, is match any price the customer brings in. They have to produce a newspaper ad and then they can point to the item on our wall and buy it," DeCoopman says.

One brand dedicated to improving quality and upgrading even the lowly standard grade T-120 and other formats is Sony. Sony's ES tape has been reformulated with smaller magnetic particles using a special binder system.

VIDEO IMPROVED FORMULATIONS. "We believe that Fuji HQ, Super HG, HG Hi-Fi and Super XG-Pro are names our consumers will easily remember and ask for in stores," says Brad Friedrich, marketing manager, magnetic products division, Fuji.

While the race may seem to favor the fleet-priced T-120 standard grade, sales for higher grade videotape continue to show promise. This is the way TDK is going, according to Lou Abramowitz, national advertising manager. TDK's HD-XPro, E-HG HiFi and the E-HG are all set for a major promotion push.

VIDEO SUPER VHS. "Uncertainty about unlicensed tape has frankly held back Super VHS. We're hoping JVC will hold the reigns," comments Diana Loredo, product marketing manager, Memtek (Memorex).

The new kid on the blank videocassette market, Super VHS, is not going to remain small for very long, according to Bob Burnett, marketing director for 3M Scotch. He estimates 250,000 S-VHS VCRs will be sold in the U.S. this year, thus the launch by Scotch of not only a S-VHS tape but also S-VHS-C, the camcorder format.

Following the most recent Summer Consumer Electronics Show, dealers and even some manufacturers are cautious about the product. "We're looking at it," says Tomlinson at Camelot Music, admitting with such a small hardware base thus far, S-VHS is still in the future. Burnett, meanwhile, vows S-VHS "will capture 80% of the global market by 1990," and gain a 5% penetration globally this year.

Pricewise, 3M's S-VHS is entering the market at \$19.95 suggested for ST-120 with STC-20s going for \$9.95.

Maxell vice president consumer sales division, Mike Golacinski, is
(Continued on page B-9)



HOT NEW STAR IN THE SELLER SYSTEM

Set your sights on our bright and shining star. TDK's new DLM (Dual Layer Mechanism) is now available in our new SA-X and MA-X quality audio cassettes.

The TDK molding design of this hot new star was developed to meet the demands of the wider dynamic range offered by today's digital music sources. And to meet the explosive growth of digital in the seller system, TDK offers these cassettes in multi-packs.

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The Mark 10 uses superior

high grade tape, in a handsome, optically clear shell, manufactured from plastic resin supplied by Dow Chemical Co., that looks as good as it sounds.

SHAPE is the leading manufacturer of audio cassettes in the USA, and we're proud of the reputation we've earned for our commitment to quality, innovation and excellence in the audio industry.

If you'd like to hear for yourself how good a Mark 10 sounds, send us \$3.00 for postage and handling, we'll send you a Newport Classic compact disc, and a blank Mark 10 audio cassette for you to make your own test.

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Name _____
Company _____ Title _____
Address _____
City _____ State _____ Zip _____
Telephone (_____) _____

AUDIOTAPE

(Continued from page B-3)

Audio has traditionally benefitted from those brands that offer both audio and video. Thus, exclusive video brands Kodak and Polaroid, both in the top five in video, do not appear in the audio brand share with Maxell, TDK, Memorex and Sony with several more crowding into the No. 5 slot.

Now, due to marketplace dynamics, audio may benefit from another video factor as video specialty stores become more aggressive in blanktape. Asked why Movies To Go is adding audio, John Ellis, buyer and vice president says, "It's so tough to find additional items," adding that by their very nature full-line brands give audio a boost. As an example, Movies To Go's newsletter carries a Maxell promotion on videotape that offers a free XLII-90 audiotape.

AUDIO DAT. "Although situations in the U.S. have delayed the DAT introduction, we have not ruled out the positive future of the format," says Tak Koyama, product manager, TDK.

"There's a lot of heat on DAT," says Camelot Music special products buyer Jeff Tomlinson, echoing the wait and see attitude of most retailers to the controversial product.

As for manufacturers, most must have marketing strategies in place. Typifying the approach is the comment from 3M that it will ship DAT this fall "dependent upon legislative action." Not all brands readying DAT are confident enough to mention price. 3M is, with prices trending \$8 (C-46), \$9 (C-60), \$11 (C-90) and \$13 (C-120).

While DAT has political ramifications, its technological aspects easily make DAT a product of extreme considerations. As a Fuji technical paper points out, "Unlike conventional audio cassettes, digital tapes run in continual contact with the digital hardware's rotary head and tape guides."

AUDIO HIGH BIAS BOOM. "We particularly feel that the high bias category will demonstrate increased importance in the coming months, reflecting the growing popularity of compact disks," suggests Tak Koyama, product manager, TDK.

The boom in high bias is welcomed by retailers like Fred DeCoopman, accessory buyer at Harmony House, Detroit. "We can finally make some money. The Maxell metal tapes have been incredible. Just look at the margin from \$5.40 to \$8.99."

Manufacturers are now aggressively promoting high bias as with Memorex's buy-one-get-one-free promotions that graduate upward to where a 10-pack earns the consumer a \$4.90 cash return.

AUDIO PROMOTIONS. "The

CONSUMER TAPE

TDK tie-in with Case Logic has given us a tremendous promotion item," contends Mitch Perliss.

Until recently, rebates on audio-tape were unheard of. Now an entire continuum of promotional pizzazz is seen for audio, and across the product spectrum. For example, Memorex is readying a Christmas push for its normal bias tape, a \$5.99 value carrying case with eight C-90s.

Increasingly, vendors are tying in batteries and other items in their line as the "value added" marketing idea catches hold. Certron offers a peg-board bag containing two C-90s and four AA batteries.

VIDEOTAPE

(Continued from page B-6)

among those totally enthusiastic, claiming S-VHS's horizontal resolution of around 400 lines offers a picture quality "measurably better than current broadcast signals." Maxell is bowing S-VHS in 120, 60 and 30 minute lengths.

VIDEO 8MM. "The 8mm format will play an increasingly significant part in the home video product mix over the next 10 years," says Bob Burnett, marketing director magnetic media division, consumer products, 3M.

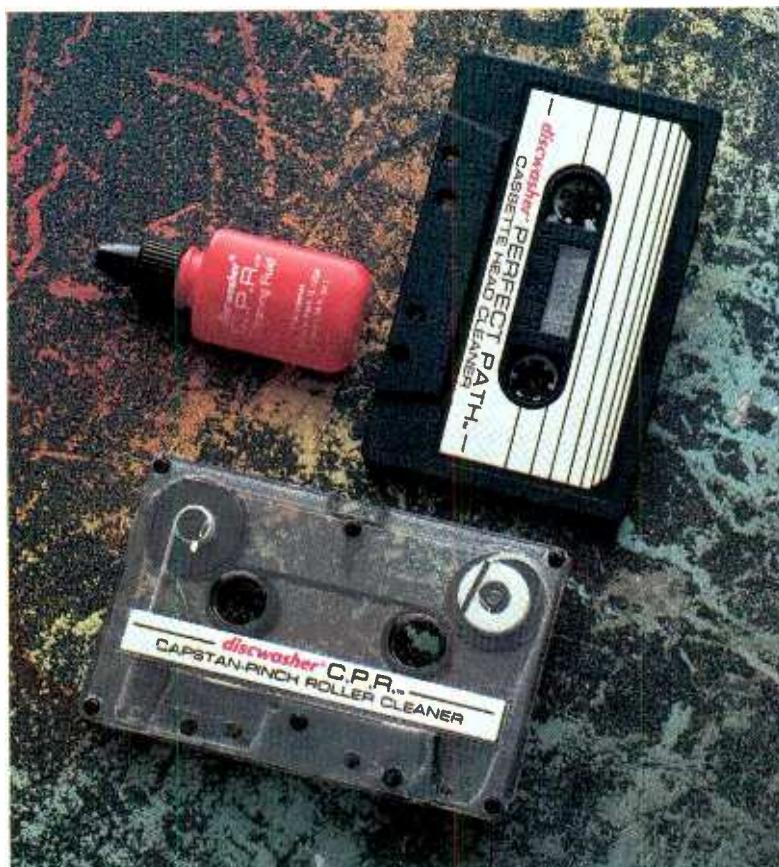
More and more retail chains are testing 8mm, until now working its way to mass market via the camera stores. "We carry it just in Maxell," says Camelot's Tomlinson. Out on the Coast, 200-store Warehouse is featuring one brand as well, too, the Sony P6-15 at \$4.99, MP6-90 at \$7.99 and the MP6-120 at \$8.99. In St. Louis, Ellis is more wary. "It seems to have come and gone," he says of 8mm. "We were solicited somewhat," he says, adding that Movies To Go "has just started carrying TC-20."

VIDEO VHS-C CAMCORDER PUSH. "The market for high quality VHS-C videocassettes for camcorders is going great guns," comments Tak Koyama, product manager, TDK.

Just as with 8mm, the VHS-C or TC-20 market grew out of the home movie buff nee home video market. At 3M Burnett is delighted. "Making home videos is an increasingly popular pastime," he says, estimating between 5-6 million units of VHS-C format videocassettes will be sold in the U.S. this year (compared to 275 million total blank videocassette units sold in 1986).

Burnett adds that 3M recommends use of extra high grade T-120 tapes when dubbing from the VHS-C format for video viewing, thus pumping up sales even more for retailers.

VIDEO SWEEPSTAKES AND PROMOTIONS. "Our tie-in with RCA/Arista/A&M presents a unique opportunity," says Paul Gordon, ad-
(Continued on page B-11).



A Billboard Spotlight

SMART SINGLES.

MODERN MARRIAGE.

Most of your audio cassette customers have probably used a tape head-cleaner and felt pretty good about their machine maintenance. Unfortunately, most cleaning cassettes allow contaminants to build up on the capstan/pinch roller assembly. If left uncorrected, your customers' valuable cassettes may be "eaten" when they stick to, and wrap around, the pinch roller (a problem even more common in car systems). Fortunately, Discwasher has a simple solution.

Discwasher's Perfect Path™ Cassette Head Cleaner uses a non-abrasive tape to remove oxides. And our C.P.R.™ Capstan/Pinch Roller Cleaner uses an advanceable fabric and a scientifically-formulated fluid to scrub away stickiness. Used together, they ensure good sound and healthy cassettes.

Our new System II™ approach combines both technologies in a single cassette. With regular use, your customers' equipment and cassettes will have a fighting chance for a long, happy life together. And, thanks to Discwasher features—our nationally advertised products will result in additional business for you.

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VIDEOTAPE

(Continued from page B-9)

vertising and marketing services manager, Konica.

Reflecting the enormous competition out there, Maxell's Ghinelli says, "There are 11 different brands out there offering cash rebates." Naturally, vendors are actively trying to out-distance one another with variations on the sweepstakes and promotion merry-go-round.

As one example, 3M is offering consumers a choice between a cash refund or an equivalent donation to the U.S. Olympic Committee Training Fund. Another example, Fuji's tie-in with Nestle offering coupons good for candy with purchases of T-120s or L-750s.

Still another approach comes from Konica, offering prize winners a trip to a concert to not just hear their favorite act but also to photograph the act as well.

VIDEO NEW BRANDS. "A \$3 billion industrial and trading company doesn't come to America simply to market VHS videotape," says Mitch Ravitz, national sales manager, Kolon Scen'a.

A few years back, blanktape industry pundits wondered if Kodak and Polaroid could crowd into the brand lineup. Since then, more aggressive brands have come along, certainly SKC, the Sunkyong line in both video and audio. And it's not over.

From Korea, Kolon Scen'a brand is being launched in America with the first product a high grade T-

120. The product is made from polyester base film utilizing a special binding process. Parent firm Kolon Industries claims it is ninth among Korean industrial firms.

VIDEO LONGER PLAY LENGTH. "The reason we have put increasing effort in marketing the T-160 is that BASF remains the only company that can manufacture the product with complete confidence," claims Bill Flynn, audio/video marketing director, BASF.

For most blank videotape brands, the advancing troops on the marketplace battlefield are the hard-charging T-120s. BASF has decided to challenge with a longer length, the T-160. When combined with a rebate offer, it can be fairly competitive as well, as witness Wherehouse featuring the tape at \$3.99.

"VCR hardware technology was principally Japanese," says BASF's Bill Flynn, "but the original promise of eight hours of playing time with reasonable fidelity was never really fulfilled."

VIDEO PACKAGING. "We're seeing an increase in multi-pack retail purchases backed by strong consumer incentives," observes Don Patrican, magnetics marketing manager, Polaroid.

When JVC first started putting blank videocassettes in a six-pack similar to the packaging for soft drinks and beer, a new ballgame developed (with more than one brand claiming the original idea).

One of the latest to join in the six-pack race is Polaroid. Its standard T-120s are available as a six-pack with a \$7 rebate offer.

DIMENSIONS

(Continued from page B-1)

stores. Heretofore these stores were so rental-oriented blank tape vendors have not bothered to display at video specialty trade shows.

Retailers are very aware of these increasing channels. At Music Plus, a Los Angeles chain of 50 record/tape and video rental or combo stores, blank tape represents 12% of total sales volume. "It hasn't increased from that dramatically," says Lou Fogelman, president, going on to tick off all the various channels for the product.

Manufacturers as well have to consider how to reach all these channels. From a time just a few years ago when all major vendors erected huge displays at both Consumer Electronics Show (CES) expositions, more and more selectivity is seen. Fuji and TDK were among prominent brands with no CES booth at the most recent summer show. "It's not an order-writing show," says Jeff Tomlinson, special products buyer at 200-store Camelot Music. He regrets the switch to the Las Vegas winter show: "Once a year is not that much opportunity to stay on top of such a complicated and competitive product."

ACCESSORIES

(Continued from page B-1)

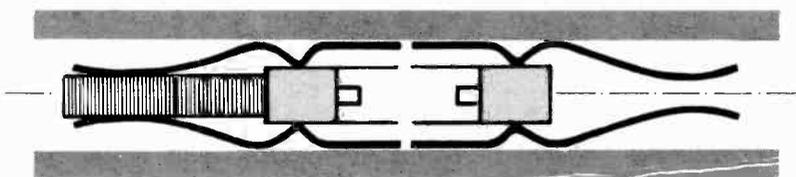
message that appears when a VCR's video heads are clean. A constant audible tone alerts users that the headcleaning videocassette is operating. The unit is good for approximately 240 cleanings, 3M says, and has a suggested retail tag of \$19.95.

• **Advanced Video Dynamics** has launched a series of VCR headcleaners equipped with a "Dirt Alert" feature that flashes a red light on the side of the cleaner when 30 days have elapsed since the last cleaning. According to the company, Dirt Alert is automatic. The first time the cleaner is used, a timer is tripped to start the 30-day countdown. If the cleaner is not used when the light starts flashing, it will continue to flash for the next 15 days, then switch into a dormant mode until the cleaner is used again. There are three different cleaners with the Dirt Alert function.

EDWARD MORRIS

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help in azimuth



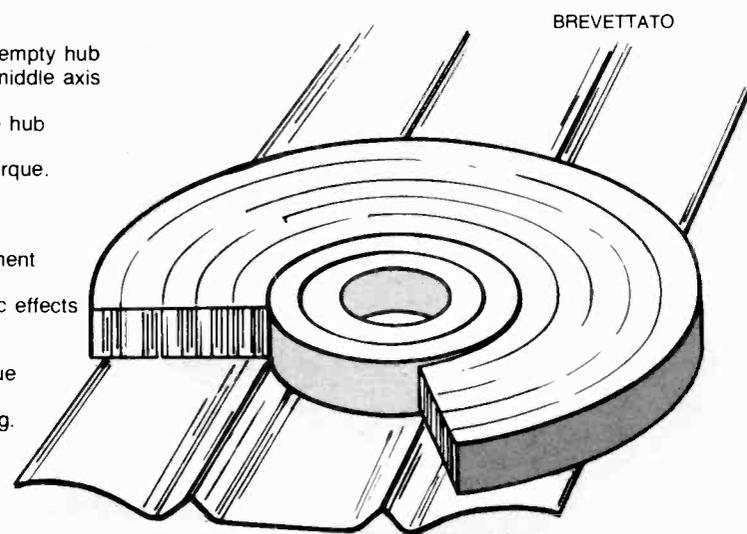
CORRUGATED LINER: TWO DIFFERENT ELASTIC FLEXIBILITY OF WAVES

Inner wave: low flexibility

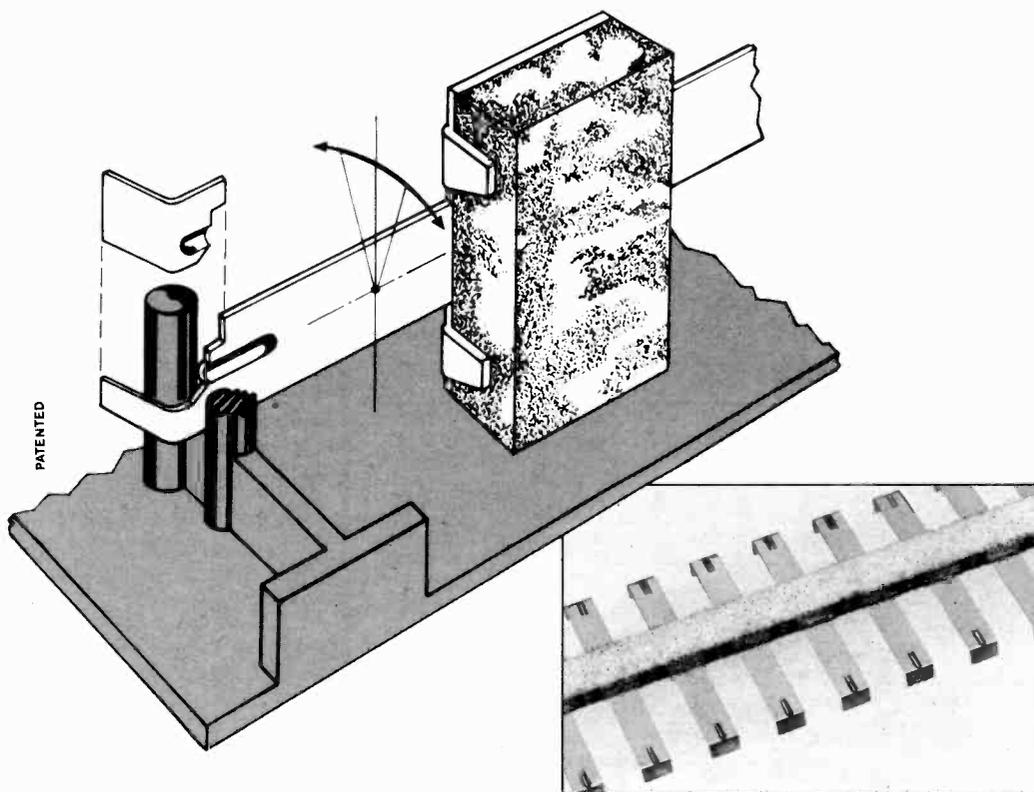
- simultaneous centering of both empty hub and full reel as to the cassette middle axis
- reel total mass supported by the hub
- maximum reduction of friction torque.

Outer wave: high flexibility

- loop by loop parallel tape alignment
- maximum reduction of telescopic effects (crests)
- minimum additional friction torque
- possible to omit graphite coating.



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HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				Compiled from national Latin radio airplay reports.	
				★★ NO. 1 ★★	
1	1	1	11	JULIO IGLESIAS CBS	LO MEJOR DE TU VIDA 10 weeks at No. One
2	2	2	23	AMANDA MIGUEL PROFONO	EL PECADO
3	3	3	32	JUAN GABRIEL ARIOLA	HASTA QUE TE CONOCI
4	4	4	23	LOS BUKIS FONOVISIA	TU CARCEL
5	5	5	28	BRAULIO CBS	EN BANCARROTA
6	6	10	9	FRANKY RUIZ TH	DESNUDATE MUJER
7	11	13	10	TOMMY OLIVENCIA TH	LOBO DOMESTICADO
8	9	6	15	JORGE MUNIZ RCA	AMIGO MIO
9	8	9	5	LUIS MIGUEL WEA	AHORA TE PUEDES MARCHAR
10	7	7	12	YOLANDITA MONGE CBS	AHORA AHORA
11	12	8	24	LORENZO ANTONIO MUSART	DOCE ROSAS
12	10	11	14	EMMANUEL RCA	SOLO
13	13	14	20	YURI EMI	CORAZON HERIDO
				★★★ POWER PICK ★★★	
14	32	30	5	LOS CAMINANTES ROCI	TODO ME GUSTA DE TI
15	24	33	8	DANIELA ROMO EMI	VENENO PARA DOS
16	14	16	7	ROCIO JURADO EMI	QUIEN TE CREES TU
17	25	25	31	EMMANUEL RCA	ES MI MUJER
18	23	18	5	EL GRAN COMBO COMBO	ESO OJITOS NEGRO
19	28	50	3	CELINA Y LOS TINOS GP	LA BAMBA
20	30	17	25	LUCIA MENDEZ ARIOLA	CASTIGAME
21	15	12	7	ROBERTO CASTILLO CBS	HASTA QUE TE CONOCI
22	31	22	15	MARISELA PROFONO	PORQUE TENGO GANAS
23	20	26	9	DYANGO EMI	A FALTA DE TI
24	18	15	18	DYANGO EMI	GOLPES BAJOS
25	19	29	15	CARLA A&M	NO ME TOQUES
26	29	28	17	SONORA DINAMITA SONOTONE	CAPULLO Y SORULLO
27	16	23	10	TATIANA EMI	BAILA CONMIGO
28	42	42	3	FRANCO DEVITA SONOTONE	SOLO IMPORTAS TU
29	17	20	13	EDDIE SANTIAGO TH	NADIE MEJOR QUE TU
30	22	24	22	MIGUEL GALLARDO RCA	DOS HOMBRES Y UN DESTINO
31	21	21	7	LAURA FLORES MELODY	YA NO VOLVARE
32	27	31	20	LUNNA A&M	SI VIVIR CONTIGO
33	26	27	25	BRAULIO CBS	NOCHE DE BODA
34	33	19	24	ESTELA NUNEZ ARIOLA	MALDITO SEA TU AMOR
35	46	32	8	LOS BUKIS FONOVISIA	ME VOLVI A ACORDAR DE TI
36	35	39	3	MARISELA PROFONO	HAZME TUYA
37	37	35	13	ROCIO DURCAL ARIOLA	SIEMPRE
38	38	44	4	LUNNA A&M	NO DIGAS NADA
39	40	37	39	EDNITA NAZARIO MELODY	TU SIN MI
40	43	40	3	VALERIA LYNCH SONOTONE	MUNECA ROTA
				★★★ HOT SHOT DEBUT ★★★	
41	NEW		1	SONIA RIVAS CBS	DE PECHO A PECHO
42	39	36	14	BONNY CEPEDA RCA	LA FOTOGRAFIA
43	47	—	6	SUSSY LEMAN TH	AMANTE PASADA DE MODA
44	48	45	3	JOSE JOSE RCA	SIN SABER
45	34	34	3	JOSE FELICIANO RCA	POR ESSO
46	RE-ENTRY			LUISA MARIA GUEL CBS	YO NO SOY COMO AVE MANSAS
47	NEW		1	NELSON NED EMI	ME PASE DE LA CUENTA
48	RE-ENTRY			ESTELA NUNEZ ARIOLA	CORAZON ERRANTE
49	36	43	11	LA PATRULLA 15 TTH	TE QUIERO, TE QUIERO
50	50	—	2	DULCE PROFONO	AMOR CALIENTE

○ Products with the greatest airplay gains this week.

Latin Notas



by Tony Sabournin

IF YOU DON'T KNOW VALERIA LYNCH, don't expect to see the terse, severe, and austere face found on recent album covers—in keeping, we suppose, with her strong interpretations in the ballad genre. Instead, you will meet a warm and open person. Fifteen years ago, theater and television producer **Héctor Cavallero** suggested to the lanky songstress that she cease singing in English, abandon the female quartet in which she started, and marry him. The plan was very simple: Conquer Argentina first and the rest of the world later. The execution wasn't quite that easy. "It's very difficult to travel out of Argentina with an entourage 17 people strong because it's too far down south," Lynch says in her suite at the Caribe Hilton, where she recently played three consecutive sellout weeks and received glowing reviews from the Puerto Rican press. "And I need [exposure] because I want my audience to see my complete stage growth." Growth is a word that continuously creeps into her speech. Lynch played the Tokyo Yamaha Festival in 1985 and recently landed successful roles in Argentinian stage productions of "Jesus Christ Superstar" and "Hair" and in the film "Esto Es Tango," which costars **Raúl Julia** and **Rubén Juárez** and was directed by **Marcos Zurinaga** of "La Gran Fiesta" fame. "Singers must relate the story in [such] a way [that] the listener grasps the message quickly," Lynch says, adding that she learned this technique from the tango greats. "And, frankly, I'm more interested in becoming a complete artist than a superstar," she says. Asked to comment on a colleague's remark that she is a member of *los próximos*—the next wave of stars ready to nudge

the top-ranked ones aside—Lynch laughs matter-of-factly and acknowledges this status by saying, "Of course, otherwise I wouldn't be in this struggle called show business!"

ONE SALES-BOOSTER solution often proposed by distributors that was not aired at the recent New York meeting of the Assn. of Latin American Record Manufacturers and the Recording Industry of America is for labels to issue products in the U.S. and Puerto Rico 90 days prior to the general Latin American release date. The rationale suggests that this timeframe would allow the U.S. division to place sufficient orders to warrant a healthy realization of potential sales. While some idealists actually propose a six-month waiting period, most execs argue that 90 days should be enough time to thaw the importers' enthusiasm for

Valeria Lynch is ready for international stardom

the product because most of their potential customers would be forced to buy the legal version to satisfy retailer demand.

Strangely enough, an unofficial survey conducted by this columnist didn't find an iota of support for the idea. The explanations are many, but two primary reasons are given. First, the artist's nationalistic pride fused with the corporate pull from the regional headquarters usually results in an album being released first in his/her country of origin and hence being more accessible to importers' networks. Second, U.S. Latin DJs constantly mail the latest territorial releases to their colleagues outside the country. These colleagues add the records at their stations, thereby creating an imposed diffusion situation for labels. If the product isn't available for distribution in that country, the division covering that territory loses sales because homogeneous markets' demographics normally derive million-unit sales.

LA RADIO LATINA



by Carlos Agudelo

THE SPRING ARBITRON RATINGS ARE OUT, and the picture, at least in the five most important Hispanic markets, is not encouraging. In New York, the No. 2 Hispanic market in the nation, WSKQ-AM becomes the No. 1 Spanish-broadcasting station with a 2.0 rating, coming from 1.2 in the winter. WADO-AM, the highest-rated station in the winter with a 2.0 share, slides to second place with a modest 1.6 rating. WKDM-AM and WJIT-AM remain in the bottom with a 1.2.

In Los Angeles, the No. 1 market, four of the five Spanish-broadcasting stations lose ground. Twin stations KTNQ-AM and KLVE-FM remain the most-listened-to outlets. The former gets a 3.1 share, up from 2.3, while the latter has a 3.0 share, down from 3.2. Following are KWKW with 1.6, down from 1.9; KALI with .9, down from 1.3; and KSKQ with .5, down from 1.0.

In Miami, WQBA-AM slips from 5.6 to 5.1, while WCMQ-FM rises from 4.6 to 4.8. Almost all other stations lose ground. WAQI-AM dives from 4.6 to 3.2. However, WQBA-FM goes up from 1.9 to 2.3. WCMQ-AM rates 1.2, slipping from 1.4; WRHC drops 1.7 to 1.1; and WSUA dips from 1.3 to 1.1.

In Chicago, the picture is not any better. WOJO-AM is the highest-rated station with 1.2, down from 1.3. Sister station WIND-FM hits .9, up from .8, and WTAQ reappears in the ratings with .5.

Finally, in Houston, the three major Spanish-broadcasting stations lose points. KEYH-AM becomes the No. 1 station, losing less ground than the others by dipping from 1.9 to 1.6. KLAT, which had a 1.6 winter share, goes down to 1.1, while KXYZ-AM drops from 2.5 to 1.0. Comparing last year's figures for the same

period, the last two stations are at the same levels, while KEYH actually experiences an increase, having had a .7 share in spring of last year.

Despite a few year-old changes in the way the questions are formulated to Hispanic households in the Arbitron surveys, measurements for this audience are still erratic, and for many, unreliable. The downward trend reflected by the ratings comes at a time when Spanish-broadcasting stations, radio-advertising representatives, and advertising agencies are trying to come up with an independent system of audience measurement. Meanwhile, Puerto Rico's Asesores uses a combined door-to-door/telephone methodology to conduct its quarterly studies, based on some 6,000 interviews conducted in 77 areas of the island.

PUERTO RICO ALSO has its ratings. According to Asesores, the 10-most-listened-to stations on the island, 12-plus, 6 a.m. to midnight, Monday-Friday, April-June are the following: WPRM-FM, with a 6.2 share; WKAQ-FM, 5.6; WOYE-FM, 5.4; WKAQ-AM,

Stations lose ground in major Hispanic markets

5.0; WXYX-FM, 4.7; WZNT-FM, 4.3; WZAR-FM, 3.5; WCAD-FM and WQBS, 3.2 each; and WIOA-FM, 3.1.

In San Juan Metro, the stations with averages above 5 are WZNT-FM, with 9.6%; WXYX-FM, 7.5%; WQBS-AM, 6.6%; WKAQ-FM 6.4% and WIOA-FM, 6.3 each; WKAQ-AM, 6.0%; and WUNO-AM, 5.4%.

Ritchie Valens, a Mexican-American Indian, born Richard Stephen Valenzuela in the Los Angeles suburb of Pacoima, has returned to the limelight thanks to the Columbia Pictures movie "La Bamba." Valens died at age 18, in the same plane crash that took the life of **Buddy Holly** in 1959. The original version of "La Bamba," considered to be one of the first examples of Latin to rock crossover, has been reissued by Rhino Records, along with most of the recordings of Valens' brief professional life.

Billboard

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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	17	AL GREEN A&M SP 5150 ★ ★ NO. 1 ★ ★	13 weeks at No. One SOUL SURVIVOR
2	2	13	NICHOLAS COMMAND CRN 1006	A LOVE LIKE THIS
3	4	53	MINISTER THOMAS A. WHITFIELD & COMPANY SOUND OF GOSPEL SOG-2D151	I'M ENCOURAGED
4	5	13	REV. CLAY EVANS & THE FELLOWSHIP CHOIR SAVOY SAV 14780	FROM THE SHIP
5	3	25	EDWIN HAWKINS/MUSIC & ARTS SEMINAR MASS CHOIR BIRTHRIGHT 70300/CAPITOL	GIVE US PEACE
6	10	5	REV. MILTON BRUNSON/THOMPSON COMMUNITY SINGERS REJOICE WR 8369/A&M	IF I BE LIFTED
7	11	9	MIGHTY CLOUDS OF JOY REJOICE WR8366/A&M	CATCHING ON
8	7	17	THE RICHARD SMALLWOOD SINGERS REJOICE WR 8355/A&M	TEXTURES
9	6	29	NEW JERSEY MASS CHOIR LIGHT 7-115-711097/LEXICON	LOOK UP AND LIVE
10	9	53	THE WILLIAMS BROTHERS MALACO 4409	HAND AND HAND
11	19	17	DONALD VAILS & THE SALVATION COOPERATION SOUND OF GOSPEL SOG-2D155	UNTIL THE RAPTURE
12	15	9	FLORIDA MASS CHOIR MALACO 6001	LIVE IN MIAMI FLORIDA
13	8	33	VANESSA BELL ARMSTRONG MUSCLE SHOALS SOUND MSSG 8001/MALACO	FOLLOWING JESUS
14	14	17	LYNETTE HAWKINS BIRTHRIGHT 70301/CAPITOL	BABY SIS
15	13	13	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L AIR 10116	SEE WHAT THE LORD HAS DONE
16	16	29	THE JACKSON SOUTHERNAIRES MALACO MAL 4417	HEAR OUR PRAYERS O LORD
17	22	5	BEBE & CECE WINANS SPARROW 12573/CAPITOL	BEBE & CECE WINANS
18	24	105	NICHOLAS COMMAND CRN 1003	DEDICATED
19	20	49	JAMES CLEVELAND PRESENTS: G.M.W. KING JAMES 288504	LIVE AT MADISON SQUARE GARDEN
20	12	37	COMMISSIONED LIGHT 7-115-71148-8/LEXICON	GO TELL SOMEBODY
21	26	5	REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L AIR 10120	I HEAR JESUS CALLING
22	17	117	DOUGLAS MILLER LIGHT LS5876/LEXICON	UNSPEAKABLE JOY
23	37	21	ESTHER SMITH SOUND OF GOSPEL SOG-2D154	LIVE IN CONCERT
24	25	41	REV. B.W. SMITH JR. PASTOR PR 75000	WATCH THEM DOGS
25	21	45	REV. CHARLES NICKS JR. SOUND OF GOSPEL SOG-2D156	FREE SPIRIT
26	27	9	NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL SOG-2B160	SHOW ME THE WAY
27	32	33	THE CLARK SISTERS REJOICE WR8346/A&M	HEART AND SOUL
28	NEW		BAY AREA CHAPTER/MUSIC & ARTS SEMINAR BIRTHRIGHT 370310/CAPITOL	HOLD ON
29	31	17	SHIRLEY CAESAR REJOICE WR 8365/A&M	SHIRLEY CAESAR HER VERY BEST
30	23	213	REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L AIR 10059	ROUGH SIDE OF THE MOUNTAIN
31	29	85	THE WINANS QWEST 25344/WARNER BROS.	LET MY PEOPLE GO
32	18	69	REV. M.BRUNSON/THOMPSON COMMUNITY CHOIR REJOICE WR 8324/A&M	THERE IS HOPE
33	35	13	CANDI STATON BERACAH BRI-1010	THE ANOINTING
34	28	49	CANDI STATON BERACAH BRI-2001	SING A SONG
35	38	9	REV. ANDRE WOODS & CHOSEN SOUND OF GOSPEL SOG-153	CHOSEN
36	33	53	JAMES CLEVELAND & THE CLEVELAND SINGERS KING JAMES KJ 8503	ESPECIALLY FOR YOU
37	30	53	CALVIN BRIDGES I AM 5896/LEXICON	RENEW MY SPIRIT
38	RE-ENTRY		LOUISE CANDY DAVIS MALACO 4405	BETTER THAN BLESSED
39	RE-ENTRY		THE WILLIAMS BROTHERS MALACO 4400	BLESSED
40	39	29	MAE GATEWOOD KAB'N-D 829	HOLD ON CHILDREN EVERYDAY

(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.

Classical KEEPING SCORE



by Is Horowitz

THE IMPACT OF MIDLINE compact disks on top-of-the-line product still remains to be evaluated, as more and more lower-price titles, many of them by artists of proven appeal, continue to pour into the marketplace. Angel Records joins the parade this month with a 25-title release that includes no less than 13 disks featuring **Herbert von Karajan**.

The new Angel midline entry, dubbed the Studio Series, will be sold to dealers at a base price of \$6.90 to permit consumer sales at less than \$10 and includes more than a sprinkling of 60-minute-plus and digitally recorded packages.

The longer-play Karajan CDs include a coupling of the Franck Symphony and "Symphonic Variations" (with **Alexis Weissenberg**) and a Mozart disk grouping the Symphonies Nos. 35, 40, and 41. A Karajan digitally recorded midline CD presents a program of opera overtures and intermezzi, with **Anne-Sophie Mutter** as violin soloist. Other soloists and conductors featured in the initial Studio Series release include **Leonard Bernstein**, **Yehudi Menuhin**, **Maurizio Pollini**, **Sir Neville Martin**, **Pinchas Zukerman**, **Daniel Barenboim**, **André Previn**, and **Simon Rattle**.

A rapid build-up of titles is planned, says Angel vice president **John Patrick**. A second Studio Series release, due in October, will consist of 16 CDs from the EMI/Angel vaults, plus an additional 11 derived from early U.S. recordings. Among the latter are titles by **Leonard Pennario** and **Leopold Stokowski**. A mid-price CD sampler, "Host Of Angels, Vol. 2," will be issued later this month, but it will plug full-price items, which Patrick stresses won't be neglected as the mid-price build-up gathers steam.

Angel's first recording under a multidisk contract

with violinist **Nadja Salerno-Sonnenberg** will take place later this month with **Gerard Schwarz** conducting the New York Chamber Symphony. Main work will be the Mendelssohn Concerto in E Minor, with the Saint-Saëns' "Introduction And Rondo Capriccioso" among the filler pieces.

A recital by pianist **Andre Watts** at Salzburg was due to be recorded live by Angel July 30. The varied program includes works by Mozart, Schubert, and Brahms. And in a somewhat offbeat album, the label will shortly issue a program of works by the East Coast school of composers—**John Alden Carpenter**, **John Knowles**

Angel readies a 25-title midline CD package

Paine, **Edward McDowell**, **Dudley Buck**, and **Arthur Foote**, a concept one has come to expect more from labels like New World and Northeastern. The album was recorded by **Kenneth Klein** and the London Symphony Orchestra. **Brian Culverhouse** produced.

PROMO TIME: London Records is cranking up what may well be one of its biggest promotions ever to support the September release of its new "My Fair Lady" recording, with **Kiri Te Kanawa** heading the cast. But that's only one among a series of special campaigns being readied, notes London vice president **Lynn Hoffman**. The label's 40-year association with **Sir Georg Solti** continues to spin off promotional sparks, with upcoming releases of a "Lohengrin" and Beethoven Ninth due for special attention. A gala concert in Chicago Oct. 9 celebrating Solti's 75th birthday may be recorded live, although a firm decision has not yet been made.

And in the late fall, the release of a **Luciano Pavarotti** crossover package, "Volare," with **Henry Mancini** as conductor, will generate yet another burst of London promotional activity.

Indie GRASS ROUTE



by Linda Moleski

THIS WEEK, DRG Records of Manhattan ships the original motion picture soundtrack to "Withnail & I," the new movie produced by **Handmade Films**, **George Harrison's** production company. The project, which is being released simultaneously on LP, cassette, and CD, contains songs by the **Beatles**, the **Jimi Hendrix Experience**, **King Curtis**, and **Al Bowlly** as well as music by **David Dundas** and **Rick Wentworth**.

Among the tracks included are two live Hendrix cuts, "Voodoo Child" and "All Along The Watch Tower"; Curtis' instrumental of the **Procol Harum** tune "A Whiter Shade Of Pale"; and the Beatles classic "While My Guitar Gently Weeps."

According to label spokesman **Van-John Sfridis**, the album is a slight departure from the adult-contemporary-type soundtracks the company normally puts out. "It's just breaking on radio now," he says, though at present there are no plans for a single.

"Withnail & I" is currently being shown in theaters in New York and Los Angeles and is expected to open in major markets across the country within the next couple of weeks.

DRG is located at 157 W. 57th St., New York, N.Y. 10019; 212-582-3040.

SEEDS & SPROUTS: Early reports indicate that **Tower Records'** recent monthlong, nationwide promotion for indie product was a smash. Hopefully we'll have a full sketch next week... We hear that **ZYX** recording act **Fun Fun** recently delivered three great 50-minute sets in the Miami area, where it per-

formed its current 12-inch single, "Baila Bolero," as well as material from its upcoming album. The duo's remake of the 1967 hit "Gimme Some Lovin'," now on import, is expected to ship as a domestic release this week... **Luke Skywalker Records** released a radio-edited version of the controversial **2 Live Crew's** "Get It Girl"; this one supposedly contains no explicit lyrics. (When placing orders, be sure to ask for your commemorative 2 Live Crew T-shirt.)... **Sleeping Bag** is reportedly showing strength with "Music Madness Plus," a CD-only release from **Mantronix**. The first-rate package is a collection of the act's first two albums... A solid rock'n'roll record is **Binky Philips'** self-titled EP on **Caroline Records**. The project was recorded live at Manhattan's

DRG issues '60s-influenced soundtrack to 'Withnail & I'

CBGB and looks promising for college and album rock radio... New age logo **Music West** of Larkspur, Calif., is getting ready to release "Music From A Far Away Place," the follow-up to **Kenneth Nash's** successful "Mr. Ears" album. Meanwhile, **Ray Lynch's** "Celestial Soda Pop," a cut from the album "Deep Breakfast," continues to pick up airplay on top 40 and AC stations... **Profile's Rock Hotel** is putting out "Funky Man," a 12-inch by **Dee Dee King** (aka Dee Dee Ramone). The label has also signed the **Nils**, a four-man outfit from Montreal; a self-titled album, produced by **Chris Spedding**, is slated for an August release.

**CBS/Records
Conference,
July 6-11
Vancouver,
B.C.**



Psychic Cyndi. Fresh from completing the motion picture "Vibes," in which she plays a psychic hairdresser, Cyndi Lauper "reads" Walter Yetnikoff, president of the CBS Records Group.



Bodyguards. Al Teller, center, president of CBS Records, gets some protection from Tabu label/Flyte Tyme Productions producers Jimmy Jam, left, and Terry Lewis.



Tabu Tabu. Alexander O'Neal, center, who records for Tabu, is congratulated by E/P/A staffers following his performance. Pictured are, from left, Jim Caparro, vice president of sales; Walter Winnick, vice president of national promotion; O'Neal; Ray Anderson, senior vice president of marketing; and Larry Stessel, director of product management, West Coast.



Too Cool. Russell Simmons, co-owner of Def Jam Recordings, holds a platinum award for L.L. Cool J's "Bigger And Deffer" album. From left are Ruben Rodriguez, Columbia vice president of black music and jazz promotion; Mickey Eichner, senior vice president of a&r; Jack Rovner, vice president of marketing, East Coast; Al Teller, president of CBS Records; Jeff Jones, Columbia director of product marketing; Simmons; and Bob Sherwood, senior vice president of marketing.



Platinum Plus. Cyndi Lauper is honored in a multiplatinum presentation. From left are, in the foreground, Lauper, manager Dave Wolff, and producer Lennie Petze. In back are Bernie DiMatteo, managing director, CBS Canada; Hans Beugger, managing director, CBS Brazil; Ray Anderson, senior vice president of marketing, E/P/A labels; and Don Grierson, senior vice president of a&r, E/P/A.



Big Money. Singer Eddie Money is presented with platinum awards for his albums "Can't Hold Back" and "No Control." From left are Paul Rappaport, Columbia vice president of album promotion; Danny Yarborough, vice president of sales Columbia; Shelley Selover, director of publicity, West Coast; Jeannie Mattiussi, director of artist development, West Coast; Peter Fletcher, director of product marketing, West Coast; Jamie Cohen, director of talent acquisition, West Coast; Bob Willcox, vice president of product marketing, West Coast; Money; Ron Oberman, vice president of a&r, West Coast; Mickey Eichner, senior vice president of a&r; and Bob Sherwood, senior vice president of marketing.



Top Branch. CBS Records' Midwest branch is awarded branch-of-the-year honors by Tom McGuiness, vice president of marketing, branch distribution (first row, second from right); Jim Scully, branch manager (holding plaque); and John Kotecki, vice president of sales (top row, far right).



Platinum Jam. Lisa Lisa & Cult Jam, along with producers Full Force, are presented with a platinum award for their "Spanish Fly" album. In the front row are, from left, B-Fine of Full Force; Mike Hughes of Cult Jam; manager Steve Salem; Paul Anthony of Full Force; Lisa Lisa; Mickey Eichner; Sandra DaCosta, director of artist development; Ruben Rodriguez; and Bob Sherwood. In the back row are, from left, Curt-T.T. of Full Force; Spandor of Cult Jam; Marilyn Laverty, vice president of national press & public information; Cecil Holmes, vice president of black music a&r; Jeff Jones, director of product marketing; Jack Rovner, vice president of marketing, East Coast; and Baby Gerry and Bowlegged Lou of Full Force. At far right in the back is Paul Smith, senior vice president and general manager, marketing.



Best Branch. Chosen branch of the year by Columbia as well as Epic/Portrait/Associated, Southwest branch staffers are pictured accepting their award. The presenters include, Ruben Rodriguez, Mickey Eichner, Bob Sherwood, Marc Benesch, vice president of promotion, and branch manager Jack Chase.



Sound Machine Honored. Following Miami Sound Machine's performance at the convention, CBS Records International presented the band with gold and platinum awards for its album "Primitive Love." From left are Shigeo Maruyama, senior managing director, Epic/Sony; Sound Machine members George Casas and John DeFaria; Carlos Gutierrez, director of CBS Columbia; group member Enrique Garcia; group member and producer Emilio Estefan Jr.; Gloria Estefan; Bernie DiMatteo, managing director of CBS Canada; Michael Gladding, managing director, CBS New Zealand; and Fernando Hernandez, managing director, CBS Mexico.

Management Contract Pitfalls Eyed Panel Offers Tips For Artists

BY MOIRA McCORMICK

NEW YORK The emphasis was on information and awareness of contractual pitfalls at the July 15 "Management Workshop" panel at the eighth annual New Music Seminar, held here July 12-15.



Moderated by attorney Michael Sukin of Berger and Steingut, the panel also had recording artists Gregory Abbott; Abbott's co-manager, Rob Light of Creative Artists Agency; manager Dai Davies of Polar Union (Dave Edmunds, Art Of Noise); attorney Kendall Minter of Wood, Williams, Rafalsky, and Harris; and manager Charles Stettler of Tin Pan Apple Records and Management (Fat Boys, White Boys, Latin Rascals.) "Management agreements are lengthy and complicated," said moderator Sukin in his introduction. "You're making a commitment to someone who's going to help you get your career off the ground."

Attorney Minter based his presentation on the ramifications of the management agreement, stressing the importance of a thorough knowledge of the subject. "The relationship between artist

and management cannot be over-emphasized," said Minter. "It's a marriage of sorts, and it is often just as expensive to get out of as a marriage. It is a contract of tremendous weight and repercussions. You need to pay attention to the terms in the agreement and to what rights and liabilities both of you have."

'A contract is a marriage of sorts, and it's often just as expensive to get out of'

Minter first discussed length of contracts, noting the maximum number of years can vary from state to state. "There is no such thing as a mutual option," he noted. "After the expiration of the term, the manager is the one who has the opportunity to extend the agreement." The artist, he said, generally looks for an agreement with the minimum number of years, and the manager seeks the maximum.

Minter said that another impor-

tant term is exclusivity, which is something an artist should consider before hooking up with someone who has few or no contacts in the business.

Minter also stressed that an understanding of commission is crucial to the management agreement. Not only is the percentage itself important (generally between 15%-20%, but sometimes as high as 25%-35%), but the way it is calculated makes a significant difference in the final figure. The commission can be calculated on gross or net income or recording, touring, or video budgets, said Minter, and the artist is well-advised to study that area thoroughly before entering into an agreement.

There are pitfalls for the new manager as well as the artist, he noted. "There are a lot of start-up and operational costs involved in a new management company," said Minter. "The management agreement will state the ability of the manager to charge back and recoup expenses as well as the manager's ability to handle more than one artist."

Abbott, who managed himself up until recently and who now co-manages himself with the Creative Artists Agency, said that he "chose to be heavily involved in my career mainly because it's fun. But I can't do most of the things myself—I need someone to assess the value of offers, for instance."

The business of management, said Abbott, "is about making money, but it has to be fun. You have to like your manager—it's a personal relationship."

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 7/21	Close 7/27	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	194.6	183 3/4	185	+1 1/4
Cannon Group	280.0	4 1/2	4	-1/4
Capital Cities Communications	127.1	397 1/4	403 3/4	+6 1/2
Coca-Cola	3797.7	46 1/2	47 1/2	+1
Walt Disney	1675.7	69 1/2	71 1/2	+2 1/4
Eastman Kodak	2770.8	89 1/2	88 3/4	-1
Gulf & Western	581.6	85 1/2	86 1/2	+1
Handieman	140.5	29 1/2	30	+1/2
MCA Inc.	4797.3	58 1/2	58 1/2	-1/4
MGM/UA	95.8	12 1/2	11 1/2	-1/2
Musicaid	41.9	28 1/2	29 1/2	+1 1/2
Orion Pictures Corp.	471.4	16	14 1/2	-1 1/2
Primerica	1672.9	40 1/2	42 1/2	+1 1/2
Sony Corp.	765.4	27 1/2	29 1/2	+2 1/2
TDK	38.6	57 1/2	65 1/2	+8 1/2
Taft Broadcasting	52.3	151 1/2	151 1/2	+1/4
Vestron Inc.	139.7	4 1/2	4	-1/2
Warner Communications Inc.	2486.3	35 1/2	37	+1 1/2
Westinghouse	1852.9	65 1/2	65 1/2	+1/4
AMERICAN STOCK EXCHANGE				
Commtron	24.3	5 1/2	4 1/2	-1 1/2
Electrosound Group Inc.	53.9	12 1/2	11 1/2	-1
Lorimar/Telepictures	831.2	15 1/2	15 1/2	+1/4
New World Pictures	169.9	10 1/2	10 1/2	-1/4
Priceline Communications	327.0	13 1/2	15 1/2	+1 1/2
Prism Entertainment	6.4	6 1/2	6 1/2	-1/4
Turner Broadcasting System	37.7	22 1/2	24 1/2	+1 1/2
Unitel Video	8.4	10 1/2	11 1/2	+1 1/2
Wherehouse Entertainment	55.3	8 1/2	8 1/2	+1/4
OVER THE COUNTER				
Crazy Eddie		5 1/2	5 1/2
Dick Clark Productions		4 1/2	4 1/2	-1/4
Infinity Broadcasting		14 1/2	14 1/2
Josephson Inc.		14 1/2	14 1/2
LIN Broadcasting		43 1/2	43 1/2	-1/4
Lieberman Enterprises		19 1/2	19 1/2	+1/4
Malrite Communications Group		11 1/2	10 1/2	-1 1/2
Recoton Corp.		5 1/2	5 1/2	+1/4
Reeves Communications		13 1/2	13 1/2	-1/4
Satellite Music Network, Inc.		4 1/2	4 1/2
Scripps Howard Broadcasting		79	81	+2
Shorewood Packaging		21 1/2	21	-1/4
Sound Warehouse		11 1/2	12	+1/4
Specs Music		9 1/2	9 1/2
Stars To Go Video		9 1/2	10	+1/4
Trans World Music		27	27 1/2	+1/4
Tri-Star Pictures		10 1/2	10 1/2
Wall To Wall Sound And Video		4 1/2	4 1/2
Westwood One		28 1/2	38 1/2

newsline...

COMING ATTRACTIONS: Beginning with the Aug. 15 financial section, Billboard's Market Action chart will feature an expanded listing of entertainment companies in order to include firms traded on the London Stock Exchange. The addition is the result of reader requests for more information and is designed to reflect the growing international scope of the business. As in the past, Billboard will continue to change in order to serve the needs of our readers. We welcome your suggestions.

WALT DISNEY CO. reported a sharp rise in net income for the third quarter, ended June 30. Net income rose 61% to \$128.4 million, or 93 cents per share, from \$79.7 million, or 58 cents per share, for the same quarter of last year. Revenues were also up, by 26%, to \$819.4 million from \$647.9 million. Pretax profit for the company's film and television productions rocketed 81%, to \$20.6 million. The company's theme-park division led the way, however, with a pretax profit of \$188.6 million, up 35% over the same period last year. For the year to date, Disney's net income rose 86%, to \$309.4 million, or \$2.25 per share, compared with last year's nine-month figures of \$166.2 million, or \$1.23 per share.

HOUSTON-BASED ELECTRONIC WHOLESALER Entertainment Marketing Inc. says it has raised its stake in New Jersey-based retailer Crazy Eddie Inc. (NASDAQ/CRZY) by nearly 150,000 shares. Entertainment Marketing, which had previously offered an \$8-per-share buy-out proposal to Crazy Eddie, says it now owns 5.5% of the company. The additional shares were purchased for \$5.91 apiece. The firm says it plans to acquire at least 15% of the company's shares within the year.

MCA Music Posts Profit

NEW YORK The music entertainment division of MCA Inc. reported a hike in pretax profits of 51% to \$7.1 million for the second quarter, ended June 30.

Overall, the company said net profit for the quarter rose 38% to \$38.8 million, or 51 cents per share, from \$28.2 million, or 37 cents per share, for the same period of fiscal 1986. The increased profit outstripped the company's 17% growth in revenues. During the quarter, revenues were \$611.4 million, compared with \$522.7 million in the second quarter of 1986.

In recent quarters, MCA's music operation had been outperforming the company's flagship film and television production operations. That

group has turned around, largely on the strength of syndication earnings for the television series "The A Team." Pretax profits from film and television productions more than doubled, rising to \$45.7 million from last year's same-quarter mark of less than \$20 million.

MCA also reported its book publishing unit's profit rose nearly 50% to \$5.5 million, but its toy division proved a loser, sustaining a loss of \$3.7 million.

The company also posted a profit of \$2.9 million through its 50% ownership of Quantum Media Inc. That income was a result of Quantum's stake in the recently sold J. Walter Thompson. **FRED GOODMAN**

Artists Must Guard Their Reputations, Concludes Panel Sponsorship Can Hurt, Not Help

NEW YORK A tie-in of an artist's song with a commercial product can be "a two-edged sword that can cut for you or cut against you," according to Danny Socolof of the New York marketing group Mega Inc.

Socolof was one of six members of a New Music Seminar panel titled "Merchandising And Corporate

Sponsorship: The New Profit Center," held here July 13. The discussion centered on the pros and cons of corporate sponsorship and various aspects of contemporary merchandising.

Moderated by artist manager Eric Gardner of Panacea Entertainment, the panel emphasized that corporate sponsorship and commercial tie-ins are complex topics that by no means represent an instant cash windfall for the majority of today's artists. Jay Coleman—publisher of

Rockbill magazine and responsible for several upper-level corporate sponsorship packages—said that most artist/product tie-ins "have to be handled with a lot of creativity and taste to work." Artists, said Coleman, "have to be careful of the products [they] associate with" and should ideally maintain creative control of the mass media advertising resulting from the

than new acts. "We get lots of calls [from artists] asking, 'How can I get a deal?'" said Socolof. But with the exception of such companies as Swatch—which, he said, seems to want exclusively new artists—the major corporations strive to connect with today's superstars.

Massive record sales alone do not guarantee any artist a sponsorship deal, Socolof said, adding that "there are acts that sell 10 million records that can't get a sponsorship deal."

Panel discussion also centered on those artists holding out on corporate sponsorship deals, with Bruce Springsteen, Billy Joel, Prince, and Jackson Browne most often mentioned. Said panelist Peter Paterno, an attorney who represents many musical clients: "We get one call a month for Jackson Browne for his 'Take It Easy.'" Each request, he added, has been turned down. **DAVE DIMARTINO**

'Tie-ins are a two-edged sword'

link. Most artists, said Coleman, now shy away from alcohol and tobacco products—though, he added, country artists and Marlboro cigarettes have joined with great success.

Socolof, recently instrumental in hooking up the Moody Blues with RCA's Dimensia line of electronic hardware, stressed that most corporations are interested in linking with established artists rather

POP

PICKS

ABC
ABC In Alphabet City
 PRODUCERS: Martin Fry & Mark White, Bernard Edwards
 Mercury 422 832 391 Q-1

Duo of Fry & White's brilliant tribute to Smokey Robinson, "When Smokey Sings," is making a beeline for the top 10 of the Hot 100 as well as almost every other chart; though the rest of the album is uniformly good, nothing leaps out as a follow-up.

RECOMMENDED

A FLOCK OF SEAGULLS
The Best Of A Flock Of Seagulls
 PRODUCERS: Various
 Jive/RCA 1034-J

British new romantics flew onto the charts here in 1982 with "I Ran" and followed up with a few lesser hits. However, group's lightweight reputation portends few consumers clamoring for this release.

ORIGINAL MOTION PICTURE SOUNDTRACK
Summer School
 PRODUCERS: Various
 Chrysalis OV 41607

Rather insipid soundtrack may benefit saleswise from favorable reviews Carl Reiner movie is drawing. Best of the bunch, which includes an old Fabulous Thunderbirds track, is "Happy" by Danny Elfman, leader of Oingo Boingo.

THIRD WORLD
Hold On To Love
 PRODUCER: Third World, Kenny Gamble & Leon Huff
 Columbia FC 40400

Well-traveled reggae unit continues to pop its big, lilting sound. Gamble & Huff-produced title track is a smoothie that has all the makings of a big breaker in dance-oriented markets.

BEAT FARMERS
The Pursuit of Happiness
 PRODUCER: Dave Jerden
 Curb/MCA 5993

Third sortie by rowdy yet thoughtful San Diego band features plenty of hot guitar and superb songs by Jerry Ramey and new arrival Joey Harris. Could break beyond alternative channels, especially into the country market.

REFUGEE
Burning From The Inside Out
 PRODUCER: Pat Glasner
 Polydor 833 084 Y-1

Bombastic Canadian quintet may not exhibit a lot of distinguishing marks, but sheer force of its guitar/keyboard attack could put it over. "Survival In The Western World" and "Love Survives" are suitably anthemic album rock tracks.

WILLIAM ORBIT
Orbit
 PRODUCER: William Orbit
 I.R.S. 42019

Multi-instrumentalist/producer Orbit is back with second album this year (first was Torch Song compilation). Minimalist dance tracks, with vocals by newcomer Peta Nikolich, could click; best single choice may be cover of Psychedelic Furs' "Love My Way."

ORIGINAL SOUNDTRACK RECORDING
Border Radio
 PRODUCERS: Dave Alvin, Steve Berlin, Mark Linett
 Enigma/Capitol SJ-73221

Sundry L.A. luminaries, including members of Los Lobos, the Blasters, Divine Horsemen, Rank & File, and X, contribute to the soundtrack of this unreleased underground pic. Ry Cooder-style instrumental tracks predominate; will find play at college bases.

NEW MODEL ARMY
 PRODUCER: Sullivan/Heaton
 Capitol CLP-46928

Loud, politically committed U.K. trio returns with a seven-song EP, featuring three new tracks and four live numbers. Fresh material shows band smoothing rough edges for potential album rock acceptance.

THE JOHNNY Z BAND
Bring Back The Night
 PRODUCER: John Zambetti
 Cypress/PolyGram 661 113

Surprisingly mellifluous debut from singer/guitarist who doubles 48 hours a week as a doctor. "The Deepest Blue" is a finely structured ballad; "Right Between The Eyes," a duet with Emmylou Harris, is almost as good, though her voice makes apparent the flaws in his. Production also leaves something to be desired.

MICHAEL TOMLINSON
Still Believe
 PRODUCER: Daniel Bayes Deardorff, Michael Tomlinson
 Cypress 661 116

Singer/songwriter Tomlinson espouses a mellow sound and self-realization lyrics that could find a home in the heart of Michael Franks fans. Adult formats can take their pick from the album.

ELAINE PAIGE
Stages
 PRODUCER: Tony Visconti
 Atlantic 7 81776

London West End songstress with a few hits under her belt has the flair to handle a program that features mostly intense songs from U.K. and U.S. shows. "Act One" and "Act Two," as the sides are billed, end on a bright note with "Good Morning Starshine" and "Tomorrow." "One Night Only," a goodie from "Dreamgirls," is the most contemporary session.

BUNNY WAILER
Rootsman Skanking
 PRODUCER: Bunny Wailer
 Shanachie 43043

Wailer's most satisfying release to date follows by nearly a year his first U.S. solo appearances, which included an almost-sold-out show at Madison Square Garden. Album is reissue of previously-unreleased here "Rock And Groove" album plus three other tracks. Airplay pick: "Ballroom Floor." Contact: 201-445-5561.

JULIUS LAROSA
 PRODUCER: Joe Castellon
 Project 3 PRD 5116

LaRosa may do the talking as a WNEW New York DJ, but here he does the vocalizing. The early-'50s Cadence-label hitmaker ("Anywhere I Wander," for example) is underrated, as the liner notes quote Ella Fitzgerald as saying. He's versatile and tasteful, swinging and cooing up to 10 goodies. One mistake: tackling Willie Nelson's fragile "On The Road Again." Contact: 212-247-4422.

YELLOWMAN
Yellow Like Cheese
 PRODUCER: P. Burrell
 Real Authentic Sound RAS 3019

"Yellow Like Cheese" shows Yellowman aging nicely; no real stylistic changes here, but everything is a little sharper. Sly & Robbie once again provide most of the backing.

BLOTTO
I Wanna Be A Lifeguard
 PRODUCER: Blotto, Chris Cassone, others
 Performance Records Blotto 69

Group scored an underground hit several years ago with title track, which is included in this greatest-hits package twice: on the vinyl album and, in a live version, on a bonus flexi-disk. There's plenty else here to entertain the mind's ear; Blotto's humor is well-framed by surprisingly diverse music. Contact: 201-545-3004

NEW AND NOTEWORTHY

ORIGINAL MOTION PICTURE SOUNDTRACK
Back To The Beach
 PRODUCERS: Various
 Columbia C 40892

One of the most inspired, painstakingly-put-together soundtracks in memory. Promising flick is based on "Beach Blanket Bingo"-type films of the '60s, starring Annette Funicello and Frankie Avalon. Summer-themed selections include the former dueting with Fishbone (!); Stevie Ray Vaughan teaming with Dick Dale, the king of surf; Herbie Hancock dishing up a transcendent version of "Wipe Out"; and Pee-wee Herman lovingly massacring the Trashmen's "Surfin' Bird." Grade: A+.

GUNS N' ROSES
Appetite For Destruction
 PRODUCER: Mike Clink
 Geffen XXXG 24148

Reigning terrors of the new L.A. hard rock/metal scene carve their first major-label notch. GNR's Aerosmith-derived sound has some fresh melodic wrinkles, while raw lyrics (album is stickered) play the bad-boy image to the hilt. Radio will have to select carefully, with "Paradise City" a fine bet. Once the kids get an earful, they should snap it up.

SPLIT ENZ
History Never Repeats (The Best Of Split Enz)
 PRODUCERS: Various
 A&M SP3289

A best-of collection from one of the best pop bands ever is finally seeing the light of day stateside thanks to success here of Crowded House, whose Neil Finn and Paul Hester were members. Since only group's A&M records were used to compile this collection, earlier, less commercial material is missing; everything important is here, though, including "I Got You" and "Six Months In A Leaky Boat."

TRI ATMA
Ka Jakee Music
 PRODUCERS: Jens Fischer, Achim Gieseler, Clara Mondschein
 Lifestyle LSR 6006

New age music with personality. German/Indian trio's debut is bound to attract attention for its eclectic mix of rhythms. "Yummy Moon," on "mobile" side, has hit potential; "relaxation" side, which includes album's one vocal cut, is moderately more commonplace but only slightly less appealing. Contact: 212-243-4800.

WILLIAM ELLWOOD
Renaissance
 PRODUCER: Eric Lindert, William Ellwood
 Narada N-61015

Content of latest venture by guitarist Ellwood reflects its title—pleasing new age compositions, embellished by keyboards and woodwinds, have decidedly Renaissance bent.

GARY LEMEL & BILL MARX
Love Strokes
 PRODUCERS: Bill Marx & Gary LeMel
 Signature FW40526

Yes, MOR formats, they still do make albums you love to play. Vocalist LeMel is a well-known publisher/studio music supervisor who sings with conviction, but it wouldn't hurt him to lighten up a bit. Marx is a pianist who also fluffs the nice cushion of orchestral sound. The songs? The best.

ANGELA STREHLI BAND
Soul Shake
 PRODUCERS: the Angela Strehli Band, Dave McNair
 Antone's ANT0006

First album by Austin mainstay Strehli highlights her unforced way with 12-bar blues and the unmannered swing of her group, which includes guitar ace Denny Freeman and master drummer George Rains. Contact: 512-322-0617

E-X-E
Stricken By Might
 PRODUCER: Carl "Mc" Canedy
 Shatter/Profile PAL-1231

Melody manages to battle its way through oppressive death metal, but lyrics never progress beyond what's indicated by song titles like "Seek And Destroy" and "Crib Death." Still, album's No. 1 metal-import status in U.K. bodes well for acceptance here.

LUCKY SEVEN
Get Lucky
 PRODUCER: Rick Borgia
 i.e. Records (i.e.7)

Engaging blend of Cajun zydeco music and rock'n'roll will be embraced by those with open minds. Willy DeVille guests on scorching cover of Gib Gilbeau's "Big Bayou"; former Mink DeVille band mate Kenny Margolis fronts Lucky Seven along with ex-Rockat Barry "B.B." Ryan. Contact: P.O. Box 2121, San Francisco, Calif. 94126.

BLACK

PICKS

GENERAL KANE
Wide Open
 PRODUCERS: Mitch McDowell, Curtis Anthony Nolen
 Motown 6238ML

"Crack Killed Applejack" cracked through with a timely message, and now Kane/McDowell attacks the charts with the ferocious bottom lines of "Girl Pulled The Dog," originally done by Female Body Inspectors. The General raises camp Cain of the first order with cover of Parliament's "Flashlight" and keeps it up with "Woppity-Wop."

AVA CHERRY
Picture Me
 PRODUCERS: Spencer Proffer, Glen Ballard, Matt Noble, Kevin Calhoun
 Capitol CLT-46918

Sex-bomb promotional campaign launched for Cherry hopefully won't obscure fact that the lady can also sing; she displays a bold attack on her provocatively percolating second album. Initial single didn't take, but title track has the stuff to go.

JAMES ROBINSON
Guilty
 PRODUCER: Fareed
 Tabu BFZ 40823

Smoke-voiced singer, who has a handy way with a short-fused ballad, has jumped onto the chart with "Can We Do It"; other tracks here, which bear the stylistic imprint of Marvin Gaye, could work similar tricks.

JOHN WHITE
Night People
 PRODUCER: Rahni Song
 Geffen GHS 1512

Young, raised-on-gospel pop/soul singer makes powerful entry with "I Need Your Love." Hard-to-label combo of drama, style, and sophisticated songs should work to his benefit for long run.

MILES JAYE
Miles
 PRODUCERS: Miles Jaye, Hubert Heaves III, R. Jones, D. Wansel, J. Carter
 Island 90615

Former lead singer for the Village People turns his back on high camp for a silken set of burners in the

Vandross/Pendergrass mode.

COUNTRY

PICKS

THE STATLER BROTHERS
Maple Street Memories
 PRODUCER: Jerry Kennedy
 Mercury 832 404 Q-1

The most resolutely nostalgic act in country music delivers yet another lyrical slice of small-town Americana. There's more here, of course—love songs and a religious number—but the theme of idyllic times past threads its way brightly through the whole project. When you're this good, why change the formula?

BARBARA MANDRELL
Sure Feels Good
 PRODUCER: Tom Collins
 EMI America ELT-46956

Mandrell makes her new-label debut with a uniformly strong array of songs, including sultry covers of the Waylon Jennings hit "Just To Satisfy You" and the Vern Gosdin classic "Hangin' On." Other estimable cuts are "Child Support," Mandrell's current single, and the breezy sing-along "It All Came True."

TANYA TUCKER
Love Me Like You Used To
 PRODUCER: Jerry Crutchfield
 Capitol CLT-4680

Given good material and sensitive production—both of which she enjoys here—Tucker is a phenomenally moving vocalist. There are only traces of the rocker Tucker once aspired to be; for the most part, she's solidly country, both in sound and theme. Best cuts: "I Won't Take Less Than Your Love," "If I Didn't Love You," "I Wonder What He's Doing Tonight," and the title song.

CLASSICAL

RECOMMENDED

ZEMLINSKY: THE MERMAID; PSALM XIII
 Radio Symphony Orchestra Berlin, Chailly
 London 417 450

Better known as pedagogue than composer (Schoenberg studied with him), Zemlinski and his works are just now beginning to gain some currency. "Mermaid," an accessible piece despite its complex orchestration, should do much to focus more attention his way.

CHOPIN: THE SONATAS; MAZURKAS
 William Kapell, Piano
 RCA 5998-2 (CD only)

The B Minor Sonata and the mazurka performances are well-known to collectors, who will welcome this transfer to CD. Of even greater interest to them will be the B-Flat Minor Sonata, surface noise and all, taken from an acetate reference of an Australian broadcast just a week before Chopin's death in a 1953 airplane crash.

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 respective format.

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.

THE STORY OF THE week is the debut of **Michael Jackson's** "I Can't Stop Loving You" (Epic) at No. 37, the highest debut of any single so far in 1987. Of the 227 stations on the Hot 100 radio panel, 207 report airplay in its first week of official release, and it has some early sales points also. Among the six other debuts are two newcomers to the Hot 100: The **Silencers** from England enter at No. 97 with "Painted Moon" (RCA), and the Swiss band **Yello** enters at No. 88 with "Oh Yeah" (Mercury)—originally released several years ago and now breaking out of Minneapolis, where it's No. 4 on WLOL.

U2 SCORES ITS SECOND straight No. 1 single as "I Still Haven't Found What I'm Looking For" (Island) moves to the top, ahead of **George Michael's** single "I Want Your Sex" (Columbia). Michael is ahead in sales points, but U2's edge in airplay points is wide, with 212 stations reporting airplay vs. 152 for Michael. The U2 single continues the perfect track record of all combined Power Pick/Sales & Airplay winners going to No. 1—11 for 11. The 12th winner, "La Bamba" by **Los Lobos** (Slash), soars to No. 11 on the chart and is the most widely played record on the Hot 100, with 223 stations on it.

IN THE SAME WEEK that **Whitney Houston's** "I Wanna Dance With Somebody (Who Loves Me)" is certified as the second gold single of 1987 (the first was **Club Nouveau's** "Lean On Me"), her single "Didn't We Almost Have It All" (Arista) earns the Power Pick/Airplay. It's already top 20 at six reporting stations, including a move of 15-10 at KMQQ Honolulu. Arista also nabs the Power Pick/Sales with "Love Power" by **Dionne Warwick & Jeffrey Osborne** at No. 21.

QUICK CUTS: **Whitesnake's** "Here I Go Again" (Geffen) has top 10 activity at 13 reporting stations, including moves of 10-7 at KZOU Little Rock, Ark., 18-7 at WGRD Grand Rapids, Mich., and 12-8 at KKFR Phoenix. . . **Bananarama's** "I Heard A Rumour" (London) makes a 10-place move to No. 44 nationally, with early radio action at 93-Q Houston (23-16) and KITS San Francisco (20-14). . . "I Need Love" by **L.L. Cool J** (Def Jam) is caught in a tight area of the chart and only moves up three places to No. 49, despite 19 adds among the pop radio panel and 14 top 10 reports, including great jumps of 17-9 at WAVA Washington, D.C., 20-9 at Y-100 Miami, 14-3 at Y-95 Dallas, and 5-3 at KATD San Jose, Calif. . . Also caught in a tight squeeze this week is "Lies" by **Jonathan Butler** (Jive), which is showing strong moves at WKTI Milwaukee (7-5) and 98-PXY Rochester, N.Y. (22-15), but only moves up one place to No. 43 on the chart. . . **Will To Power's** "Dreamin'" (Epic) regains its bullet at No. 53 on sales gains and 18 top 20 radio reports, including 20-15 at Z-100 New York, where it's top three in 12-inch single sales, says operations manager **Steve Kingston**.

'CROCODILE DUNDEE'

(Continued from page 1)

John Taylor, president of Ingram Distributors. "Top Gun" was instrumental in establishing a sales market. Places that never sold video—like service stations—were successful selling "Top Gun," and now they're ordering "Crocodile Dundee," says Taylor.

"Crocodile Dundee" is off to a terrific start," says Eric Doctorow, Paramount vice president of marketing and sales. "Dealers are building on what they learned with 'Top Gun.' Anticipation has been growing for 'Crocodile Dundee' since there is no question that it will drive sell-through."

"They have a similar appeal," says Dennis Young, branch manager for Baker & Taylor/VTR distributors, referring to the two movies. "They are both family-oriented and can be watched over and over again. I don't think anyone expects ['Crocodile Dundee'] to do as well as 'Top Gun,' but our preorder sales are very close."

Still, no one—least of all Paramount—expects "Crocodile Dundee" to surpass "Top Gun" as the best-selling videocassette of all time.

Young says the slightly higher cost to dealers of "Crocodile Dundee" may be a factor in keeping "Top Gun" on top, since few stores will discount "Dundee" to below \$20. "If they do, they'll lose money on it. Now that doesn't mean you won't have some people selling it at \$19.95, I just don't think that will be as widespread as it was with 'Top Gun.'"

"Top Gun" had a list price of \$26.95, but most retailers were able to sell the title for under \$20 without taking a loss. As a result, there was significant mass-merchant involvement with the title. With "Crocodile Dundee," \$24.95 is widely expected to be the common discount price.

However, one specialty retail outlet in Norwood, Mass., has announced a program to make the title available at \$9.95. "People come in and say they thought the '2' fell off the sign, but when they find out we're really selling it for \$9.95, they sign up to buy it," says Nina Curreri of Video Entertainment Center.

Under the plan, consumers can preorder the tape, pay the \$9.95, and receive the cassette on the release

date, Wednesday (5). After five days, the consumer must return the video. The store is then free to rent the tape until Sept. 16, at which time the consumer reclaims it.

"People seem to love it. We've presold 100 copies of the movie already," says Curreri, daughter of store owner Frank Curreri.

Even though "Crocodile Dundee" is poised to become the second-biggest-selling video ever released, Paramount's Doctorow points out that the pricing strategy on the film does not break new ground for the company. "Remember, this is the fifth major title we have priced under \$30. We also offered 'Indiana Jones,' 'Beverly Hills Cop,' 'Star Trek III,' and, of course, 'Top Gun' at that price point."

Despite Paramount's success with sell-through pricing, no other major video supplier has embraced similar pricing on the initial release of a major title. According to Doctorow, aside from cultivating a sell-through market, the low-ball pricing "on certain titles" is also a means of "maximizing revenue" for the company.

NATIONAL RECORD MART

(Continued from page 6)

A hard-hitting keynote by David Steffan, recently promoted to senior vice president of sales and distribution at A&M Records, proved that NRM is not the only entity in the music industry that must confront change.

His strongest words were aimed at industry issues, including the multilabel effort to seed the cassette-single configuration, which thus far "is holding steady at about 20% of the total singles sold on those selections we've offered both ways in 1987," he said.

"Considering that four months ago we had no cassette singles, a 20% share seems to indicate strong willingness on the part of the consumer to buy the hits on cassette."

The A&M executive encouraged

NRM delegates to pressure those labels that have thus far disdained the cassette-single rollout, saying that "the prospect of radio stations determining what they'll play with little or no concern for consumer sales could lead to smaller playlists, less new-artist exposure, and shrinking sales, which obviously is not in our best interests."

Steffan had harsh words for hardware manufacturers and the impact some of their recent products may have on music sales. He cited a recent Teac magazine ad that trumpeted a combination CD player/analog cassette recorder and a feature that discerns "which selections on the [compact] disk will fit on each side of the tape."

Said Steffan, "How convenient.

Teac now encourages CD-to-cassette duplicating right at home. With friends like these, who needs enemies?" He further warned that the introduction of digital audiotape poses even more threat of lost sales due to home taping.

"As prices and profits for standard cassette players and CD players have fallen in the last two years, the hardware manufacturers must feel compelled to rush this technology out, caring little for our copyrights, your inventories and fixturing, or the consumers' confusion and concern over whether the CDs and players they've already invested in are obsolete."

FOR WEEK ENDING AUGUST 8, 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
I JUST CAN'T STOP... MICHAEL JACKSON EPIC	19	46	136	201	207
NEVER LET ME DOWN DAVID BOWIE EMI-AMERICA	4	8	32	44	44
CARRIE EUROPE EPIC	4	8	30	42	100
DIDN'T WE ALMOST... WHITNEY HOUSTON ARISTA	1	8	25	34	196
I HEARD A RUMOUR BANANARAMA LONDON	4	5	23	32	144
HERE I GO AGAIN WHITESNAKE GEFEN	1	7	21	29	162
LOST IN EMOTION LISA LISA & CULT JAM COLUMBIA	4	10	15	29	61
TOUCH OF GREY GRATEFUL DEAD ARISTA	2	9	17	28	106
BACK TO PARADISE 38 SPECIAL A&M	1	5	21	27	90
ONE HEARTBEAT SMOKEY ROBINSON MOTOWN	0	6	20	26	122

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.

SUPERSTAR SUMMER TOURS

(Continued from page 3)

that featured Boston, Aerosmith, Whitesnake, Poison, Tesla, and Fahrenheit, the event drew a capacity crowd of 80,929, grossing a mammoth \$1.8 million.

Boston's headline appearance at the festival was the only stadium appearance on its summer tour. Still, the band has enjoyed a run of highly successful shows, including a three-night stand at the Philadelphia Spectrum, which grossed \$721,208.

Similarly, Bon Jovi and Motley Crue have eschewed stadium concerts in favor of playing indoor arenas. Bon Jovi, which has been promoting its multiplatinum "Slippery When Wet" album on the road for nearly a year, has continually broken records for house gross and attendance as well as merchandise sales. The band had Cinderella out as its opening act through July 20, and the strong double bill made for constant sellouts. A three-night stint, June 20-22, at the Irvine Meadows Amphitheatre, Laguna Hills, Calif., pulled in \$716,005 from 45,000 fans.

Motley Crue has Whitesnake appearing as special guest on its latest road trek. This powerful twin-metal attack has posted consistent sellouts in 10,000-20,000 arenas since the tour began in mid-June.

On the black music front, Luther Vandross has been one of the big winners. His four sellout concerts at New York's Madison Square Garden, June 5-8, grossed \$1.3 million. The Run-D.M.C./Beastie Boys Together Forever tour has attracted strong crowds; and the Def Jam '87 tour featuring acts like L.L. Cool J,

Whodini, Doug E. Fresh, and Public Enemy has also fared well.

Other summer tours adding to the box-office bonanza include Houston's ongoing 60-date trek through indoor and outdoor arena-sized venues; Simon's recent series of benefit concerts; Tom Petty & the Heartbreakers' Rock'n'Roll Caravan, featuring the Del Fuegos and the Georgia Satellites; the Doobie Brothers reunion dates; and nationwide appearances by Bryan Adams and Duran Duran.

W. GERMAN LABEL TO RELEASE DAT TITLES

(Continued from page 6)

observers have expected that they would also be offered for sale.

Just back from a visit to Capriccio headquarters in Cologne, Stine says initial DAT pricing will be in the range of \$25-\$27. The company will handle its own duplication. It will not make use of the CBS Copycode system, he says.

Capriccio, a subsidiary of Delta-

Music GmbH, has a catalog of about 120 CD packages, most of which are expected to be made available in DAT format as the company's marketing program develops.

The company also produces non-classical music under its Delta imprint, but there are no plans to convert any of this product to DAT, says Stine.

WHO'S THAT GIRL



ANY JAPANESE
CAN TELL YOU

JAPAN TOUR

June 14 - Osaka Stadium
June 15 - Osaka Stadium
June 20 - Tokyo Korakuen Stadium
June 21 - Tokyo Korakuen Stadium
June 22 - Tokyo Korakuen Stadium

Our deepest
gratitude to
"That Girl" for
a totally sold
out tour.

Saburo "Al" Arashida
Kyodo Tokyo, Inc.

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	I WANT YOUR SEX	GEORGE MICHAEL	2
2	3	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	U2	1
3	4	RHYTHM IS GONNA GET YOU	G. ESTEFAN/MIAMI SOUND MACHINE	6
4	1	SHAKEDOWN	BOB SEGER	3
5	6	HEART AND SOUL	T'PAU	4
6	13	LUKA	SUZANNE VEGA	5
7	8	CROSS MY BROKEN HEART	THE JETS	8
8	9	WOT'S IT TO YA	ROBBIE NEVIL	10
9	20	WHO'S THAT GIRL	MADONNA	7
10	16	ONLY IN MY DREAMS	DEBBIE GIBSON	13
11	15	DON'T MEAN NOTHING	RICHARD MARX	12
12	5	ALONE	HEART	9
13	10	KISS HIM GOODBYE	THE NYLONS	18
14	25	LA BAMBAMBA	LOS LOBOS	11
15	23	ROCK STEADY	THE WHISPERS	14
16	7	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	17
17	19	THE PLEASURE PRINCIPLE	JANET JACKSON	15
18	26	IT'S NOT OVER ('TIL IT'S OVER)	STARSHIP	19
19	11	GIRLS, GIRLS, GIRLS	MOTLEY CRUE	24
20	27	SEVEN WONDERS	FLEETWOOD MAC	20
21	30	BACK IN THE HIGH LIFE AGAIN	STEVE WINWOOD	16
22	33	LOVE POWER	DIONNE WARWICK & JEFFREY OSBORNE	21
23	29	HEARTS ON FIRE	BRYAN ADAMS	26
24	12	POINT OF NO RETURN	EXPOSE	30
25	34	CAN'T WE TRY	DAN HILL (DUET WITH VONDA SHEPARD)	23
26	32	LIVING IN A BOX	LIVING IN A BOX	25
27	17	I'D STILL SAY YES	KLYMAXX	22
28	14	FUNKYTOWN	PSEUDO ECHO	38
29	—	WHEN SMOKEY SINGS	ABC	29
30	21	DON'T DISTURB THIS GROOVE	THE SYSTEM	31
31	18	MOONLIGHTING (THEME)	AL JARREAU	46
32	22	SOMETHING SO STRONG	CROWDED HOUSE	27
33	35	GIVE TO LIVE	SAMMY HAGAR	32
34	—	WIPEOUT	FAT BOYS & THE BEACH BOYS	39
35	36	JAM TONIGHT	FREDDIE JACKSON	41
36	38	SINCE YOU'VE BEEN GONE	THE OUTFIELD	33
37	28	SONGBIRD	KENNY G.	45
38	—	TOUCH OF GREY	GRATEFUL DEAD	47
39	24	HAPPY	SURFACE	35
40	40	LIES	JONATHAN BUTLER	43

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	U2	1
2	1	SHAKEDOWN	BOB SEGER	3
3	4	HEART AND SOUL	T'PAU	4
4	7	LUKA	SUZANNE VEGA	5
5	9	WHO'S THAT GIRL	MADONNA	7
6	5	I WANT YOUR SEX	GEORGE MICHAEL	2
7	3	ALONE	HEART	9
8	6	RHYTHM IS GONNA GET YOU	G. ESTEFAN/MIAMI SOUND MACHINE	6
9	8	CROSS MY BROKEN HEART	THE JETS	8
10	16	LA BAMBAMBA	LOS LOBOS	11
11	11	BACK IN THE HIGH LIFE AGAIN	STEVE WINWOOD	16
12	12	ROCK STEADY	THE WHISPERS	14
13	15	DON'T MEAN NOTHING	RICHARD MARX	12
14	14	ONLY IN MY DREAMS	DEBBIE GIBSON	13
15	13	THE PLEASURE PRINCIPLE	JANET JACKSON	15
16	18	WOT'S IT TO YA	ROBBIE NEVIL	10
17	19	SEVEN WONDERS	FLEETWOOD MAC	20
18	10	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	17
19	22	I'D STILL SAY YES	KLYMAXX	22
20	25	IT'S NOT OVER ('TIL IT'S OVER)	STARSHIP	19
21	27	CAN'T WE TRY	DAN HILL (DUET WITH VONDA SHEPARD)	23
22	30	DOING IT ALL FOR MY BABY	HUEY LEWIS & THE NEWS	28
23	29	LOVE POWER	DIONNE WARWICK & JEFFREY OSBORNE	21
24	31	LIVING IN A BOX	LIVING IN A BOX	25
25	17	SOMETHING SO STRONG	CROWDED HOUSE	27
26	39	HERE I GO AGAIN	WHITESNAKE	34
27	—	DIDN'T WE ALMOST HAVE IT ALL	WHITNEY HOUSTON	40
28	—	I JUST CAN'T STOP LOVING YOU	MICHAEL JACKSON	37
29	35	GIVE TO LIVE	SAMMY HAGAR	32
30	37	WHEN SMOKEY SINGS	ABC	29
31	34	SINCE YOU'VE BEEN GONE	THE OUTFIELD	33
32	20	DON'T DISTURB THIS GROOVE	THE SYSTEM	31
33	21	HAPPY	SURFACE	35
34	38	MARY'S PRAYER	DANNY WILSON	36
35	23	KISS HIM GOODBYE	THE NYLONS	18
36	—	WHO FOUND WHO	JELLYBEAN FEATURING ELISA FIORILLO	42
37	24	GIRLS, GIRLS, GIRLS	MOTLEY CRUE	24
38	26	HEARTS ON FIRE	BRYAN ADAMS	26
39	—	WIPEOUT	FAT BOYS & THE BEACH BOYS	39
40	—	I NEED LOVE	L.L. COOL J	49

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HOT 100 SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
COLUMBIA (10)	11
Def Jam (1)	
A&M (7)	8
Open Air (1)	
MCA (7)	8
Constellation (1)	
POLYGRAM (8)	8
Mercury (5)	
London (1)	
Polydor (1)	
Tin Pan Apple (1)	
WARNER BROS. (3)	8
Sire (2)	
Island (1)	
Paisley Park (1)	
Slash (1)	
ARISTA (7)	7
ATLANTIC (6)	7
Island (1)	
E.P.A. (7)	7
Epic (6)	
Tabu (1)	
RCA (4)	6
Grunt (1)	
Jive (1)	
CAPITOL (4)	5
Enigma (1)	
GEFFEN (5)	5
CHRYSALIS (4)	4
VIRGIN (4)	4
MANHATTAN (3)	3
EMI-AMERICA (2)	2
ELEKTRA (2)	2
MOTOWN (2)	2
AMHERST (1)	1
MANGO (1)	1
SOLAR (1)	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
9 ALONE	(Billy Steinberg, ASCAP/Denise Barry, ASCAP) WBM	
65 ALWAYS	(Jodaway, ASCAP) CPP	
16 BACK IN THE HIGH LIFE AGAIN	(F.S.Limited, PRS/WB, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) WBM	
63 BACK TO PARADISE (FROM "REVENGE OF THE NERDS II")	(Adams Communications, BMI/Calyppo Toonz, BMI/Irving, BMI/Big Tooth, ASCAP/Rare Blue, ASCAP/TCF, ASCAP) CPP/ALM	
81 BE THERE (FROM "BEVERLY HILLS COP II")	(Ensign, BMI/Off Backstreet, BMI/Franne Gee, BMI/Rightsong, BMI)	
23 CAN'T WE TRY	(CAK, ASCAP/Songs Of Jennifer, ASCAP/If Dreams Had Wings, ASCAP/A Question Of Material, ASCAP/Scoop, CAPAC) HL	
60 CARRIE	(Screen Gems-EMI, BMI) WBM	
8 CROSS MY BROKEN HEART (FROM "BEVERLY HILLS COP II")	(Famous, ASCAP/Black Lion, ASCAP) CPP/WBM	
91 DIAMONDS	(Flyte Tyme, ASCAP) WBM	
40 DIDN'T WE ALMOST HAVE IT ALL	(Prince Street, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) CPP	
28 DOING IT ALL FOR MY BABY	(Bibo, ASCAP/Zookini, ASCAP/Vogue, BMI/Lew-Bob, BMI) CLM/HL	
31 DON'T DISTURB THIS GROOVE	(April, ASCAP/Science Lab, ASCAP) CPP/ABP	
80 DON'T LOOK DOWN - THE SEQUEL	(ATV, BMI) HL	
12 DON'T MEAN NOTHING	(Chi-Boy, ASCAP/Edge Of Fluke, BMI)	
53 DREAMIN'	(Thurst, BMI)	
82 ENDLESS NIGHTS	(Arista, ASCAP) CPP	
69 EVERY LITTLE KISS	(Zappo, ASCAP/Bob-A-Lew, ASCAP) CLM	
68 FAKE	(Not Listed)	
100 FLAMES OF PARADISE	(Brookertones, BMI/Nonpareil, ASCAP) CPP	
38 FUNKYTOWN	(Intersong, ASCAP) CHA/HL	
24 GIRLS, GIRLS, GIRLS	(Motley Crue, BMI/Krell, BMI/Sikki Nix, BMI/Mick Mars, BMI) WBM	
94 GIVE ME ALL NIGHT	(ASCAP/Back Mac, BMI) HL	
32 GIVE TO LIVE	(WB, ASCAP/Nine, ASCAP) WBM	
50 GOOD TIMES (FROM "THE LOST BOYS")	(CBS Unart, BMI) CPP/B-3	
35 HAPPY	(Brampton, ASCAP)	
52 HEAD TO TOE	(Forcelul, BMI/Willesden, BMI) CPP	
4 HEART AND SOUL	(Virgin, ASCAP) CPP	
26 HEARTS ON FIRE	(Adams Communications, BMI/Calyppo Toonz, BMI/Irving, BMI) CPP/ALM	
34 HERE I GO AGAIN	(Seabreeze, ASCAP/C.C., ASCAP/WB, ASCAP) WBM	
79 HOLIDAY	(Virgin-Nymph, BMI) CPP	
98 HOLIDAY	(Delightful, BMI)	
51 HYPNOTIZE ME (FROM "INNERSPACE")	(Chong, BMI/Warner-Tamerlane, BMI) WBM	
44 I HEARD A RUMOUR (FROM "DISORDERLIES")	(Warner-Tamerlane, BMI/In A Bunch, PRS/Terrace, ASCAP) CPP/WBM	
37 I JUST CAN'T STOP LOVING YOU	(Mijac, BMI/Warner-Tamerlane, BMI)	
49 I NEED LOVE	(Def Jam, ASCAP)	
1 I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	(Chappell, ASCAP/U2, ASCAP) CHA/HL	
17 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)	(Irving, BMI/Boy Meets Girl, BMI) CPP/ALM	
89 I WANT ACTION	(Sweet Cyanide, BMI/Willesden, BMI) HL	
2 I WANT YOUR SEX (FROM "BEVERLY HILLS COP II")	(Chappell, ASCAP/Morrison Leahy, ASCAP) HL	
22 I'D STILL SAY YES	(Now & Future, ASCAP/PSO Ltd., ASCAP/Klymaxx, ASCAP/Hip Trip, BMI/Hip Chic, BMI) CPP/CHA/HL	
93 I'LL STILL BE LOVING YOU	(Warner-Tamerlane, BMI/Love Wheel, BMI/MCA, ASCAP/Chriswold, ASCAP/Hopi Sound, ASCAP/Chappell, ASCAP) HL/WBM	
84 IN LOVE WITH LOVE	(Tri-Tone, ASCAP/Rare Blue, ASCAP/Primate, ASCAP)	
73 IN MY DREAMS	(Fate, ASCAP/Denise Barry, ASCAP) WBM	
74 IN TOO DEEP	(Anthony Banks, BMI/Philip Collins, ASCAP/Michael Rutherford, BMI/Hidden Pun, BMI) WBM	
19 IT'S NOT OVER ('TIL IT'S OVER)	(MCA, ASCAP/Tongerland, BMI/Kazzoom, ASCAP) MCA/HL	
41 JAM TONIGHT	(Wavemaker, ASCAP)	
77 JANE'S GETTING SERIOUS	(A-Sharp, PRS)	
70 JOHNNY B	(Dub Notes, ASCAP/Human Boy, ASCAP/Hobbler, ASCAP)	
59 JUMP START	(Callocco, BMI) CPP	
86 JUST TO SEE HER	(Unicity, ASCAP/Lucky-Break, ASCAP/Lars, ASCAP) MCA/HL	
57 KISS AND TELL	(MCA, ASCAP/Unicity, ASCAP/Short Order, ASCAP) MCA/HL	
18 KISS HIM GOODBYE	(M.R.C., BMI/Unichappell, BMI) CHA/HL	
11 LA BAMBAMBA	(Picture Our Music, BMI/Warner-Tamerlane, BMI) WBM	
95 THE LADY IN RED	(Almo, ASCAP) CPP/ALM	
43 LIES	(Zomba, ASCAP/Willesden, BMI) HL	
25 LIVING IN A BOX	(WB, ASCAP/Brampton, ASCAP) WBM	
67 LOST IN EMOTION	(Forcelul, BMI/Willesden, BMI/Myl Myl, BMI/Careers, BMI) CPP	
21 LOVE POWER	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
5 LUKA	(Waifersongs, ASCAP/AGF, ASCAP) CLM	
58 MAKING LOVE IN THE RAIN	(Flyte Tyme, ASCAP) WBM	
36 MARY'S PRAYER	(Copyright Control)	
72 MEET ME HALF WAY	(GMPC, ASCAP/Go-Glo, ASCAP) CPP	
76 MISFIT	(Curio, BMI/PolyGram, ASCAP/Warner-Tamerlane, BMI) WBM	
90 MONTEGO BAY	(CBS Unart, BMI) CPP/B-3	
46 MOONLIGHTING (THEME)	(American Broadcasting, ASCAP/ABC Circle, BMI) WBM	
75 NEVER LET ME DOWN	(Jones Music America, ASCAP/Guitarlos, ASCAP)	
88 OH YEAH	(Neue Welt Musikverlag GmbH, ASCAP/WB, ASCAP)	
66 ONE FOR THE MOCKINGBIRD	(Virgin-Nymph, BMI) CPP	
48 ONE HEARTBEAT	(Le Gassick, BMI/Who-Ray, BMI/Chubu, BMI/Smokey, BMI) CPP	
13 ONLY IN MY DREAMS	(Creative Bloc, ASCAP)	
97 PAINTED MOON	(RCA, ASCAP/Arista, ASCAP)	
15 THE PLEASURE PRINCIPLE	(Flyte Tyme, ASCAP) WBM	
30 POINT OF NO RETURN	(Screen Gems-EMI, BMI) WBM	
6 RHYTHM IS GONNA GET YOU	(Foreign Imported, BMI) CPP	
14 ROCK STEADY	(Splashdown, BMI/Pera, BMI/Hip Trip, BMI/Hip Chic, BMI/Midstar, BMI) CPP	
87 RUNNING IN THE FAMILY	(Level 42 Songs, ASCAP/Chappell, ASCAP/Island Visual Arts, BMI)	
55 SAY YOU REALLY WANT ME	(Unicity, ASCAP/No Pain No Gain, ASCAP/Dickiebird, BMI/Honeylook, BMI)	
20 SEVEN WONDERS	(MMA, APRA/Welsh Witch, BMI) WBM	
3 SHAKEDOWN (FROM "BEVERLY HILLS COP II")	(Famous, ASCAP/Gear, ASCAP/Kilauea, ASCAP/Swindle, GEMA/WB, ASCAP) CPP	
56 SHATTERED GLASS	(Panache, ASCAP)	
71 SHOW ME THE WAY	(Almo, ASCAP/He Gave Me, ASCAP/Pomerants, BMI/Don't You Know, ASCAP) CPP/ALM	
33 SINCE YOU'VE BEEN GONE	(Warning Tracks, ASCAP/Warning Tracks, PRS)	
27 SOMETHING SO STRONG	(Roundhead, BMI/Wyoming Flesh, ASCAP) CLM	
45 SONGBIRD	(Brene, BMI/Blackwood, BMI/Kuzu, BMI/Hi Tech, BMI) CPP/ABP	
78 STRANGELOVE	(Emile, ASCAP)	
99 THAT'S FREEDOM	(Tom Kimmel, BMI/Atlantic, BMI/Warner-Tamerlane, BMI/Magic Song, BMI) WBM	
64 THESE TIMES ARE HARD FOR LOVERS	(April, ASCAP/Desmobile, ASCAP/Red Admiral, BMI/House Of Cards, BMI) CPP/ABP/HL	
47 TOUCH OF GREY	(Ice Nine, ASCAP)	
92 TWISTIN' THE NIGHT AWAY (FROM "INNERSPACE")	(Abkco, BMI)	
61 U GOT THE LOOK	(Controversy, ASCAP) WBM	
83 WATCHING OVER YOU	(French Surf, ASCAP/Chappell, ASCAP) CHA/HL	
29 WHEN SMOKEY SINGS	(Virgin-Nymph, BMI) CPP	
42 WHO FOUND WHO	(Rare Blue, ASCAP) CLM	
7 WHO'S THAT GIRL	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI)	
54 WHY CAN'T I BE YOU?	(A.P.B., PRS/WB, ASCAP) WBM	
62 WHY YOU TREAT ME SO BAD	(Jay King IV, BMI)	
39 WIPEOUT	(Miraleste, BMI/Robin Hood, BMI)	
96 WORLD WHERE YOU LIVE	(Roundhead, BMI)	
10 WOT'S IT TO YA	(MCA, ASCAP) MCA/HL	
85 YOU KEEP ME HANGIN' ON	(Stone Agate, BMI) CPP	

SHEET MUSIC AGENTS

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

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

LIFELINES

BIRTHS

Boy, Taz Michael, to **Ted John** and **Kimberley Sabotka**, June 10 in Los Angeles. He is founder of Music Business Interchange, a full-service management company.

Boy, Noah Alexander, to **Robert** and **Beth Kraft**, June 28 in Los Angeles. He is a record producer and composer. She is president of Overboard Music Inc.

Boy, Matthew Austin, to **Gregory** and **Kathleen Stephens**, July 3 in Dallas. He is operations manager and format director for Century 21 Programming.

Boy, John Robert III, to **Jack** and **Karen Untz**, July 5 in Atlanta, Ga. He is a musician. She is studio manager of Cheshire Sound Studio Inc. there.

Boy, Jonathon Lawrence, to **Larry** and **Carolyn Namer**, July 6 in Los Angeles. He is president of Movie-time, the new 24-hour-a-day cable network devoted to movies.

Girl, Hannah Rene, to **Tommy** and **Pamela Shaw**, July 9 in New York. He was the guitarist and vocalist

for Styx and is currently pursuing a solo career.

Girl, Abbey, to **Phil** and **Lisa Blume**, July 11 in New Brunswick, N.J. He is national sales manager of JEM Records Distribution's East Coast office.

Girl, Erin Nicole, to **Ed** and **Susan Poindexter**, July 14 in Greensboro, N.C. He is promotions director for WBIG-FM there and lead vocalist/guitarist with the Streetfeet Band.

MARRIAGES

Mark Seigfried to **Toni Cherico**, June 20 in North Hollywood, Calif. He is vice president of Cavalieri & Kieler Inc., an advertising firm.

Martin Briley to **Cherie Fonorow**, July 9 in Tortola, British Virgin Islands. He is a songwriter with MCA Music. She is director of creative operations, U.S.A., for PolyGram Publishing.

Danny Pelfrey to **Cori Chill**, July 19 in Malibu, Calif. He is a saxophonist with the Diana Ross Band and is a commercial and film music composer. She is a publicist with Guy Thomas Creative Services, a public relations firm.

Ted Delorme to **Debra Vorgias**, July 25 in Deland, Fla. He manages the Charleston, S.C., Camelot Music store.

DEATHS

Kevin Lee Bloom, 44, following a lengthy illness, June 24 in Los Angeles. Bloom was associated with Chrysalis Records for many years. He is survived by his parents, a sister, a brother, and longtime friend Lewis Cooper. In lieu of flowers, donations may be sent to AIDS Project Los Angeles, Suite 300, 3670 Wilshire Blvd., Los Angeles, Calif. 90010.

NEW COMPANIES

The Office Inc., formed by producer John Luongo. A management/production company whose current roster includes Traci Blue, Oliver Who, DRIVE, Cortez McKay, Joy Winter, and Mark Mangold. Suite 44-G, 322 W. 57th St., New York, N.Y. 10019.

Insomniac Records, formed by Ed Tarzio. Company is working on promotion of the band Tarz-io. First single is "No Time For Crying." Box 408, Mott Farm Road, Tomkins Cove, N.Y. 10986; 914-429-9500 or 800-367-0744.

Dick Wellstood, 59, of a heart attack, July 24 in Palo Alto, Calif. A jazz pianist in the tradition of Fats Waller and other exponents of the rollicking style known as stride piano, Wellstood was nonetheless more than a traditionalist; he filtered an eclectic range of material through his own version of stride. Wellstood, who made his professional debut in 1946 in New York and at one time played with the Gene Krupa Quartet, also worked frequently with clarinetist Kenny Davern and with the Classic Jazz Quartet, but he was best known for

his work as a solo pianist. He recorded prolifically, appeared at many jazz festivals, and was a fixture at Hanratty's, a New York restaurant that featured jazz pianists, until it discontinued its music policy last year. He is survived by his wife, Diane, and four daughters from a previous marriage.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

Aztron Productions, formed by James C. Wright. Company offers artist management and event/project production and promotion. P.O. Box 9027, Scottsdale, Ariz. 85252; 602-840-6508.

Sunrise Video Productions, formed by Frank Piccillo and Michael Brain. Company produces music videos and co-produces a one-hour music show with Carlos De Jesus, formerly of ABC-TV's "Hot Tracks." 1643 Kennedy Blvd., Jersey City, N.J. 07305; 201-435-0133.

Loman-Taylor Promotions, a radio promotions company, formed by John Taylor and Jan Loman. First

signings include DeGarmo & Key, Dan Peek, Geoff Moore, and Connie Scott. Company works with established and developing artists. P.O. Box 17336, Nashville, Tenn. 37217-0366; 615-360-3763.

Forefront Communications Group, formed by Dan R. Brock and Ron W. Griffin. A Christian communications company focusing on recorded visual and audio material; copyrights; and television, film, and book projects. Suite D, 1105 16th Ave. S., Nashville, Tenn. 37212; 615-327-1880.

Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

EXECUTIVE TURNTABLE

(Continued from page 4)

Bryan Willis is named Southeastern regional sales manager for Charter Entertainment in Los Angeles. He was with Key Video.

PUBLISHING. BMI in New York appoints **Edward Murphy Jr.** manager of marketing development, general licensing, and **Michele Reynolds** manager of marketing & sales, general licensing. Murphy was with the Pall Corp. Reynolds recently represented BMI at the International Dance Exercise Assn. convention.

PRO AUDIO/VIDEO. Denon America in Parsippany, N.J., appoints **Len Meisel** Midwestern regional sales manager. He was a regional sales manager for the Technics division of Panasonic.

Jim Miley joins Editel in Los Angeles as videotape editor. He was a freelance editor. **Joy Tillis** is named advertising & promotion coordinator for Editel in Chicago. She was with Heinold Commodities.

RELATED FIELDS. New Image Public Relations in Los Angeles appoints **Bruce Duff** vice president of its music division. He was an account executive. **Margaret Arana** is upped from assistant account executive to account executive.

Larry Ryan joins Charles Dorris & Associates, a Nashville-based booking agent, as artist representative. He was with Willow Tree Media and Ambassador Artists Agency.

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.

AUGUST

Aug. 13-16, **Jack The Rapper's Family Affair '87** Convention, Atlanta Airport Marriott. Billye Love, 305-423-2328.

Aug. 14-16, **4th Annual United Cerebral Palsy Jazz Marathon**. Fontainebleau Hilton Resort & Spa, Miami Beach, Fla. 305-325-1080.

Aug. 16-20, **Video Software Dealers Assn. Convention**, Las Vegas Convention Center. 609-596-8500.

Aug. 29-30, **Softteach: The Computer Products Training Forum**, Sheraton Plaza La Reina Hotel, Los Angeles. 800-325-9189.

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. 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.

Sept. 29-Dec. 14, **Collectors Circle**, New York Univ., 212-777-8000.

OCTOBER

Oct. 9-11, **Country Music Assn.'s Talent Buyers Entertainment Marketplace**, Stouffer's Hotel, Nashville.

Oct. 12, **Country Music Assn. Awards Show**,

Grand Ole Opry House, Nashville. 615-244-2840.

Oct. 13, **BMI Country Awards**, BMI Building, Nashville. 615-259-3625.

Oct. 14, **ASCAP Country Awards**, Opryland Hotel, Nashville. 615-244-3936.

Oct. 15, **SESAC Awards**, Nashville. 615-320-0055.

Oct. 14-17, **JazzTimes Magazine Convention**, Roosevelt Hotel, New York. 301-588-4114.

Oct. 16-18, **Third Annual Women In Film Festival, Music Video Category**, Cineplex Odeon Universal Theater, Los Angeles. Katie Brown, 213-463-0931.

Oct. 20, **International Radio And Television Society Goods And Services Auction**, St. Regis Hotel, New York. 212-867-6650.

Oct. 24-25, **11th Annual Songwriters Expo**, Pasadena Conference Center, Pasadena, Calif. 213-654-1665.

Oct. 27, **International Radio And Television Society Newsmaker Luncheon With Robert Wright**, president and CEO of NBC. Waldorf-Astoria, New York. 212-867-6650.

FOR THE RECORD

In the report on the SACEM/SDRM figures for 1986 (Billboard, July 18), several mistakes occurred as a result of typing errors and faulty conversion of French francs to U.S. dollars.

- Total income of SACEM and SDRM in 1986 was 1.7 billion francs (\$278.7 million), not 1.7 million francs.
- Performance income for SACEM from all sources was 1.15 billion francs (\$188.7 million), not 1.15 million francs.
- Total distribution by SACEM/SDRM in 1986 was 1.215 billion francs (\$199 million), not 1.215 million francs.
- \$45.8 million (not \$54.8 million) came from record and video sales.
- The private copying royalty of 200 million francs for 1987 is equivalent to \$32.8 million (not \$12.2 million).
- In 1986, 34.85% (not 38.85%) of SACEM's income was accounted for by running costs.
- Although it was reported that compact disk sales in France in 1986 amounted to 1.5 million, this statement should have been qualified by the observation that the figure covered only those units declared to the SDRM. Total CD sales were, in fact, close to 6 million units.

Contrary to an Executive Turntable item in the July 25 issue, Herb Fischer, the recently named senior vice president of MGM/UA Home Video, has ended his affiliation with the monthly magazine Video Software Dealer. Prior to his appointment at MGM/UA, Fischer served as publisher of the magazine.

100 Sets Up For Grabs Contest Prize: Beatles CDs

Win a complete set of Beatles CDs! Up to 100 entries correctly naming the top 20 of the Beatles' greatest hits—as a group or as solo artists—win a complete set of all Beatles CDs currently available in the U.S. All entries must be postmarked no later than Aug. 22, 1987. If more than 100 correct entries are received, prizes will be awarded by random selection from among the correct entries. Billboard's methodology for determining the top 20 Beatles hits will be conclusive and binding on all entrants.

Employees of United Stations Radio Networks Inc.; United Stations Programming Network; Billboard magazine and its licensees; Billboard Publications Inc. and its affiliated companies, advertising, public relations, promotional agencies; and their immediate families are not eligible. This contest is void where prohibited by law.

Send all entries to Billboard magazine, Top 20 Beatles contest, 1515 Broadway, New York, N.Y. 10036.

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
Compiled from national album rock radio airplay reports.					
★★ NO. 1 ★★					
1	1	3	6	GRATEFUL DEAD ARISTA	TOUCH OF GREY 7 weeks at No. One
2	2	2	10	HEART CAPITOL	WHO WILL YOU RUN TO
3	6	12	5	HOOTERS COLUMBIA	JOHNNY B.
4	9	11	7	CRUZADOS ARISTA	BED OF LIES
5	8	10	11	WHITESNAKE Geffen	HERE I GO AGAIN
6	3	4	8	INXS & JIMMY BARNES ATLANTIC	GOOD TIMES
7	4	5	7	38 SPECIAL A&M	BACK TO PARADISE
8	7	7	9	JOHN WAITE EMI-AMERICA	THESE TIMES ARE HARD FOR LOVERS
9	15	—	2	DEF LEPPARD MERCURY	WOMEN
10	5	1	9	SAMMY HAGAR Geffen	GIVE TO LIVE
11	13	17	7	U2 ISLAND	SPANISH EYES
12	16	21	6	GREAT WHITE CAPITOL	ROCK ME
★★★ POWER TRACK ★★★					
13	22	47	3	GRATEFUL DEAD ARISTA	HELL IN A BUCKET
14	18	16	15	FLEETWOOD MAC WARNER BROS.	ISN'T IT MIDNIGHT
15	10	9	7	STARSHIP GRUNT	IT'S NOT OVER (TIL IT'S OVER)
16	11	14	10	THE OUTFIELD COLUMBIA	SINCE YOU'VE BEEN GONE
17	21	26	5	JON ASTLEY ATLANTIC	JANE'S GETTING SERIOUS
18	20	28	5	LOS LOBOS WARNER BROS.	LA BAMBA
19	32	42	3	JOE WALSH FULL MOON/WARNER BROS.	IN MY CAR
20	25	40	4	ROGER WATERS COLUMBIA	SUNSET STRIP
21	24	44	3	SAMMY HAGAR Geffen	BOY'S NIGHT OUT
22	14	8	7	THE FABULOUS THUNDERBIRDS CBS	STAND BACK
23	36	—	2	TOM PETTY & THE HEARTBREAKERS MCA	ALL MIXED UP
24	12	6	12	RICHARD MARX MANHATTAN	DON'T MEAN NOTHING
25	31	33	4	CHARLIE DANIELS EPIC	BOGGED DOWN IN LOVE
26	37	35	15	U2 ISLAND	WHERE THE STREETS HAVE NO NAME
27	17	19	8	TOM KIMMEL MERCURY	THAT'S FREEDOM
28	39	46	3	PATTY SMYTH COLUMBIA	ISN'T IT ENOUGH
29	28	24	6	MARILLION CAPITOL	INCOMMUNICADO
30	26	30	7	STEVE EARLE MCA	I AIN'T EVER SATISFIED
31	40	43	4	TWISTED SISTER ATLANTIC	HOT LOVE
★★★ FLASHMAKER ★★★					
32	NEW	—	1	RICHARD MARX MANHATTAN	SHOULD HAVE KNOWN BETTER.
33	43	—	2	DIO WARNER BROS.	I COULD HAVE BEEN A DREAMER
34	NEW	—	1	BRYAN ADAMS A&M	VICTIM OF LOVE
35	NEW	—	1	THE BEAT FARMERS MCA	DARK LIGHT
36	30	25	8	GREGG ALLMAN EPIC	CAN'T KEEP RUNNING
37	19	13	11	BRYAN ADAMS A&M	HEARTS ON FIRE
38	45	—	2	THE CALL ELEKTRA	I DON'T WANNA
39	23	15	8	NEIL YOUNG Geffen	LONG WALK HOME
40	49	—	2	THE SILENCERS RCA	PAINTED MOON
41	NEW	—	1	PAUL KELLY & THE MESSENGERS A&M	DARLING IT HURTS
42	48	—	2	EUROPE EPIC	CARRIE
43	38	27	16	FLEETWOOD MAC WARNER BROS.	SEVEN WONDERS
44	33	23	10	ROGER WATERS COLUMBIA	RADIO WAVES
45	27	29	8	JOHN HIATT A&M	THANK YOU GIRL
46	NEW	—	1	MASON RUFFNER CBS ASSOCIATED	DANCING ON TOP
47	NEW	—	1	GRATEFUL DEAD ARISTA	WEST LA FADEAWAY
48	29	18	8	JOE WALSH FULL MOON/WARNER BROS.	THE RADIO SONG
49	34	20	10	OMAR AND THE HOWLERS COLUMBIA	HARD TIMES IN THE LAND ...
50	NEW	—	1	DAVID BOWIE EMI-AMERICA	NEVER LET ME DOWN

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.

BLACK EXECUTIVES

(Continued from page 1)

Warner Bros., Epic, and PolyGram.

While the shifts look impressive on paper, some of the black executives involved remain cautious.

Hank Caldwell, the new executive vice president at Solar Records, warns, "Beware of wolves in sheep's clothing. Until the time comes when the black executive is given power along with the title, we are just treading water."

Caldwell, formerly a vice president and general manager at Atlantic, explains, "I hope that along with the titles, the power is given to truly control budgets, truly make decisions about what goes on."

"We've all seen this before, the broadening of black divisions, creating new jobs. Unfortunately, in the past, the first time the industry hits a slump these positions are the first to go. I hope everyone involved this time has enough foresight to avoid this happening again," Caldwell concludes.

Tony Anderson, Arista's vice president of r&b promotion, says the series of personnel moves is in part a reflection of the limited pool of seasoned black label talent. For example, when Vaughn Thomas left his Arista post as national promotion director in February to become vice president of black promotion at Geffen, it was five months before Anderson landed Doug Daniels, who had been national director at Elektra.

The most spectacular shift of the period involved Capitol and A&M. It started in May when John McClain was given broad powers in his new role as A&M's vice president of a&r and vice president and general manager, urban music. In the wake of that announcement, Step Johnson left his A&M post as vice president of promotion to join Capitol Records as vice president and general manager of black music.

Among those who followed Johnson were Gwen Franklin, A&M East Coast national director of marketing, now Capitol's national director of marketing; and Keith Frye, A&M's Southeast regional rep, now East Coast national promotion director at Capitol.

Those moves opened several spots at A&M, and McClain filled them with a series of CBS alumni, including Vernon Slaughter, vice president of promotion; Doug Wilkins, West Coast national director; and Paris Ely, Southern national director. Prior to joining A&M, Slaughter had been vice president and Ely treasurer at the independent Mozelle Records.

The reactivation of Wing Records by PolyGram and the introduction of Virgin/America created several important new jobs. Ed Eckstine moved from vice president of a&r at Arista to senior vice president and general manager at Wing—a rare opportunity for a black executive to establish a presence for a new label in both the pop and black fields (see related story, page 24).

Joining Eckstine at Wing as vice president of promotion and marketing is former EMI America promotion vice president Michael Johnson, who, like Eckstine, will be involved in the development of strategies for all product.

As for Virgin, the new label has hired Sharon Heywood to head up its r&b department. Previously with RCA, she had been national promotion director and national marketing director.

New jobs have also been created at

Black Execs On Move

Following is an alphabetical listing of key moves among 32 black promotion and marketing executives at the major record labels. (Former positions are indicated in parentheses.)

Hank Caldwell	Exec. VP, Solar (VP/GM, Atlantic)
Doug Daniels	Nat'l director, Arista (Nat'l director, Elektra)
Tom Draper	VP, community relations, WCI (VP, black division, WB)
Don Eason	Acting VP, E/P/A (Nat'l director, E/P/A)
Ed Eckstein	Sr. VP/GM, Wing Records (VP, a&r, Arista)
Ron Ellison	VP, promotion, Warner Bros. (independent)
Paris Ely	Nat'l director/South, A&M (Treas., Mozelle)
Oscar Fields	Acting VP, black division, WB (VP, sales & mktg, WB)
Gwen Franklin	Nat'l dir., mktg, Capitol (Nat'l dir./East, A&M)
Keith Frye	Nat'l director/East, Capitol (Southeast regional, A&M)
Sharon Heywood	Nat'l director, Virgin (Nat'l director, RCA)
Earl Hutchinson	Nat'l dir., mktg & promo, Elektra (N.E. reg., Elektra)
Michael Johnson	VP, promo & mktg, Wing (VP, black promo; EMI)
Step Johnson	VP/GM, black division, Capitol (VP, promotion, A&M)
Slack Johnson	Nat'l director, Manhattan EMI (VP, promo, EMI)
Waymon Jones	VP, promotion, PolyGram (Nat'l director, PolyGram)
Basil Marshall	VP, marketing, RCA (VP, promotion, RCA)
John McClain	VP, a&r and VP/GM, urban, A&M (VP, a&r, A&M)
Joe Morrow	Nat'l director/West, Elektra (Reg. dir./West, Elektra)
Richard Nash	Nat'l director, Atlantic (Midwest regional, Atlantic)
Greg Peck	VP, promo & a&r, Island (VP, promotion, Elektra)
Sylvia Rhone	VP/GM, Atlantic (Nat'l director, Atlantic)
Primus Robinson	VP, promo, Elektra (West Coast regional, Elektra)
Rubin Rodriguez	VP, black & jazz, Columbia (VP, promo, Island)
Don Sellers	Nat'l dir./East Coast, A&M (Northeast regional, A&M)
Vernon Slaughter	VP, promo, A&M (VP, Mozelle)
Richard Smith	VP, promo, RCA (VP, promo, Geffen)
Jimi Starks	VP, sales, CBS (VP, promo, EPA)
Luther Terry	Southeast/Midwest director, PolyGram (S.E. reg., PolyGram)
Vaughn Thomas	VP, promo, Geffen (Nat'l director, Arista)
Cortez Thompson	West Coast rep., Hush Productions (VP, promo, WB)
Doug Wilkins	Nat'l dir./West, A&M (Nat'l dir., Columbia)

four labels—Capitol, A&M, Elektra, and PolyGram—with the advent of national promotion director posts covering a number of regions (such as East Coast, West Coast, and South). The new players are supervised by vice presidents at the national office. For example, at A&M, the new Southern national director, Paris Ely, reports to Slaughter.

According to Arista's Anderson, "One reason you see these regional/national [jobs] being created is that it's a good way to hold on to top field personnel."

Aside from Virgin's Heywood, two other women have made important career moves. At Atlantic, Sylvia Rhone was upped from national director to vice president and general manager. Ornetta Barber went from national director of retail marketing at Elektra to director of black marketing for WEA. Rhone and Barber are the first women in those crucial positions.

Among the new breed of male executives on the rise during the 18-month period were Richard Nash, Atlantic national promotion director, who moved up from a regional spot; Greg Peck, Island vice president of promotion and a&r, who as an Elektra vice president had done only promotion; Thomas, Geffen vice president of promotion, who had been a

national director at Arista; and Waymon Jones, a PolyGram vice president upped from a national director slot.

At Warner Bros., two longtime key executives made significant career moves. Tom Draper left his post as vice president of black music to become a vice president for Warner Communications Inc. in community relations, while Cortez Thompson, vice president of promotion, left the company and is currently serving as a West Coast rep for Hush Productions, managers of Freddie Jackson and Melba Moore. Oscar Fields, vice president of sales and marketing, has temporarily assumed Draper's duties. Former independent promotion man Ron Ellison succeeded Thompson.

Among the veteran executives who either switched jobs or received increased power during the period were Rubin Rodriguez, Columbia vice president of black music & jazz; Primus Robinson, Elektra vice president of special markets; Basil Marshall, RCA vice president of marketing; Richard Smith, RCA vice president of promotion; and Jimi Starks, CBS vice president of sales.

Assistance in preparing this story was provided by Terri Rossi.

RCA DISTRIBUTION SETS 2-TIER PRICING SYSTEM

(Continued from page 1)

said was due to lower CD manufacturing costs, reduces the branch distributor's product to about \$10.30 per unit. This is similar to customer charges for CDs made by CBS and WEA.

With the two-tier, box-lot pricing system, customers will pay about \$5.37 for "loose" purchases of \$8.98-list LPs and tapes, while purchases of standard box quantities of 30 will reduce the price to \$5.22. The latter is seen as highly beneficial to wholesaling segments like one-stops.

Exceptions to the box-lot system will be made for classical and Latin

albums as well as vinyl and cassette singles.

The increase in vinyl and tape costs is deemed largely the result of "external inflationary pressures," the company said.

Elliot Goldman, president and chief executive officer of BMG Music, said the "fundamental shift in how we price our product is the result of a changing marketplace and the economics of the music industry. We believe it's important to maintain the distinction between our wholesale and retail accounts, while aggressively supporting them."

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★★ No. 1 ★★					
1	1	1	7	WHITNEY HOUSTON ▲ ² ARISTA AL 8405 (9.98) (CD)	WHITNEY
2	2	5	9	HEART ▲ CAPITOL PJ 12546 (9.98) (CD)	BAD ANIMALS
3	3	4	17	WHITESNAKE ▲ GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
4	4	2	19	U2 ▲ ² ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
5	6	7	8	L.L. COOL J DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFFER
6	5	3	9	MOTLEY CRUE ▲ ELEKTRA 60725 (9.98) (CD)	GIRLS, GIRLS, GIRLS
7	7	6	49	KENNY G. ▲ ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
8	9	11	9	SOUNDTRACK MCA 6207 (9.98) (CD)	BEVERLY HILLS COP II
9	12	100	3	GRATEFUL DEAD ARISTA AL 8452 (9.98) (CD)	IN THE DARK
10	8	8	48	BON JOVI ▲ ⁷ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
11	10	10	54	POISON ▲ ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
12	14	16	13	SUZANNE VEGA ● A&M SP 5136 (8.98) (CD)	SOLITUDE STANDING
13	11	9	14	LISA LISA & CULT JAM COLUMBIA FC 40477 (CD)	SPANISH FLY
14	16	79	3	STARSHIP GRUNT 6413-1-G/RCA (9.98) (CD)	NO PROTECTION
15	18	25	5	SAMMY HAGAR GEFEN GHS 24144 (9.98) (CD)	SAMMY HAGAR
16	19	19	8	GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC OE 40769 (CD)	LET IT LOOSE
17	17	23	9	THE FAT BOYS TIN PAN APPLE 831 948 1/POLYGRAM (CD)	CRUSHIN'
18	15	12	48	PAUL SIMON ▲ ² WARNER BROS. 25447 (9.98) (CD)	GRACELAND
19	13	13	15	FLEETWOOD MAC ▲ WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
20	25	30	6	THE OUTFIELD COLUMBIA C 40619 (CD)	BANGIN'
21	22	15	37	BEASTIE BOYS ▲ ³ DEF JAM FC 40238/COLUMBIA (CD)	LICENSED TO ILL
22	21	24	11	RANDY TRAVIS ▲ WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
23	20	17	17	BRYAN ADAMS ▲ A&M 3907 (9.98) (CD)	INTO THE FIRE
24	26	22	27	CROWDED HOUSE ● CAPITOL ST-12485 (8.98) (CD)	CROWDED HOUSE
25	24	20	59	GENESIS ▲ ³ ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
26	31	18	16	ATLANTIC STARR ● WARNER BROS. 25560 (8.98) (CD)	ALL IN THE NAME OF LOVE
27	29	29	25	EXPOSE ● ARISTA AL 8441 (8.98) (CD)	EXPOSURE
28	28	14	14	OZZY OSBOURNE/RANDY RHOADS CBS ASSOCIATED ZX2-40714/E.P.A. (CD)	TRIBUTE
29	32	37	11	THE WHISPERS ● SOLAR ST 72554/CAPITOL (8.98) (CD)	JUST GETS BETTER WITH TIME
30	33	33	56	STEVE WINWOOD ▲ ² ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
31	30	27	75	JANET JACKSON ▲ ⁴ A&M SP-3905 (9.98) (CD)	CONTROL
32	23	28	18	LEVEL 42 POLYDOR 831 593 1 (CD)	RUNNING IN THE FAMILY
33	27	21	21	HERB ALPERT ● A&M SP 5125 (8.98) (CD)	KEEP YOUR EYE ON ME
34	37	34	41	EUROPE ● EPIC BFE 40241/E.P.A. (CD)	THE FINAL COUNTDOWN
35	55	171	3	SOUNDTRACK WARNER BROS./SLASH 25605/WARNER BROS. (9.98) (CD)	LA BAMBA
36	34	26	14	TOM PETTY & THE HEARTBREAKERS ● MCA 5836 (8.98) (CD)	LET ME UP (I'VE HAD ENOUGH)
37	36	35	8	THE CURE ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
38	41	39	69	ANITA BAKER ▲ ² ELEKTRA 60444 (8.98) (CD)	RAPTURE
39	35	36	60	BRUCE HORNSBY & THE RANGE ▲ ² RCA AFL-5904 (8.98) (CD)	THE WAY IT IS
40	43	43	56	MADONNA ▲ ⁴ SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
41	38	32	21	JODY WATLEY ● MCA 5898 (8.98) (CD)	JODY WATLEY
42	58	74	10	T'PAU VIRGIN 90595/ATLANTIC (8.98) (CD)	T'PAU
43	45	46	8	RICHARD MARX MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
44	46	49	7	STEPHANIE MILLS MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
45	56	54	12	THE NYLONS OPEN AIR/WINDHAM HILL OA0306/A&M (9.98) (CD)	HAPPY TOGETHER
46	42	41	34	CLUB NOUVEAU ▲ WARNER BROS. 25531 (8.98) (CD)	LIFE, LOVE AND PAIN
47	40	42	20	SMOKEY ROBINSON MOTOWN 6226 (8.98) (CD)	ONE HEARTBEAT
48	48	48	8	DAN FOGELBERG EPIC OE 40271/E.P.A. (CD)	EXILES
49	39	31	14	BARBRA STREISAND COLUMBIA OC 40788 (CD)	ONE VOICE
50	53	55	11	JONATHAN BUTLER JIVE 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
51	44	38	56	CINDERELLA ▲ ² MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
52	67	82	4	THE FABULOUS THUNDERBIRDS EPIC FZ 40813/E.P.A. (CD)	HOT NUMBER
53	49	40	34	THE ROBERT CRAY BAND ● HIGHTONE/MERCURY 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
54	54	58	21	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	47	47	16	THE CULT BEGGAR'S BANQUET/SIRE 25555/WARNER BROS. (8.98) (CD)	ELECTRIC
56	50	50	6	ROGER WATERS COLUMBIA FC 40795 (CD)	RADIO K.A.O.S.
57	52	51	8	JUDAS PRIEST COLUMBIA C2-40794 (CD)	LIVE
58	NEW ▶		1	HOOTERS COLUMBIA OC 40659 (CD)	ONE WAY HOME
59	65	67	124	WHITNEY HOUSTON ▲ ⁸ ARISTA AL-8212 (8.98) (CD)	WHITNEY HOUSTON
60	57	45	26	CHRIS DE BURGH ● A&M SP 5121 (8.98) (CD)	INTO THE LIGHT
61	51	44	17	PRINCE ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
62	61	53	39	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
63	63	63	7	WARREN ZEVON VIRGIN 90603/ATLANTIC (8.98)	SENTIMENTAL HYGIENE
64	64	52	12	ACE FREHLEY MEGAFORCE 81749/ATLANTIC (8.98) (CD)	FREHLEY'S COMET
65	62	62	17	THE SYSTEM ATLANTIC 81691 (8.98) (CD)	DON'T DISTURB THIS GROOVE
66	59	70	19	KIM WILDE MCA 5903 (8.98) (CD)	ANOTHER STEP
67	71	65	20	THE BREAKFAST CLUB MCA 5821 (8.98) (CD)	THE BREAKFAST CLUB
68	68	72	11	SURFACE COLUMBIA FC 40374	SURFACE
69	69	75	37	ROBBIE NEVIL MANHATTAN ST 53006 (8.98) (CD)	ROBBIE NEVIL
70	70	59	48	HUEY LEWIS & THE NEWS ▲ ² CHRYSALIS OV 41534 (CD)	FORE!
71	60	60	5	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580 (9.98) (CD)	COLLABORATION
72	86	123	3	ELTON JOHN MCA 2-8022 (10.98) (CD)	LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCH.
73	77	77	61	PETER GABRIEL ▲ ² GEFEN GHS 24088 (8.98) (CD)	SO
74	66	57	16	CARLY SIMON ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
75	80	157	3	NEIL YOUNG & CRAZY HORSE GEFEN GHS 24154 (8.98) (CD)	LIFE
76	83	76	13	DWIGHT YOAKAM REPRIZE 25567/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
77	78	81	5	JOHN WAITE EMI-AMERICA 46332 (8.98) (CD)	ROVER'S RETURN
78	76	68	43	LUTHER VANDROSS ▲ EPIC FE 40415/E.P.A. (CD)	GIVE ME THE REASON
79	85	80	7	KEEL MCA 42005 (8.98) (CD)	KEEL
80	84	85	9	MASON RUFFNER CBS ASSOCIATED BF2 40601 (CD)	GYPSY BLOOD
81	89	93	7	OMAR AND THE HOWLERS COLUMBIA BFC 40815	HARD TIMES IN THE LAND OF PLENTY
82	72	69	18	ANTHRAX MEGAFORCE/ISLAND 90584/ATLANTIC (8.98) (CD)	AMONG THE LIVING
83	73	64	8	THE ISLEY BROTHERS WARNER BROS. 25586 (8.98) (CD)	SMOOTH SAILIN'
84	NEW ▶		1	SOUNDTRACK MCA 6214 (9.98)	MOONLIGHTING
85	74	71	21	CUTTING CREW ● VIRGIN 90573/ATLANTIC (8.98) (CD)	BROADCAST
86	82	61	12	DAVID BOWIE ● EMI-AMERICA PJ17267 (9.98) (CD)	NEVER LET ME DOWN
87	93	98	4	GREAT WHITE CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
88	122	—	2	HANK WILLIAMS, JR. WARNER BROS. 25593 (8.98) (CD)	BORN TO BOOGIE
89	92	78	5	Y&T GEFEN GHS 24142 (8.98) (CD)	CONTAGIOUS
90	79	56	20	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 25491 (9.98) (CD)	TRIO
91	91	87	23	GREGG ALLMAN EPIC FE 40531/E.P.A. (CD)	I'M NO ANGEL
92	119	143	5	REGINA BELLE COLUMBIA BFC 40537	ALL BY MYSELF
93	109	—	2	TWISTED SISTER ATLANTIC 81772 (8.98) (CD)	LOVE IS FOR SUCKERS
94	94	94	8	ALISON MOYET COLUMBIA BFC 40653	RAINDANCING
95	95	97	19	THE JUDDS ● RCA/CURB 5916-1-R/RCA (8.98) (CD)	HEARTLAND
96	90	92	9	STEVE EARLE MCA 5998 (8.98) (CD)	EXIT O
97	81	73	50	EDDIE MONEY ● COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
98	98	110	25	KLYMAXX MCA 5832 (8.98) (CD)	KLYMAXX
99	104	117	4	SIMPLE MINDS A&M SP 6850 (16.98) (CD)	IN THE CITY OF LIGHT
100	75	66	28	TESLA GEFEN GHS 24120 (8.98) (CD)	MECHANICAL RESONANCE
101	87	84	46	CAMEO ▲ ATLANTA ARTISTS 830 265-1/POLYGRAM (CD)	WORD UP
102	96	86	24	NAJEE EMI-AMERICA ST 17241 (8.98) (CD)	NAJEE'S THEME
103	116	116	5	MARILLION CAPITOL ST-12539 (8.98) (CD)	CLUTCHING AT STRAWS
104	112	112	6	TOM KIMMEL MERCURY 832 249 1/POLYGRAM (CD)	5 TO 1
105	130	—	2	LAURA BRANIGAN ATLANTIC 81747 (8.98) (CD)	TOUCH
106	NEW ▶		1	DAN HILL COLUMBIA BFC 40456	DAN HILL
107	107	121	5	X ELEKTRA 60492 (8.98) (CD)	SEE HOW WE ARE
108	97	89	61	RUN-D.M.C. ▲ ³ PROFILE 1217 (8.98) (CD)	RAISING HELL
109	113	114	26	DAVID SANBORN WARNER BROS. 25479 (9.98) (CD)	A CHANGE OF HEART

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

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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	110	130	4	THE FIXX MCA 42008 (8.98) (CD)	REACT
111	111	101	36	KOOL & THE GANG ● MERCURY 830 398 1/POLYGRAM (CD)	FOREVER
112	117	118	43	BOSTON ▲ MCA 6188 (9.98) (CD)	THIRD STAGE
113	101	103	126	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
114	99	99	24	REO SPEEDWAGON EPIC FE 40444/E.P.A. (CD)	LIFE AS WE KNOW IT
115	102	96	18	RESTLESS HEART RCA 5648-1-R (8.98) (CD)	WHEELS
116	123	124	78	BON JOVI ▲ MERCURY 814 982-1/POLYGRAM (CD)	BON JOVI
117	114	106	174	U2 ▲ ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
118	118	119	7	JENNIFER RUSH EPIC BFE 40825/E.P.A. (CD)	HEART OVER MIND
119	103	108	173	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
120	105	107	40	BILLY IDOL ▲ CHRYSALIS OV 41514 (CD)	WHIPLASH SMILE
121	108	95	9	LITTLE STEVEN MANHATTAN ST 53048 (8.98) (CD)	FREEDOM NO COMPROMISE
122	131	—	2	JOE WALSH WARNER BROS./FULL MOON 25606/WARNER BROS. (8.98)	GOT ANY GUM?
123	124	126	96	BON JOVI ▲ MERCURY 824 509-1/POLYGRAM (CD)	7800 DEGREES FAHRENHEIT
124	146	168	4	MARVIN SEASE LONDON 830 794 1/POLYGRAM	MARVIN SEASE
125	127	127	6	THE CALL ELEKTRA 60739 (8.98) (CD)	INTO THE WOODS
126	115	120	9	GLENN MEDEIROS AMHERST AMH 3313 (8.98) (CD)	GLENN MEDEIROS
127	137	147	6	HELLOWEEN RCA 6399-1-R (8.98)	KEEPER OF THE SEVEN KEYS, PART I
128	129	105	62	SOUNDTRACK ▲ COLUMBIA SC 40323 (CD)	TOP GUN
129	125	90	50	LIONEL RICHIE ▲ MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
130	100	83	23	PSYCHEDELIC FURS COLUMBIA FC 40466 (CD)	MIDNIGHT TO MIDNIGHT
131	143	183	4	DANNY WILSON VIRGIN 90596/ATLANTIC (8.98) (CD)	MEET DANNY WILSON
132	NEW	—	1	ECHO AND THE BUNNYMEN SIRE 25597/WARNER BROS. (8.98) (CD)	ECHO AND THE BUNNYMEN
133	120	102	11	DIANA ROSS RCA 6388-1-R (8.98) (CD)	RED HOT RHYTHM & BLUES
134	180	—	86	HEART ▲ CAPITOL SJ 12410 (9.98) (CD)	HEART
135	88	88	20	SIMPLY RED ELEKTRA 60727 (8.98) (CD)	MEN AND WOMEN
136	136	137	6	JOHN HIATT A&M 5158 (8.98) (CD)	BRING THE FAMILY
137	144	159	4	SOUNDTRACK MCA 6210 (9.98) (CD)	DRAGNET
138	128	115	19	JON BUTCHER CAPITOL ST-12542 (8.98) (CD)	WISHES
139	145	122	12	TNT MERCURY 830 979 1/POLYGRAM (CD)	TELL NO TALES
140	184	—	2	GRIM REAPER RCA 6250-1-R (8.98)	ROCK YOU TO HELL
141	155	155	26	LOS LOBOS SLASH 25523/WARNER BROS. (8.98) (CD)	BY THE LIGHT OF THE MOON
142	142	145	11	THE REPLACEMENTS SIRE 25557/WARNER BROS. (8.98) (CD)	PLEASED TO MEET ME
143	166	169	4	COMPANY B ATLANTIC 81763 (8.98) (CD)	COMPANY B
144	140	148	66	THE JETS ● MCA 5667 (8.98) (CD)	THE JETS
145	148	—	2	BOY GEORGE VIRGIN 90617/ATLANTIC (8.98)	SOLD
146	138	134	54	WHITESNAKE GEFEN GHS 4018 (6.98) (CD)	SLIDE IT IN
147	141	104	26	BRUCE WILLIS ● MOTOWN 6222ML (8.98) (CD)	THE RETURN OF BRUNO
148	121	109	17	KOOL MOE DEE JIVE 1025-1-J/RCA (8.98)	KOOL MOE DEE
149	158	138	80	BANGLES ▲ COLUMBIA FC 40039 (CD)	DIFFERENT LIGHT
150	159	132	38	STRYPYR ● ENIGMA PJAS 73237/CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
151	164	139	41	GEORGIA SATELLITES ● ELEKTRA 60496 (8.98) (CD)	GEORGIA SATELLITES
152	106	91	24	LOU GRAMM ATLANTIC 81728 (8.98) (CD)	READY OR NOT
153	175	177	5	KING DIAMOND ROAD RACER 9622 (8.98) (CD)	ABIGAIL
154	154	178	5	THE DOORS ELEKTRA 60741 (4.98) (CD)	LIVE AT THE HOLLYWOOD BOWL
155	NEW	—	1	NATALIE COLE MANHATTAN ST 53051 (8.98)	EVERLASTING

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	133	136	17	U2 ISLAND 90279/ATLANTIC (4.98)	WIDE AWAKE IN AMERICA
157	168	—	2	MICHAEL FRANKS WARNER BROS. 25570 (8.98) (CD)	THE CAMERA NEVER LIES
158	156	150	33	ERIC CLAPTON ● DUCK 25476/WARNER BROS. (9.98) (CD)	AUGUST
159	150	154	56	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
160	182	161	6	TONY MAC ALPINE SQUAWK 832 249 1/POLYGRAM	MAXIMUM SECURITY
161	135	146	16	THE SMITHS SIRE 25569/WARNER BROS. (12.98) (CD)	LOUDER THAN BOMBS
162	126	111	16	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1026-1-J/RCA (8.98)	ROCK THE HOUSE
163	165	158	19	U2 ISLAND 90092/ATLANTIC (8.98) (CD)	OCTOBER
164	NEW	—	1	LIVING IN A BOX CHRYSALIS BFV 41547 (8.98) (CD)	LIVING IN A BOX
165	185	—	2	JON ASTLEY ATLANTIC 81740 (8.98) (CD)	EVERYBODY LOVES THE PILOT (EXCEPT THE CREW)
166	172	149	42	MEGADETH CAPITOL ST 12526 (8.98) (CD)	PEACE SELLS... BUT WHO'S BUYING?
167	161	164	13	GARY MOORE VIRGIN 90588/ATLANTIC (8.98) (CD)	WILD FRONTIER
168	151	153	26	GEORGE STRAIT ● MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
169	147	125	12	NONA HENDRYX EMI-AMERICA ST17248 (8.98) (CD)	FEMALE TROUBLE
170	153	133	41	U2 ISLAND 90040/ATLANTIC (8.98) (CD)	BOY
171	183	—	2	SOUNDTRACK ATLANTIC 81767 (9.98) (CD)	LOST BOYS
172	174	180	61	BOB JAMES/DAVID SANBORN ● WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
173	149	113	46	TINA TURNER ▲ CAPITOL PJ 12530 (9.98) (CD)	BREAK EVERY RULE
174	132	128	13	R.E.M. I.R.S. SP 70054/A&M (8.98) (CD)	DEAD LETTER OFFICE
175	186	172	66	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
176	169	160	688	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
177	181	—	2	CRUZADOS ARISTA AL 8439 (8.98) (CD)	AFTER DARK
178	160	151	15	ROCK AND HYDE CAPITOL ST-12569 (8.98) (CD)	UNDER THE VOLCANO
179	139	142	12	SUICIDAL TENDENCIES CAROLINE 1336 (8.98) (CD)	JOIN THE ARMY
180	191	—	2	DEAD MILKMEN ENIGMA ST 73260/CAPITOL (8.98) (CD)	BUCKY FELLINI!
181	163	144	8	ORIGINAL BROADWAY CAST GEFEN GHS 24151 (19.95) (CD)	LES MISERABLES
182	134	135	39	ARETHA FRANKLIN ● ARISTA AL-8442 (9.98) (CD)	ARETHA
183	152	129	34	DURAN DURAN ▲ CAPITOL PJ-12540 (9.98) (CD)	NOTORIOUS
184	189	—	2	LARRY CARLTON MCA 42003 (8.98) (CD)	DISCOVERY
185	192	198	72	METALLICA ● ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
186	157	163	29	XTC GEFEN GHS 24117 (8.98) (CD)	SKYLARKING
187	NEW	—	1	ELVIS PRESLEY RCA 6382-1-R (9.98) (CD)	THE NUMBER ONE HITS
188	NEW	—	1	THE DOORS ELEKTRA 60345 (12.98) (CD)	BEST OF THE DOORS
189	196	179	16	GEORGIO MOTOWN 6229ML (8.98)	SEXAPPEAL
190	195	—	2	EMMYLOU HARRIS WARNER BROS. 25585 (8.98) (CD)	ANGEL BAND
191	162	162	10	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
192	170	141	7	4 BY FOUR CAPITOL ST 12560 (8.98) (CD)	4 BY FOUR
193	193	173	9	EZO GEFEN GHS 24143 (8.98)	EZO
194	173	140	43	CHICAGO ● WARNER BROS. 25509 (9.98) (CD)	18
195	187	165	8	PRETTY MAIDS EPIC BFE 40713	FUTURE WORLD
196	171	156	26	SHIRLEY MURDOCK ● ELEKTRA 60443 (8.98) (CD)	SHIRLEY MURDOCK
197	198	—	16	AEROSMITH ▲ COLUMBIA PC 36865 (CD)	AEROSMITH'S GREATEST HITS
198	167	131	35	VANGELIS POLYDOR 8296631/POLYGRAM (CD)	OPERA SAUVAGE
199	177	170	18	NIGHT RANGER MCA 5839 (8.98) (CD)	BIG LIFE
200	176	181	90	ROBERT PALMER ▲ ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | |
|-----------------------------|------------------------------|---|-----------------------------|--|---|------------------------------------|
| 4 By Four 192 | Cinderella 51 | Fleetwood Mac 19 | Billy Idol 120 | Tony Mac Alpine 160 | Robert Palmer 200 | Paul Simon 18 |
| Bryan Adams 23 | Eric Clapton 158 | Dan Fogelberg 48 | The Isley Brothers 83 | Madonna 40 | Dolly Parton, Linda Ronstadt, Emmylou Harris 90 | Simple Minds 99 |
| Aerosmith 197 | Club Nouveau 46 | Aretha Franklin 182 | Janet Jackson 31 | Madonna 40 | Tom Petty & The Heartbreakers 36 | Simply Red 135 |
| Gregg Allman 91 | Natalie Cole 155 | Michael Franks 157 | Freddie Jackson 62 | Marillion 103 | Pink Floyd 176 | The Smiths 161 |
| Herb Alpert 33 | Company B 143 | Ace Frehley 64 | Bob James/David Sanborn 172 | Richard Marx 43 | Poison 11 | SOUNDTRACKS |
| Anthrax 82 | The Robert Cray Band 53 | Kenny G. 7 | Peter Gabriel 73 | Reba McEntire 191 | Elvis Presley 187 | Beverly Hills Cop II 8 |
| Jon Astley 165 | Crowded House 24 | Genesis 25 | Bob James/David Sanborn 172 | D.J. Jazzy Jeff & The Fresh Prince 162 | Pretty Maids 195 | Dragnet 137 |
| Atlantic Starr 26 | The Cult 55 | Georgia Satellites 151 | The Jets 144 | Metallica 185 | Prince 61 | La Bamba 35 |
| Anita Baker 38 | Cutting Crew 85 | Georgia 189 | Elton John 72 | Stephanie Mills 44 | Pseudo Echo 54 | Lost Boys 171 |
| Bangles 149 | Danny Wilson 131 | Gloria Estefan & Miami Sound Machine 16 | Journey 175 | Psychodelic Furs 130 | R.E.M. 174 | Moonlighting 84 |
| Beastie Boys 21 | Dead Milkmen 180 | Machine 16 | Judas Priest 57 | R.E.M. 174 | REO Speedwagon 114 | Top Gun 128 |
| Regina Belle 92 | Chris De Burgh 60 | Lou Gramm 152 | The Judds 95 | REO Speedwagon 114 | The Replacements 142 | Starship 14 |
| George Benson/Earl Klugh 71 | Kool Moe Dee 148 | Grateful Dead 9 | Keel 79 | REO Speedwagon 114 | Restless Heart 115 | George Strait 168 |
| Bon Jovi 123, 116, 10 | Duran Duran 183 | Great White 87 | King Diamond 104 | REO Speedwagon 114 | Lionel Richie 129 | Barbra Streisand 49 |
| Boston 112 | EZO 193 | Grim Reaper 140 | King Diamond 153 | REO Speedwagon 114 | Smokey Robinson 47 | Stryper 150 |
| David Bowie 86 | Steve Earle 96 | Sammy Hagar 15 | Klymaxx 98 | REO Speedwagon 114 | Rock And Hyde 178 | Suicidal Tendencies 179 |
| Boy George 145 | Echo And The Bunnymen 132 | Emmylou Harris 190 | Kool & The Gang 111 | REO Speedwagon 114 | Diana Ross 133 | Surface 68 |
| Laura Branigan 105 | Europe 34 | Heart 2, 134 | L.L. Cool J 5 | REO Speedwagon 114 | Mason Ruffner 80 | The System 65 |
| The Breakfast Club 67 | Expose 27 | Helloween 127 | Level 42 32 | REO Speedwagon 114 | Run-D.M.C. 108 | T'Pau 42 |
| Jon Butcher 138 | The Fabulous Thunderbirds 52 | Nona Hendryx 169 | Huey Lewis & The News 70 | REO Speedwagon 114 | Jennifer Rush 118 | Tina Turner 173 |
| Jonathan Butler 50 | The Fat Boys 17 | John Hiatt 136 | Lisa Lisa & Cult Jam 13 | REO Speedwagon 114 | Ozzy Osbourne/Randy Rhoads 28 | Twisted Sister 93 |
| The Call 125 | The Fixx 110 | Dan Hill 106 | Living In A Box 164 | REO Speedwagon 114 | The Outfield 20 | U2 170, 4, 163, 117, 113, 119, 156 |
| Cameo 101 | | Hooters 58 | Los Lobos 141 | | | |
| Larry Carlton 184 | | Bruce Hornsby & The Range 39 | | | | |
| Chicago 194 | | Whitney Houston 1, 59 | | | | |

SURVEY: CHAINS GROWING, MALLS SLOWING

(Continued from page 1)

way to get it done," says Steve Bennett, vice president of marketing for Durham, N.C.-based Record Bar. "The mall development business is sluggish at the moment, and rents in malls are higher."

Reflecting on the move away from malls, Jim Bonk, executive vice president and chief operating officer of Camelot, says, "We have to look to other conduits to get our product to the consumer."

However, none of the mall-oriented chains say they are completely abandoning the shopping centers.

MUSICLAND

The giant Musicland Group, which operates some 500 mall outlets, will open 50-60 stores within the next year, according to Bruce Jesse, vice president of advertising and promotion for the St. Louis Park, Minn.-based chain.

Jesse indicates that the new locations will be "a mixture of malls and free stores." The company's most recent opening is a two-level, 13,000-square-foot freestander in downtown Chicago.

"We're looking for good real estate opportunities of all kinds," Jesse says. "We don't feel we're just limited to malls, although that's historically been our strength."

Jesse adds that in addition to building new Musicland and Sam Goody outlets, the company will open five additional Paramount Pictures video sales stores before the end of 1987.

TRANS WORLD

Trans World Music, the Albany, N.Y.-based company that has 224 stores under various logos, will pursue the most aggressive expansion among the major chains in the coming 18 months.

"We'll open another 50 [stores] by the end of this year and at least another 50 next year," says Trans World president and chief operating officer Robert Higgins.

Asked if Trans World intends to pursue its largely mall-oriented building policy, Higgins says, "We're doing a combination of both. We're going to stay at about the same percentage we've always had."

Figures in a recent analyst's report indicate that only about 18% of Trans World's stores are freestanding.

CAMELOT

"I expect that we'll probably end up with 20-22 [new] locations for 1988," says Bonk of North Canton, Ohio-based Camelot. He notes that this expansion is in line with Camelot's growth rate of "16-24 units a

year over the last 10 years."

While Camelot will remain predominantly mall-based, Bonk says, "We have experimented with a couple of nonmall stores—we've opened three large freestanding stores in Columbus. We're going to continue looking at that avenue."

The Camelot freestanders represent a shift in emphasis for the chain, which has been almost entirely in malls. While its mall units run only 2,500-3,200 square feet, the freestanding stores weigh in at 10,000-12,000 square feet. Only 70 of the existing mall outlets offer video rentals (all sell video); the freestanders are full combos.

The veer away from malls at Camelot is also indicated by the company's experiment with several 5,000-square-foot strip-center locations.

"We're going to continue to measure their success and expand where we think there's an opportunity," Bonk says.

RECORD BAR

Record Bar's Bennett says his company will add to its existing 130 locations by building "in the neighborhood of 20-25 stores" in the next year.

"Of the expansion we have planned, it will be predominantly freestanding, but we are not forsaking malls by any stretch of the imagination," Bennett says. "We want to continue strong programs in shopping centers. We want to go both ways."

He estimates that 90% of Record Bar's existing outlets are in malls.

Growth will continue apace at companies specializing in larger freestanding units.

WHEREHOUSE

Wherehouse Entertainment president and chief executive officer Louis Kwiker calls the Los Angeles-based chain's anticipated growth of 30-35 total stores "very close to [that of] the last year or two."

The company currently operates 202 locations in five Western states.

Plans call for three to five new Concept 600 combo showplaces of 15,000 square feet or more and another 25-30 freestanding outlets in the 6,000- to 10,000-square-foot range.

Wherehouse's commitment to freestanding structures is reflected in persistent rumors that the company has its 30 mall locations on the sales block.

SOUND WAREHOUSE

Terry Worrell, president of the 102-store Dallas-based Sound Warehouse chain, says his chain antici-

pates 17-18 new stores in the next year.

"We're going to stick with larger formats in most locations," Worrell says. The new stores will average 13,000 square feet, and all will be audio/video combos.

The trend at Sound Warehouse will continue to be toward freestanders; only three of the company's units are in malls.

Worrell adds that there are no plans for any more video rental operations. Sound Warehouse opened six 5,000-square-foot video-only stores during the last 12 months.

TOWER

Sacramento, Calif.-based Tower Records plans six-eight domestic store additions next year. They will be widely dispersed geographically, all basically combo type, and range rather widely in size, according to president Russ Solomon.

Tower, which operates no mall stores, currently has 45 domestic units, 39 of them combos.

A key factor in size is the real estate situation, say both Solomon and Stan Goman, senior vice president of retail operations.

For example, the Boston Tower unit, which Solomon says the com-

pany hopes to have open by the end of 1987, will be 35,000 square feet. In contrast, a New Orleans store will come in around 10,000 square feet because of space limitation. Goman says the New Orleans store will therefore be music only.

Other planned openings include Seattle (8,000 square feet); Long Island (12,000); Rockville, Md. (11,000); and McLean, Va. (8,000). No size estimates are available for the long-planned Nashville unit or a second store in Hawaii.

In foreign growth, two more stores are planned in Japan (where five are open now), and a third unit is planned for the U.K.

DISC JOCKEY

One medium-size mall-oriented chain, 45-store Disc Jockey of Owensboro, Ky., is busily remodeling its current units, according to administrator and operations director Dale Taylor. Disc Jockey's annual growth pace remains at about eight units.

RECORD SHOP

Now in malls in nine states, Sausalito, Calif.-based Record Shop plans to add two mall stores in 1988, with the thrust of its building going into the remodeling of existing mall

locations.

Mary Ann Levitt, president of the 28-store Record Shop web, points to the need to remodel older units (some dating back to the record industry recession), continuing expensive lease holds, and the wide-open status of side charges as the reasons for more gradual growth in the malls.

BELIEVE IN MUSIC

The expansion mood is also seen at some smaller chains. Now with 21 units, Believe In Music of Grand Rapids is looking to add five stores next year, according to administrative assistant Melanie Layne. Most of the new storefronts will be in the 2,500-square-foot range.

WAXIE MAXIE

Waxie Maxie Quality Music, the 26-store chain based in Washington, D.C., will likely add five to seven stores next year, says vice president David Blaine. The company currently operates nine mall units in rural or regional malls.

KEMP MILL

Another Capitol-area chain, 29-store Kemp Mill, is looking to add five stores in the next 18 months, says vice president Howard Applebaum.

MCA COUNTRY BASEBALL PROMOTION

(Continued from page 4)

in the various markets).

Tying baseball and MCA country music together, the contest asks for a prediction on the winner of the 1987 World Series and for the total number of songs on either Strait's "Greatest Hits Volume Two" or McEntire's "The Last One To Know."

"Baseball and country music are such a natural combination that I'm surprised they haven't hooked up earlier," says Walt Wilson, director of marketing, MCA/Nashville.

MCA is printing 3 million entry blanks and 10,000 counter cards in the hope of penetrating 10,000 stores. The fall timing works perfectly, says Wilson. "This time of year is when you get into the fall classics—they

have their World Series and we have our Country Music Month."

Jim Turner, a former New York Yankees pitcher and coach, spoke to the MCA gathering and advised extending the program to such promotion-minded minor-league teams as the triple-A Nashville Sounds.

Major accounts and buyers will receive a slick promotional binder, a video (featuring baseball action and MCA product plugs and hosted by Strait), point-of-purchase materials, a fall '87 MCA in-store cassette sampler, and a personalized bat inscribed, "Member of MCA All-American Team." MCA is tying in the program with the nationally syndicated "Celebration" show, a series of 62 two-min-

ute vignettes running in 31 major country markets. They'll be featured from Sept. 15-Oct. 15 on selected U.S. radio stations and will be adapted to promote MCA country music product through commercials, artist endorsements, and local retailer tags.

In coordination with MCA's regional promo staff, local branches will set up customized regional prize packages. MCA hopes to reach an estimated 10 million consumers daily through TV, radio, and print. Posters, pennants, and banners will be available as point-of-sale materials for the program.

ALARM LINKS WITH RIAA

(Continued from page 4)

Many of those present took advantage of the opportunity to air their views on the problems. Conrado González, president of Taurus Records, a record producer and distributor based in New Jersey, pleaded with the labels to keep a tight lid on price control. "It's impossible for someone whose living depends exclusively on the profit margin realized to continue paying \$5.14 for a product available from an importer at \$1.70," González said. Lower foreign operating costs notwithstanding, González added, "if labels bring their prices to a close approximation of the importers' prices, the average businessman will obviously choose to remain within the legal and payment-facilities advantages offered by the labels."

Emilio Garcia, manager of the international department of the Harry Fox Agency, said that his department will continue monitoring activities in the marketplace that could be in violation of his clients' publishing rights. Although not present at the meeting, Harry Fox president Edward P. Murphy reaffirms his support of the ALARM/RIAA alli-

ance, yet he cautions that his agency will have to examine the cases on an individual basis to ascertain whether publishers affiliated with Harry Fox are affected.

In addition to another meeting scheduled with distributors and re-

tailers in Chicago, Santiso indicated that a public-awareness phase of the campaign will soon be implemented, consisting of print, radio, and TV commercials highlighting the legal consequences of piracy and parallel importing.

U.S. URGED TO JOIN BERNE CONVENTION

(Continued from page 4)

of China are the major exceptions.

In addition to the Eastenmeier bill, there is an administration-supported Berne-adherence bill, H.R. 2962, introduced by Rep. Carlos Moorhead, R-Calif., as well as a Senate version, S. 1301, introduced by Patrick Leahy, D-Vt. The Moorhead and Leahy bills differ in their targeting of the so-called moral rights of authors. In the music business, this might deal with how a songwriter could protect work that is played or sung in a "desecrated" or "disfigured" way.

Testimony by government officials in the House and Senate over the last year indicates that the U.S. is in a state of emergency in interna-

tional copyright protection, due largely to piracy and new technology threats.

In his testimony, Baldrige also quoted statistics showing that copyright and information-related industries contribute more than \$153 billion to the U.S. economy and have earned a trade surplus of more than \$1.2 billion. Yet, he said, those industries have lost \$1.3 billion to piracy—and that figure only pertains to 10 selected countries.

"I'm talking about stopping these staggering losses due to piracy," he said. "Inadequate intellectual property laws and ineffective enforcement where laws do exist are the fountainhead of this problem."

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 The Record

In the July 25 issue of Billboard, an item in Executive Turntable failed to note that Barry Kluger, vice president of press and public affairs, MTV Networks Inc., has become overall head of press relations for MTVN.

Contrary to an item in the Aug. 1 issue of Billboard, David Steffan will remain in Los Angeles for his new post as senior vice president of sales and distribution for A&M Records. Steffan had been vice president of sales for the label.

'The Two Carriers Will Continue To Coexist' DAT Dominates Sony CD-Plant Bow

BY MIKE HENNESSEY

SALZBURG, Austria "DAT will have no impact on CD hardware and software sales. Today's music consumer wants both digital tape and digital disk, and the two carriers will continue to coexist." This comment came from Jack J. Schmuckli, president of Sony Europe GmbH at a recent press conference held to inaugurate Sony's CD plant here.

The plant, the first Japanese CD software facility in Europe, was built in a record 10 months at a cost of 600 million schillings (some \$45.9 million), 19.5% of which came from subsidies from the Austrian state and the province of Salzburg.

In response to a question on the IFPI Copycode campaign, Schmuckli said that Sony does not believe in inhibiting customers from copying for their personal use. "We are not necessarily in favor of a home-taping royalty, but we think such a royalty should allay the fears of the music industry. We are in favor of letting the market mechanism work things out."

Michael Schulhof of Sony Inc. said he does not think the bill to incorporate a Copycode device in digital audiotape machines will be passed by the U.S. Congress. He added that if it becomes law to incorporate a spoiler chip in digital recorders, it will take from 12-18 months to modify the machines.

In response to other questions, he said Sony has had no dialog on the subject of Copycode with its partner CBS—which developed the anticopying system. He also said that Sony has no acquisition plans as far as pre-recorded software is concerned.

The Sony plant is expected to produce 120 million CDs a year, increasing to 240 million in 1988. Turnaround time is projected to be one week by next year.

The plant is equipped to produce all CD formats, including CDV, CD-ROM, and CDI, but there are no plans as yet to produce CD hardware.

The special guest of honor at the inaugural ceremony was symphony conductor Herbert von Karajan.

Virginia Nimbus CD Plant To Go On Line In Sept.

NEW YORK The Nimbus compact disk manufacturing plant in Charlottesville, Va., will begin production in September, with a start-up capacity capable of turning out 16 million disks in the first year of operation.

Mark Galloway, vice president of manufacturing, says the initial six presses will be doubled in the second year, with capacity slated to increase to an annual rate of 30 million.

The Virginia plant will also be outfitted to manufacture digital audiotape, says Galloway. Nimbus, which has two CD plants in Great Britain, has disclosed that it will begin transferring some of its own classical recordings to DAT this year for sale in Japan (Billboard, Aug. 1).

Galloway says his company will

be positioned to produce all CD formats, including CD-ROM, CD video, and interactive CD, in addition to audio CDs. Company services will include warehousing and drop shipment at client request. Two-week turnaround time (from receipt of master tapes) is promised.

Pricing schedules are under close scrutiny as competing manufacturers react to fluctuating market conditions, says Galloway. He expects that pressing costs of raw disks will be in the \$1.50-\$2 range.

The major custom client is A&M, which distributes Nimbus CDs in the U.S. and Canada. Galloway anticipates that a number of labels that currently use the firm's U.K. facilities will transfer some of their production requirements to the new plant.

IS HOROWITZ

COPYCODE SYSTEMS READIED FOR STUDIOS

(Continued from page 1)

centrally locate a system in each of the major recording centers," says Stebbings.

The members of the RIAA engineering committee, which is composed of technical and quality-control experts from each label, will appoint someone in each of the three cities to schedule usage of the devices, Stebbings adds.

Once the systems are installed, the labels will have an opportunity to work firsthand with the Copycode technology, enabling producers, artists, and a&r executives to hear the encoding in familiar studio surroundings, Stebbings notes.

The Copycode system encompasses two components—the encoding device used by makers of pre-recorded software to cut a notch in the music's sonic spectrum at approximately 3,800 hertz and a chip that hardware makers would incorporate into tape recorders to detect the presence of the Copycode and inhibit tape duplication.

So far, however, no Japanese electronics maker has agreed to place such a chip in either its digital or analog audiocassette recorders, although legislation requiring them to do so is before committees in both houses of Congress. The committees are awaiting evaluation of the CBS Copycode system by the government's National Bureau of Standards; the tests will not be completed for three to four months after they start sometime this fall.

The announcement of the initial Copycode encoder shipments came during the performance here and in Los Angeles of the "Copycode dog and pony show" (as it was affectionately dubbed by one RIAA engineering committee member), a pre-

sentation of the Copycode system to the industry, followed by a listening session. The event, sponsored by the Coalition to Save America's Music (made up of representatives of the RIAA and other music trade organizations), had been previously staged in Nashville (Billboard, Aug. 1).

Several speakers, including Elliot Goldman, president and CEO of BMG Music, and RIAA chief Jay Berman, spoke out bitterly against Japanese electronics makers, whom they claimed have intentionally demonstrated a "bogus" Copycode system in an attempt to defame the CBS technology.

"The Electronics Industries Assn. derailed the initial Copycode legislation by demonstrating a fake system that was designed to fail, designed to sound bad," said Berman.

The speakers noted that only CBS has the specifications for the anticopying device, said to cost CBS \$2,000 each to manufacture. A patent for the technology has been applied for, explained Stebbings, and until the patent process is finalized, CBS will not release the exact data regarding the device.

The encoding takes place during the mix-down stage, when the multi-track master is mixed to 2-track stereo. In an attempt to clear up "misconceptions" regarding what Copycode is, and how it will work in the actual recording process, Stebbings noted that producers and artists "will always have the opportunity to turn the encoding system off, if they think it will have an effect on a particular track or passage of music. You actually only have to encode small sections of the music in order to render it uncopyable."

"Nobody's saying that the Copycode will be completely inaudible to everyone on every kind of product," added Gene Wooley, director of quality control for MCA Records. "That's why the producer and artist can decide when or if they want to use it."

As in Nashville, reactions to the listening portion of the New York presentation were overwhelmingly positive.

Stebbing stressed in his talk that the notch cut in the music is extremely narrow, creating more of a "fine sliver" than a "hole" in the frequency range. This appeared to be borne out by the fact that no one at either the New York or Los Angeles meets said he could definitively tell when the encoding was used during the blind, three-way listening tests.

In Los Angeles, producer Paul Rothchild said after the meeting: "I came here with a closed mind. I was positive I was going to hear it every time it was in use. I only hit it one out of three times. I was listening very hard, and I was shocked how good it is."

"I just got an answer to a question that I thought was very significant," he noted. "I said, 'How far down is the notch at pivot frequency,' and the answer was 90 decibels. I said, 'Where is it an octave up and an octave down,' and the answer was 0 decibels. That's very impressive information, if it's true. It means the slice is very fine; it's got a very stiff wall. It means that what I was worried about, the overtones and subsonics, are there."

Added Grammy-winning engineer Bruce Botnick: "I think [the demonstration] was suitable. Now, we're going to get a chance to view and listen to the device closely—it'll be coming to our facility [Digital Magnetics]. And then I'll have a much better feeling about it. As a record producer, I agree the device is a very valid piece of equipment to have to protect our industry. If it affects the music, the quality of what we spend a lot of time in the studio making, it affects what goes out there, and we have to re-evaluate it. But as a premise, it's absolutely valid."

Assistance in preparing this story was provided by Dave DiMartino in Los Angeles.

Rights Groups To Meet

NEW YORK U.S. performing rights group members of the International Confederation of Societies of Authors and Composers will host September meetings in New York and Nashville.

ASCAP, BMI, and SESAC will host a meeting of the new CISAC working committee on public relations Sept. 9, 10, and 11 at New York's Parker Meridien Hotel, with members of 17 member societies on hand. Representing the U.S. societies will be Karen Sherry, ASCAP assistant to the president/director of public affairs; Robbin Ahrold, BMI vice president of corporate relations; and Charles Scully, SESAC vice president. CISAC's representative will be Jean-Alexis Ziegler, CISAC secretary-

general.

The Nashville gathering, Sept. 15, 16, and 17 at the Opryland Hotel, will center on the BIEM/CISAC technical committees on documentation, distribution, data processing, and dramatic and literary rights. BIEM represents the global interests in recording and mechanical reproduction rights. U.S. society staffers meeting in Nashville will be Arnold Gurwitch, ASCAP foreign manager; Joe Kelly, ASCAP manager of information services; Ekke Schnabel, BMI vice president of international relations; Helmut Guttenberg, retired BMI vice president of international relations; and Joaquin Fernandez, SESAC vice president/director of international relations.

CMA Awards Lineup Set

NASHVILLE Reba McEntire, Ronnie Milsap, George Strait, and Hank Williams Jr. will perform Oct. 12 on the 21st annual Country Music Assn. Awards show. The event will be hosted by Kenny Rogers and broadcast on CBS-TV from the Grand Ole Opry House here.

All four acts are previous CMA Award winners, and McEntire and Milsap have each won the entertainer-of-the-year award.

Fifteen acts have been confirmed to perform in showcases for the CMA's Talent Buyers Entertainment Marketplace, Oct. 9-11 at Stouffer's Nashville Hotel.

There will be three separate showcases of five acts each.

Picked to be spotlighted are Asleep At The Wheel, Suzy Bogguss, Desert Rose Band, Holly Dunn, Rosie Flores, Marty Haggard, Highway 101, Billy Montana & the Longshots, the O'Kanes, K.T. Oslin, Billy Joe Royal, Johnny Russell, Ricky Van Shelton, Bobby Lee Springfield, and Mac Wiseman.

The marketplace usually draws about 400 talent buyers, promoters, agents, managers, and representatives of parks, auditoriums, fairs, clubs, and colleges.

FRENCH SONGWRITER WINS SUIT

(Continued from page 6)

representatives of Gaste and Albert, according to Donald S. Zakarin, Gaste's lawyer and a member of the New York law firm of Pryor, Cashman, Sherman & Flynn. The song itself is under a permanent injunction, and Zakarin indicates a willingness by Gaste to have the injunction lifted if successful negotiations on future royalties can be reached with the defendants, Albert and the U.S. affiliate of Brazilian publisher Femata.

For Gaste, whose material has

been recorded by many famous artists, the latest decision is his second major victory over Albert. He won a similar suit in France, where he initiated a plagiarism action eight years ago.

Gaste is one of France's most successful songwriters. Sometimes known as France's answer to Irving Berlin, he has penned more than 1,000 songs, including material recorded by Edith Piaf, Maurice Chevalier, Josephine Baker, and Yves Montand.

BRYAN ADAMS Victim of Love

(AM 2964)



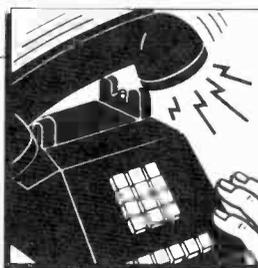
Exactly two years ago, we released "Heaven."
Now, we're releasing "Victim of Love."
Do what you must.

"Victim of Love" from the LP INTO THE FIRE by BRYAN ADAMS



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INSIDE TRACK



Edited by Irv Lichtman

DAVID BERMAN AND DON ZIMMERMANN are the central figures in changes at **EMI Music Worldwide**: Berman moves from president and chief executive of Capitol Industries-EMI to president of **Capitol Records**, while Zimmermann, formerly president of Capitol, moves to London from Los Angeles to become president of international marketing, EMI Music Worldwide. Berman—along with other company label chiefs—reports to **Joe Smith**, who assumes Berman's old title of president, chief executive of Capitol Industries-EMI. However, **Colin Hodgson**, vice president of finance, EMI Music Worldwide, while continuing to report to **Bhaskar Menon**, chairman and CEO of EMI Music Worldwide, in that capacity, also assumes Berman's former responsibilities, under the title executive vice president of Capitol Industries-EMI, reporting to Smith. Smith and Zimmermann report to Menon. Smith also assumes direct responsibility for **Screen Gems/Columbia Music Publishing**. Smith and Berman joined the company in December.

PRIME-TIME MICHAEL: A half-hour **Michael Jackson** special will air on the CBS television network at 8 p.m. EDT on Aug. 31—the release date for Jackson's "Bad" album. **CBS Records** had wanted the special to run the previous evening, but the network apparently was reluctant to give up a rerun of its popular "Murder She Wrote" program. The Jackson show is said to feature the 17-minute, **Martin Scorsese**-directed "Bad" video plus seven minutes of interviews and other footage.

A KEY SLOT at one of the home entertainment divisions of **MCA** is said to be in store for **Jay Lasker**, who has left his post as president of **Motown Music Group**. Lasker, with Motown since 1980, is familiar with lots of folks at MCA as a result of Motown's distribution deal with the company. Lasker had his opening shot in the music business at Decca Records in 1950, long before the label was acquired by MCA Inc.

WE'RE WRITING ON 'TALKING MUSIC': **Capitol-EMI** vice chairman **Joe Smith** is putting the finishing touches on an 800-page tome, "We're Talking Music," to be published in 1988 by **Warner Books**, sister unit of Smith's old label stomping grounds, **Warner Bros.** and **Elektra**. There are interviews with 200 top-name recording acts over the past 50 years and Joe's own anecdotes and personal observations. And for the industry's best roast master, that means lots of laughs.

THE BEATLES, CDS, AND NIKE: **Capitol Records** has marketed eight Beatles compact disks since October, but for members of the group, they've come too late in the day at too high a cost to the Beatles' financial gain. That's the heart of a suit in New York Supreme Court by **George Harrison**, **Ringo Starr**, **Yoko Ono**, who is the widow of **John Lennon**, and **Apple Records**. The action claims that Capitol delayed release of the CDs because of the long-running legal royalty hassle between the plaintiffs and the label, and that Capitol is charging too much against royalties for packaging. The suit asks for \$40 million in damages. Capitol's reply outside of court is that "manufacturing capability problems" caused the delay in CD releases and that it is paying the Beatles "appropriate royalties." In another action filed in New York Supreme Court, Apple is charging Capitol-EMI, sneakers manufacturer **Nike**, and ad agency **Wieden & Kennedy** with the unauthorized use of the Beatles recording of "Revolution" in a controversial and widely publicized television campaign for Nike launched earlier this year. Damages in the millions are being claimed for improper exploitation of the Beatles image and good will. **Paramount Pictures'** music publishing arm has filed suit over what it alleges is the unauthorized use of **Bob Hope's** theme song, "Thanks For The Memory." **Paramount Music Corp.** claims in U.S. District Court in Los Angeles that a trade ad placed by Associated Film Promotions of Studio City, Calif., in the June 2 issue of the **Hollywood Reporter**, which reproduced the song's melody and included an adaptation of the lyrics, infringed on the copyright and

constituted unfair competition. **Paramount** says that it has frequently denied requests for the use of the song in ads; the company considers it "one of its most important copyrights." **Paramount** is seeking recovery of damages and the defendant's profits, plus attorney's fees. The tune, penned by **Ralph Rainger** and **Leo Robin**, has been Hope's signature piece since he sang it with **Shirley Ross** in "The Big Broadcast Of 1938" . . . **Famous Music's Sid Herman** has also been a member of the board of the **National Music Publishers' Assn.** for more than 10 years, an achievement **Track** noted for others last week.

GOING PUBLIC: Although the possibility of a stock offering of the combined **Chappell Music/Warner Bros. Music** entity has been raised before, **Track** learns that that approach is very much a part of the deal as written between Chappell investors and **Warner Communications Inc.** All parties are required to make a best-effort attempt to achieve this goal, but there is nothing specific as to what percentage of the entity would be available to the public under an initial public offering. Who will be the leading underwriter? It's **Wertheim & Co.**, which holds the largest share of Chappell ownership and whose chairman, **Jim Harmon**—currently Chappell chairman, too—is in line to chair the new entity.

THE SONGWRITERS HALL OF FAME has launched a drive to raise \$37,500 on behalf of the **Abe Olman Fund**, which awards scholarships annually to young pop composers. The fund, established two years ago, was jointly organized by the Olman family in memory of the late music publisher. Original funding was \$25,000; \$37,500 has been obtained as a matching grant, with an equal amount to be generated through fundraising efforts of the **National Academy of Popular Music**, which sponsors the activities of the Hall of Fame. **Track** hears that **Peter Wolf** has rejoined the **J. Geils Band** and that the group is currently recording demos for EMI.

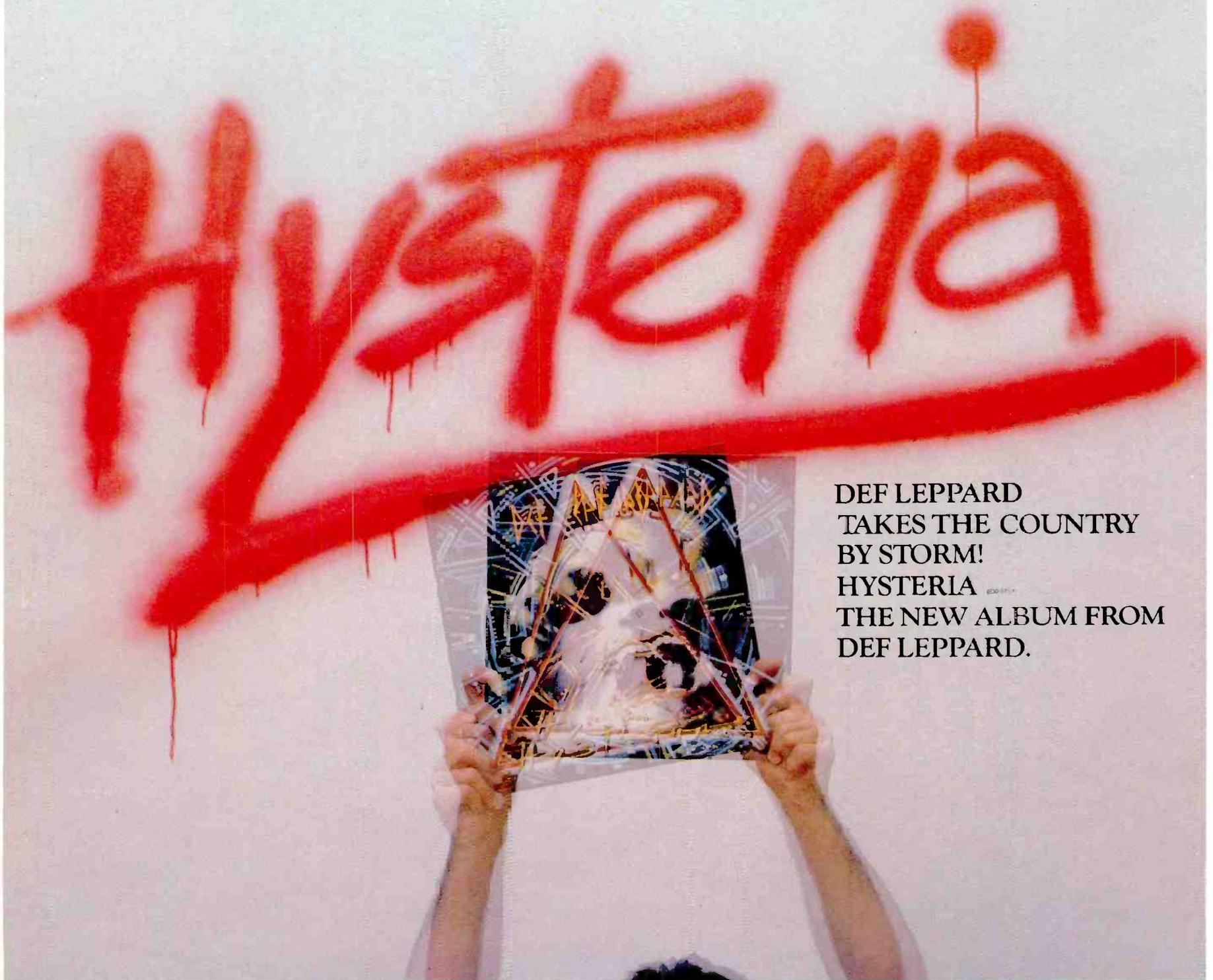
AN IMPULSE-SIVE GUY: **Bob Thiele**, who produced more than 100 albums for the **Impulse!** label, now distributed by **MCA**, is producing (with **Ken Glancy**) a tribute to **John Coltrane** featuring **Pharoah Sanders**, **David Murray**, **McCoy Tyner**, **Cecil McBee**, and **Roy Haynes**. The album should be out in late fall. . . . Retailers will pay about \$7 each for a batch of 45 midline CDs arriving from **Welk Music Group**-owned **Vanguard Records** in October.

NOBODY DID IT BETA?: At last summer's **VSDA** video dealer convention and on other occasions, **North American Video** chain head **Gary Messenger** and **Applause Video** chairman **Allan Caplan** raised loud voices to save the Beta format from extinction. Now, Messenger feels his endorsement deserves compensation: He submitted, we assume with tongue in cheek, a bill to **Sony** for "services rendered in advertising and market support for Sony Beta hardware and software from August 1980 to and including July 1987" for the princely sum of \$47,563.87.

TOWERING ACHIEVEMENTS: **Capitol Records** celebrated the renovation of its landmark Hollywood headquarters with a July 23 party that drew both fabled stars from the label's past and current hitmakers. **Los Angeles Mayor Tom Bradley's** proclamation celebrating Capitol Tower Day was read, and vice chairman **Joe Smith** presented a plaque to vocalist **Ella Mae Morse**, whose "Cow Cow Boogie" was the first hit for the label, back in 1942. **Peggy Lee**, "Peruvian Nightingale" **Yma Sumac**, and **John Taylor** and **Nick Rhodes** of **Duran Duran** were also on hand to witness the relighting of the building's rooftop beacon, which has blinked out "Hollywood" in Morse code for 31 years. The Capitol Tower, designed by architect **Welton Becket** as the world's first circular office building, opened its doors on April 6, 1956. . . . **Hal Cook**, ex-**Billboard** publisher/consultant, is recovering from torn-rotary-cuff surgery at his Palm Desert, Calif., home. The address: 48622 Sundrop Court, Palm Desert, Calif. 92260.

THE MAN WHO ALLEGEDLY SHOT George Chaltas, **Columbia** director of national promotion, West Coast, in the arm during a robbery attempt in his Studio City home has been captured, with some help from the man himself. He not only dropped his gun but his wallet as well. Chaltas, who had microsurgery on his injured arm soon after the incident, was due for additional surgery at press time.

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BY STORM!
HYSTERIA
THE NEW ALBUM FROM
DEF LEPPARD.



On Mercury compact discs, chrome cassettes and records.

Management: Q Prime Inc.
Produced by Robert John "Mutt" Lange

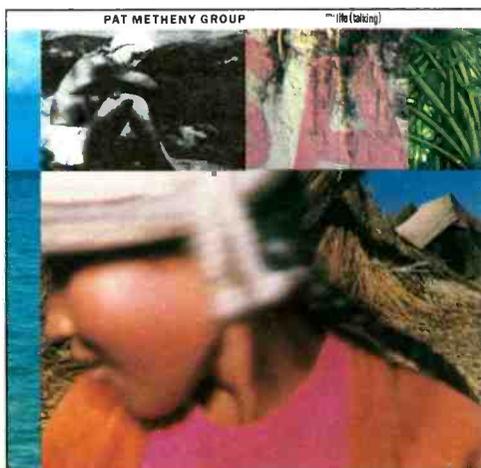
PAT METHENY GROUP



World Tour '87

- June 5 Helsinki, Finland
- June 8-12 Leningrad, USSR
- June 13-18 Moscow, USSR
- June 19-23 Kiev, USSR
- June 28 Bolzano, Italy
- June 29 Milan, Italy
- July 1 Brussels, Belgium
- July 2 Paris, France
- July 3 Montreux, Switzerland
- July 4 Garda, Italy
- July 5 Ravenna, Italy
- July 6 Carrara, Italy
- July 7 Rome, Italy
- July 8 Bari, Italy
- July 10 Catania, Sicily
- July 12 Nervi, Italy
- July 14 Barcelona, Spain
- July 15 Valencia, Spain
- July 16 Vittoria, Spain
- July 17 Madrid, Spain
- July 19 Montpellier, France
- July 21 Antibes, France
- July 23 Le Touquet, France
- July 24-25 Hammersmith Odeon London, England
- August 4 Artpark Lewiston, NY
- August 5 Roy Thompson Hall Toronto
- August 6 National Arts Center Ottawa
- August 7-8 Plais Des Arts Montreal
- August 10 Wolftrap Vienna, VA
- August 11 Mann Music Center Philadelphia
- August 12 Bushnell Memorial Hall Hartford
- August 13 Concerts on the Commons Boston
- August 14 Radio City Music Hall New York City
- August 16 Nautica Stage Cleveland
- August 17 Meadowbrook Music Th. Detroit
- August 18 Ravinia Festival Highland Park, IL
- August 19 Orchestra Hall Minneapolis
- August 20 Sandstone Amphitheatre Bonner Springs, KS
- August 22 Red Rocks Amphitheatre Denver
- August 24 Gammage Center Tempe, AZ
- August 25 SDSU Open Air Theatre San Diego
- August 26 County Bowl Santa Barbara
- August 27 Pacific Amphitheatre Costa Mesa
- August 28 Greek Theatre Los Angeles
- August 29 Greek Theatre Berkeley
- August 30 Pioneer Theatre Reno
- September 1 Britt Gardens Pavilion Jacksonville, OR
- September 2 Hult Center Eugene
- September 3 Civic Auditorium Portland
- September 4 Paramount Theatre Seattle
- September 5 Orpheum Vancouver
- October 7 Niigata, Japan
- October 8 Tokyo, Japan
- October 11-12 Tokyo, Japan
- October 13 Fukuoka, Japan
- October 14 Osaka, Japan

STILL life (talking)



The New Album
Featuring "Last Train Home" and
"So May It Secretly Begin"

Produced By Pat Metheny
Co-Producer: Lyle Mays
Digitally Recorded On Geffen Records,
Cassettes and Compact Discs
Management: Ted Kurland Associates



METHENY
GROUP
PRODUCTIONS

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