

Billboard

NEWSPAPER

NEWSPAPER

*****3-01611
 908 0817973 4401 8715 MARRBHH7
 MONTY GREFNL Y
 APT A
 374C ELM
 LONG BEACH
 CA 90807

ON THE ROAD
 IN
 EUROPE
 Follows page 66

VOLUME 99 NO. 16

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

April 18, 1987/\$3.95 (U.S.), \$5 (CAN.)

One Year Later, Radio Eyes Indie Suspension Aftermath

BY KIM FREEMAN

NEW YORK More than a year has passed since major labels announced suspension of independent promotion. And while indie activity has hardly ceased, most top 40 programmers agree the cutbacks have had an effect on the hit-making process.

In a Billboard survey, programmers offered a wide range of observations on the indie cutbacks and the current state of indie and label promotion.

Among the questions raised by the Billboard survey:

- Have the majors fulfilled the promise of beefed-up promotional support?
- Have local staffs risen to the oc-

casation and provided improved service?

- Have programmers become more independent in choosing music?

Those queried in the survey and other industry sources indicate that while most major labels still have (Continued on page 73)

CD Growth Counters U.S. LP Drop Label \$\$ Sales Hit Peak In '86

BY IS HOROWITZ

NEW YORK The retail value of net record and tape shipments by U.S. manufacturers rose by 6% last year, to \$4.65 billion, a new industry high.

The dollar increase, spurred by

soaring activity in compact disks, came even as combined unit shipments of all configurations declined by 5% in 1986, to 618 million. This was the third consecutive decline in three years and is far below the industry peak of the 726.2 million units shipped in 1978.

Figures assembled by the Recording Industry Assn. of America document the continuing erosion of LP and single shipments and show only modest increases in prerecorded-cassette activity.

The net total of cassettes shipped reached 345 million units in 1986, up a mere 2% over the previous year. At suggested list, the value of cassette shipments after returns totaled \$2.5 billion, up 4% and well over half the value of all prerecorded material shipped to the trade during the year.

The rising curve of cassette activity, both in units and value, began flattening out in 1985 after years of substantial annual gains.

(Continued on page 83)

Vid Dealers Take Closer Look At PPT

This story prepared by Earl Paige in Los Angeles and Geoff Mayfield in New York.

NEW YORK Pay-per-transaction, much maligned last year when National Video chief Ron Berger first proposed it as a means of distribu-

tion, is now getting a serious look from competing dealers.

Movieland, a South Lyon, Mich.-based franchiser with 62 stores in nine states, is running a PPT test. Convenience-store supplier Stars To Go has also expressed interest in the shared-revenue distribution

method, which allows retailers to purchase copies of movies at much lower wholesale prices (Billboard, April 4).

Berger, president and CEO of National Video, says various rental marketers—including Movie Quick, (Continued on page 82)


3 Labels Storm Market With 'Platoon' Songs

BY DAVE DIMARTINO


LOS ANGELES Three separate labels, taking advantage of the immense success of the film "Platoon," have issued singles from the soundtrack album.

The album, issued by Atlantic in early March, contains instrumental music from the film and several songs from the Vietnam era. Three of those songs—"White Rabbit" by the Jefferson Airplane, "The Tracks Of My Tears" by Smokey Robinson & the Miracles, and "When A Man Loves A Woman" by Percy Sledge—have been issued as singles by RCA, Motown, and Atlantic, respectively. The (Continued on page 83)

ADVERTISEMENTS



BEDROCK VICE. The debut album from **THRASHING DOVES.** Featuring the single "Beautiful Imbalance." For your free cassette, call 213/856-2731 before 4/18/87.



LA LA. After writing a series of chart-topping singles for Whitney Houston, Glenn Jones, Kashif and Melba Moore, this time she's saved the hits for herself. La La's debut Arista album features the single "If You Love Me Just A Little" (produced by Full Force), and more great songs that leave no doubt about it: now it's La La's turn.

Clone Copying Irks Solons At DAT Hearings

BY BILL HOLLAND

WASHINGTON Several key lawmakers have hinted that Congress may draw the line on home taping by preventing unauthorized digital-to-digital clone copying.

The suggestions came during a rare joint hearing here April 2 on home copying problems raised by the development of digital audio-tape recorders.

Members of both the Senate and House copyright subcommittees met to discuss the ramifications of the DAT machines, which could be imported into the U.S. as early as this summer.

The hearing came after quick (Continued on page 83)



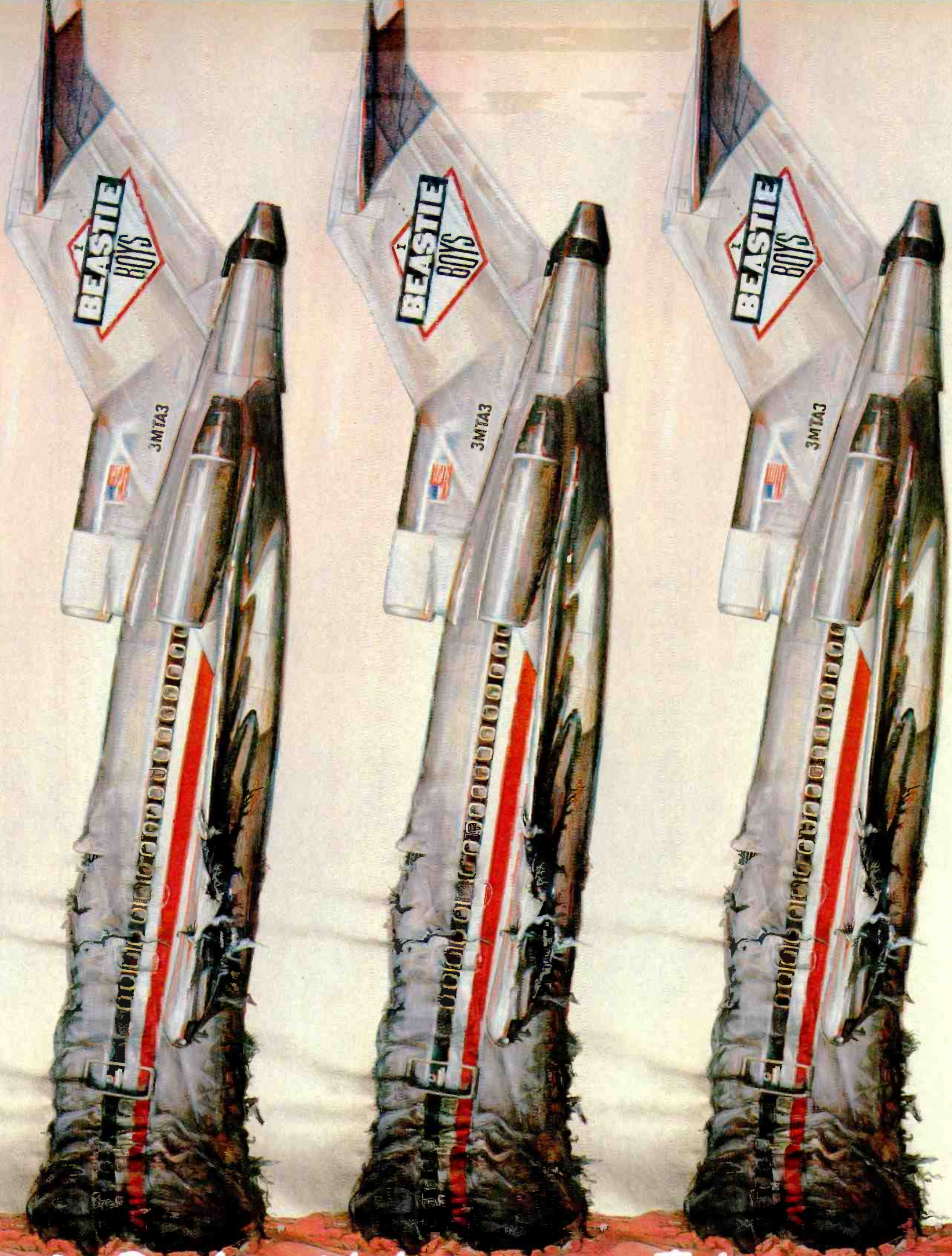
MICHAEL BRECKER

MICHAEL BRECKER UNBELIEVABLE!

Amazing but true — Michael Brecker's first session as a leader! Universally acclaimed as one of today's top saxophone voices, Michael's solo statement is long overdue. Michael assembled a group of friends including Pat Metheny, Kenny Kirkland, Charlie Haden and Jack DeJohnette to interpret his personal musical explorations. Michael Brecker (MCA-5980) — the wait is over! Full digital recording on MCA/Impulse compact discs, HiQ cassettes and KM audiophile records.



ADVERTISEMENT



OVER 3 MILLION ILLED.

BEASTIE BOYS' "LICENSED TO ILL" TRIPLE PLATINUM IN 5 MONTHS!

FEATURING THE NEW SINGLE, "BRASS MONKEY."

RUSH
DEF JAM RECORDINGS

Def Jam
recordings

AD ROCK, MCA AND MIKE D WAX FOR DEF JAM! COLUMBIA RECORDS, CASSETTES & COMPACT DISCS.

PRODUCED BY RICK RUBIN/BEASTIE BOYS.

"COLUMBIA," ARE TRADEMARK OF CBS INC. ©1997 CBS INC.



Billboard CONTENTS

VOLUME 99 NO. 16

APRIL 18, 1987

LABELS DIGGING DEEP FOR CD TITLES

With top catalog titles by their biggest artists already available on compact disk, labels are mulling their CD marketing strategies for other pop album catalog product. Billboard's Chris Morris examines the situation in an in-depth report. **Page 4**

Arista Pulls Out Stops For Patrice Rushen

After a three-year break, Patrice Rushen has just released her debut album for Arista. Her new label has accorded her priority handling, including a video profile being serviced to radio and the press. Brian Chin and Jim Bessman offer the details. **Pages 25, 44**

RCA: NEW LPS WILL SPAWN MORE SINGLES

RCA Records' decision to trim its albums from the standard 10 cuts to nine may be less damaging to songwriters and publishers than it first seemed. A source at RCA says most of the label's albums will yield four singles instead of the average two or three now being pulled from country albums. Billboard's Edward Morris reports. **Page 33**

On The Road In Europe

Billboard offers a roundup of talent and touring for summer 1987 in the Benelux territories, France, West Germany, Italy, Scandinavia, and the U.K. Billboard international correspondents report in this special section. **Follows page 65**

FEATURES

70 Album & Singles Reviews	64 Latin Notas
23 Boxscore	77 Lifelines
6 Chartbeat	45 MTV Programming
65 Classical/Keeping Score	32 Nashville Scene
31 Dance Trax	42 Newsmakers
4 Executive Turntable	22 On The Beat
29 Gospel Lectern	10 Out Of The Box
65 Grass Route	18 Power Playlists
84 Inside Track	25 The Rhythm & the Blues
29 Jazz/Blue Notes	15 Vox Jox
64 La Radio Latina	

SECTIONS

25 Black	58 Pro Audio/Video
67 Canada	10 Radio
62 Classified Actionmart	37 Retailing
9 Commentary	22 Talent
32 Country	77 Update
76 Financial	44 Video Music
46 Home Video	53 Video Retailing
66 International	

MUSIC CHARTS

Top Albums	Hot Singles
28 Black	16 Adult Contemporary
38 Compact Disks	26 Black
36 Country	25 Black Singles Action
66A Hits of the World	34 Country
65 Latin	32 Country Singles Action
15 Rock Tracks	16 Crossover 30
29 Spiritual	30 Dance/Disco
78 Pop	66A Hits of the World
	72 Hot 100
	73 Hot 100 Singles Action
	64 Latin 50

VIDEO CHARTS

52 Business And Education	55 Videocassette Rentals
52 Health And Fitness	50 Videocassette Sales
53 Kid Video	46 Videodisks

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

HBO, Cannon Call It Splits

Cable Firm Buys Out Partner For \$5 Mil

BY AL STEWART

NEW YORK Cable television giant Home Box Office has dissolved its uneasy alliance with the Cannon Group to become sole owner of HBO/Cannon Video, which has been renamed HBO Video.

While the video supplier is estimated to have generated over \$150 million in 1986, sources say Cannon's interest was acquired for approximately \$5 million. The buyout is said to have been triggered by HBO's disappointment with Cannon's contribution to the 8-month-old joint venture.

Though Cannon is a major independent producer of feature films, it had entered into agreements that gave rival suppliers the home video rights to more than 75 Cannon films. The relatively low price paid to buy out Cannon's interest is believed to reflect its inability to furnish HBO/Cannon with a significant amount of product.

Prior to its involvement with HBO, Cannon made a \$100 million deal that gave Media Home Entertainment the video rights to 55 films. Also, in an effort to raise enough capital to bankroll its involvement as a supplier, Cannon sold the rights to another 23 titles to Warner Home Video. It is like "selling your horse in order to buy a sad-

dle," says one industry observer.

It is likely that Cannon's decision to accept the buyout offer stems from the company's widely reported financial woes. Most recently, the Securities & Exchange Commission placed budgetary restrictions on

Company's third name change in three years

Cannon after a probe into the company's accounting process.

Calling home video "one of the fastest-growing segments of entertainment industry," HBO executive vice president Steve Scheffer says the company "initiated these negotiations because of our desire to maintain a leadership position in this facet of in-home entertainment." While VCR penetration continues to climb, HBO has seen a softening of its flagship business, pay TV. The company entered the home video arena in 1984 as the result of a joint venture with Thorn/EMI Screen Entertainment, which was later acquired by Cannon.

Under the terms of the buyout, HBO will retain the video distribution rights to all titles from the HBO/Cannon Video catalog, even

those produced by Cannon, including "First Blood" and "Raw Deal." The company says it will also have product from Hemdale Film Corp., Dino De Laurentiis Entertainment, and Kind's Road Entertainment as a result of "extensive home video distribution arrangements."

Aside from releasing theatrical product, HBO Video plans to escalate its involvement in made-for-video titles. The company says it plans to market videocassettes based on publications owned by HBO's parent company, Time Inc. HBO says a series based on Sports Illustrated is currently in the works.

Though officials from HBO Video gathered for a press conference only two days after the Cannon buyout announcement, they repeatedly declined comment on the move. Instead, the gathering was held in conjunction with a new sell-through promotion being launched by the company.

Tracy Dolgin, HBO vice president of marketing, says he had no idea that the company was being restructured and only heard about it the day before a press release was issued.

The move from HBO/Cannon Video to HBO Video is the company's third name change in the last three years.

Operation Will Capitalize On Growing Latin Market

EMI Music Adds Company In Venezuela

BY NICK ROBERTSHAW

LONDON EMI Music has launched a new record company in Venezuela in a continuation of its strategy of expansion into Third World markets. The Venezuelan initiative is also the latest move in EMI Music's push to gain leadership of the growing Latin American market. The new record company is EMI's 39th worldwide.

A 50-50 joint venture with present licensee SonoRodven, Caracas-based EMI Rodven began operations April 1 and is headed by Miguel Angel Martinez, a former Venezuelan representative of Spanish company Hispavox, which EMI acquired in 1985.

SonoRodven, a subsidiary of Venezuela's major TV network, will handle manufacturing and distribution. The new arm will also include a&r, marketing, and sales divisions.

A significant Latin market with tolerable inflation and piracy rates, Venezuela is also viewed as a major potential source of repertoire exploitable throughout Latin markets.

EMI already has well-established companies in Mexico, Argentina, Brazil, and Chile. In 1983, it further strengthened its position through a joint venture with Portuguese company Carvalho. This deal has allowed it to increase penetration of the Brazilian market. More recently, it relocated its Latin regional headquarters to Miami. The possibility of other direct operations in Colombia, Peru, and Central America is now under active investigation, according to EMI Music Worldwide chairman and chief executive officer Bhaskar Menon.

Menon's move to expand operations is partially motivated by what he says is "the fashionable perception that the Third World is about to arrive." According to Menon, EMI's strategy takes advantage of its unique expertise in international trading, which is rooted in Britain's former position as a colonial power.

Key staffers are expected to be adept in several languages, he says, and are routinely transferred "the minute they have bought curtains for their new apartment."

Menon adds, "Management is the problem. You have to take unique risks in the Third World, and we have the background to understand

and deal with those risks."

In Arab markets, EMI's foothold was consolidated three years ago by the acquisition of a controlling interest in its former Egyptian licensee based in Cairo. Other territories where direct operations are now planned are Saudi Arabia, Morocco, Turkey, Taiwan, and South Korea. On the Ivory Coast, a joint company serving the Francophone West African region is expected to be operating within six months, Menon says.

Joint ventures are preferred to wholly owned subsidiaries. He says, "We don't regard 100% companies as the right posture, even where lo-

(Continued on page 73)



Honor Roll. Some of the winners at the recent New York Music Awards ceremony gather with their trophies following the event. Pictured, from left, are Kristi Rose & the Midnight Walkers' Fred Smith, Gregory Abbott, the Smithereens' Mike Mesaros, Kristi Rose, the Smithereens' Pat DiNizio, Rick Derringer, the Smithereens' Dennis Diken and Jim Babjak, and Kristi Rose & the Midnight Walkers' Chris Christos. See related story on page 24. (Photo: Chuck Pulin)

Catalog Is Key To Increased Output

LABELS DIG DEEP FOR CD TITLES

BY CHRIS MORRIS

LOS ANGELES With top catalog titles by their biggest artists already available on compact disk, major labels are mulling their CD marketing strategies concerning their pop album catalog product.

Recent product by the Beatles (Capitol), the Rolling Stones (PolyGram and Columbia), and Frank Sinatra (Capitol and Warner Bros.) are the most significant releases in the majors' ongoing attempt to fill the CD pipeline.

Improved CD manufacturing capabilities—the result of several recent domestic plant openings—have opened the door for more aggressive pursuit of the catalog market.

A more critical issue is retail pricing. Several labels, sensitive to consumer resistance to paying top dollar for catalog items in any configuration, have instituted or are about to launch midline CD programs.

PolyGram is the latest to announce a midline program (Billboard, April 11), and MCA will soon follow suit. (For more on PolyGram's midline program, see page 67.)

Some players in the CD catalog game have been out of the gate more quickly than others: Columbia, thanks to CBS' Japanese manufacturing plants, has 1,000 full-price catalog titles in release.

According to Columbia vice president of marketing development Jerry Shulman, the label is "moving to

put every single thing in the active catalog on CD as soon as possible. Within an extremely short period of time, any title with a consumer sales profile will be out on CD."

Columbia's 1987 CD release schedule includes 400 new, full-price catalog items. An additional 130 titles will be added to CBS' recently introduced Collector's Choice line (Billboard, Feb. 28), bringing the total number of the label's midline

CDs to 200.

Shulman says that CBS' Terre Haute, Ind., plant has aided the company in meeting its CD production needs, but adds that in light of its broad-based programs in the configuration, "we need production from Japan again."

So far, the only thing that has interfered with the release of a sales-worthy titles has been the quality of

(Continued on page 82)

Word Set To Market Its First Cassette Single

NASHVILLE Word Records is testing the cassette single waters with a radio and retail promotion for singer Wayne Watson's "Friend Of A Wounded Heart." The song is from the album "Watercolour Ponies," on the Word subsidiary label DaySpring Records.

Approximately 20,000 copies of the cassette single will be given away free by retailers in nine markets and promoted by Christian radio stations there. DaySpring is also offering a 50-50 co-op advertising program to retailers. Where more than one store in a market is involved, the retailers will split

their costs of the 50% evenly.

Radio stations involved in the promotion are KYMS Los Angeles; KCMS Seattle; WJYP Charleston, W.Va.; KCFO Tulsa, Okla.; WCRM Chicago; KSBH Houston; KOJO Dallas; WWJQ Grand Rapids/Holland, Mich.; and KRDS Phoenix, Ariz. The Interstate Satellite Network in Los Angeles will also participate in the project.

The singles will carry the logo of the participating radio station in each market. The stations' part in the plan is to play the single and announce, via 60-second spots, its availability at the specified retail-

(Continued on page 77)

PMRC Director Reveals Corporate Funding Disclosure Made At Music Biz Symposium

BY DAVE DIMARTINO

LOS ANGELES The disclosure that the Parents Music Resource Center (PMRC) is partially funded by the Occidental Corp. and Merrill Lynch was the most significant revelation of the third annual Music Business Symposium, held here April 2-5.

The four-day meet drew an estimated 800 people to the Ambassador Hotel for a series of panel discussions ranging from censorship and music publishing to new age

music and digital audiotape.

Launched at the nearby Beverly Theatre in Beverly Hills, the conference featured keynote Norm Patiz, chairman and CEO of Westwood One Radio Networks, and a multimedia presentation by Bob Pittman, former president/CEO of MTV and currently the president/CEO of Quantum Media Inc. Both speakers were well-received.

Among the most colorful of the 22 symposium panels was the all-star "Rock Music's Influence On Our Society," in which PMRC executive di-

rector Jennifer Norwood told the SRO crowd her organization is partly funded by Occidental and Merrill Lynch. The revelation came after prodding by panelist Jello Biafra, the former lead vocalist of the Dead Kennedys who is now involved in an ongoing obscenity case over his band's "Frankenchrist" album.

Reached at the PMRC office days later, Norwood confirmed her panel statements. "I don't understand what the big brouhaha is over who contributes to us," she said. "We're a very small organization, and we run on a minimum of funds. There's been a whole lot about whether we're trying to conceal anything—and there is no concealment, and there is no hidden agenda. I feel that they're trying to create scandals where there are none."

Panelist Frank Zappa, a prominent foe of censorship who was highly visible at the 1985 PMRC hearings in Washington, D.C., told the symposium audience, "I'm surprised they're still having symposiums on this topic, when there are, in fact, more important things to deal with."

Though admittedly weary of the topic, Zappa reacted strongly to the presentation of Melissa and David Beaudoin, founders of D&L Records—the small label responsible for "American Children," a recording based on the suicide of John McCullum, who allegedly shot himself while listening to an Ozzy Osbourne album.

Reading a prepared statement,

(Continued on page 73)



Productive Deal. Superstar Elton John, center, meets with MCA executives to sign a major multirecord deal with the label. The first release under the agreement, "Elton John Live In Australia With The Melbourne Symphony Orchestra," slated for a July release, will be supported by a Showtime cable special and an accompanying home videocassette. With John are, from left, Irving Azoff, president of MCA Entertainment Group; Bernie Taupin; Sid Sheinberg, president of MCA Universal; and John Reid, John's manager.

Executive Turntable

RECORD COMPANIES. Roland Kommerell is appointed president of Decca/London International, based in London. He has held a number of senior posts at PolyGram. Kommerell succeeds Rein Klaassen, who recently retired after 38 years of service with PolyGram.

Marc H. Benesch is promoted to vice president of promotion for Columbia Records in New York. He was director of national singles promotion.

John Fagot joins Capitol Records as vice president of promotion, based in Los Angeles. He was vice president of promotion for Columbia Records in New York.



KOMMERELL



BENESCH



FAGOT



MILLER

Kenneth Bernard Miller becomes vice president of black music a&r for Epic/Portrait Records in New York. He was director of programming for WLUM Milwaukee.

Anthony Formichelli is named vice president of operations marketing for CBS Records Operations, U.S., based in New York. He was an account executive with WCBS-AM.

Virgin Records in Los Angeles appoints Colin Reef vice president of finance and Sam Detwiler controller. Reef was with Warner Communications. Detwiler was with Virgin Merchandising. Also, Bob Frymire joins as West Coast regional promotion manager. He was head of his own entertainment marketing and consulting firm, Bob Frymire Productions.

Kevin Sutter is promoted to senior director of national album promotion for Chrysalis Records in New York. He was director of that area.

A&M Records in Los Angeles names Jayne Neches Simon national director of single sales. She was West Coast regional sales manager for the label.

Island Records appoints Kim Buie director of West Coast a&r, based in Los Angeles. She was with MCA Records.

MCA Records Nashville names Jessie Noble director of recording, a&r, and Sherri Halford manager of production/graphics. Noble was manager



FORMICHELLI



REEF



SIMON



GRAHAM

of recording, a&r. Halford was production/graphics coordinator.

Arista Records in New York appoints Heidi Title manager of business affairs. She was with HTH Entertainment.

Eric Anderson becomes music video production manager for PolyGram Records in New York. He was production coordinator.

Deborah Radel is named manager of national tour publicity for RCA Records in New York. She was publicity coordinator for Arista.

Roy Sides is promoted to West Coast regional marketing manager for Elektra/Asylum/Nonesuch Records in Los Angeles. He was promotion marketing manager, based in Dallas.

BlackHawk Records in San Francisco appoints Roy Lee Freeman director of national promotion. He was with the Columbia School of Broadcasting.

RETAILING/DISTRIBUTION. Blockbuster Entertainment Corp. in Dallas appoints Charles H. Martin vice president of corporate development. He was a prin-

(Continued on page 77)

Comdisc Opts For PTT

LOS ANGELES Utilizing an alternative system for producing compact disks, Comdisc Technologies has officially opened its doors here as an independent compact disk manufacturing plant.

According to Herb Paige, president, the company is using proprietary continuous Photo-Thermographic-Transfer pressing equipment, a process based on the science of microgeometric surface transfers.

Standard industry techniques for CD pressing are injection molding and injection/compression molding.

The PTT machine replicates CDs onto a roll of polycarbonate in a continuous ribbonlike format, comparable to a roll of paper be-

ing fed into a high-speed printing machine.

The company uses such nonproprietary processes as metalizing, printing, laminating, abrasion coating, and packaging for other parts of the CD manufacturing chain.

Paige says that disks produced by this process so far compare favorably with disks pressed in the conventional fashion.

Just shipped, says Paige, is a substantial order to Capitol for copies of Pink Floyd's "Dark Side Of The Moon."

The company is only turning about 350,000 CDs per year but is gearing up for automation so that it can increase production to 30

(Continued on page 82)

**EXCERPTS
FROM
AN
INTERVIEW
WITH
JOE
JACKSON**



**WILL
POWER
ON CD, LP
& CHROME
TAPE**

Q: Firstly, why an instrumental album?

A: Well, why not? It's something I've been doing on and off for years. I have more music ideas than lyric ideas, and by leaving out lyrics completely, I can develop the music ideas a lot further. I happen to believe, maybe unfashionably, that music is valid just as an art form, for its own sake--- it doesn't have to have words, or be tied to a movie or a video. Anyway, I'm getting sick of my voice.

Q: What are the influences on your instrumental music?

A: I'm influenced by everything, but I don't have a particular guru, or whatever. The music scene now is so fragmented---what interests me is synthesis---making diverse things work together.

Q: Like an orchestra with electronic instruments?

A: Yes, although it's not exactly an orchestra. I used 34 string players, but the rest is a real mixture--- saxophones along with orchestral winds, drum kit along with orchestral percussion, synths, guitars--- it changes from piece to piece. "Symphony In One Movement" has 53 players on it, and "Nocturne" is just me on piano.

Q: What was it like working with so many musicians?

A: Bloody chaos! It wasn't easy, dealing with this weird conglomeration of instruments and players from different backgrounds. But it worked. It was frightening, but thrilling.

Q: Your knowledge of orchestration and so on is not something one would associate with a pop songwriter.

A: Well, I started off playing violin and oboe, and I was writing string quartets when I was 15. It didn't occur to me to write a song until much later, and then I did 3 years at the Royal Academy of Music in London, and I've never stopped studying. So, as far as being a pop songwriter, there's nothing wrong with that, but there are other things I can do, and I don't want to hold them back any longer.

Q: What kind of audience are you hoping to reach with this record?

A: The widest possible audience. I hate the snobbery of people that think only a certain special group of people can understand what they do. If something's good, it belongs in the mainstream.

Q: But this record is hardly mainstream.

A: Not in an obvious way, no. But I think a lot of people will like it if they just get a chance to hear it. The problem is getting through this "Give The People What They Want" attitude of the music biz and the radio programmers--- I think people are more open than they think. I think there's an audience for something that goes beyond the standard song format, but which is still exciting and enjoyable and relevant.

Q: Do you think "Will Power" is accessible to a pop or rock audience?

A: Yes! Well, if you're listening for pop-song formulas, you're going to get a bit lost the first time you hear it. All these pieces have twists and turns and deliberate surprises. Sometimes there are clues early in the piece as to what's going to happen at the end. You're not going to take it all in on first hearing. That's the whole point: you're not supposed to. I guarantee, though, I give you my absolute personal guarantee, that it'll make more sense each time you hear it.

Q: What was the thinking behind the cover, an abstract cover with no lettering?

A: It's abstract because it's just music, there's no message or concept you could illustrate. Also, it's not a case of selling the artist's face, thank God. I just wanted it to be something that looks nice, that you keep the record in. Actually, since there's no lettering, you can keep other records in it if you want, too.

Q: Are you planning to continue along these lines in the future, or go back to writing songs, or what?

A: Well, I sort of thought I'd see what happens with this first...



Interview by Ted Fox

©1987 A&M RECORDS INC. ALL RIGHTS RESERVED

RETAILERS:

**FOR A FREE QUANTITY OF JOE JACKSON CONSUMER BROCHURES,
CALL THIS WEEK (213) 856-2731. SUPPLY IS LIMITED.**

National Video Pacts With Univisa Franchiser To Tap Into Hispanic Market

BY CHRIS MORRIS

LOS ANGELES Portland, Ore.-based franchiser National Video Inc. has pacted with Univisa Inc., a diversified Spanish-language entertainment group, to develop a minimum of 600 National franchises in Hispanic communities throughout the U.S. by the end of 1992.

Univisa will translate the National Video system into Spanish and

market the franchises to the Hispanic community.

As part of the agreement, Univisa has an option to acquire up to 200,000 shares of National common stock at \$6 per share through April 1, 1990, with an additional option to purchase 160,000 shares at \$9 per share through April 1, 1992.

National's stock, traded over the counter, was listed at 3 1/8 as of April 6.

National has also agreed to distribute Spanish-language videocassettes and promotional materials distributed by a Univisa subsidiary to Hispanic franchisees and to purchase advertising on Univision, Univisa's national television network, and local Spanish-language stations.

Beyond its network TV holdings, Univisa operates Video Visa, a videocassette distribution company; Galavision, a Spanish-language cable network; Protele, an international film distributor; Echo, an interna-

(Continued on page 77)



Live At Fat Tuesdays. Jazz artist Marlena Shaw celebrates the release of her new Verve album, "It Is Love—Live At Vine Street," at Manhattan's Fat Tuesdays club. Congratulating Shaw are, from left, Richard Seidel, vice president of PolyGram Jazz; Guenter Hensler, president of PolyGram Classics; and Ron Berinstein, Shaw's manager/producer.

Calle Ocho Festival Has Its Biggest Year Yet

BY TONY SABOURNIN

MIAMI It started in 1978 as a one-day, 15-block street party with free music, dancing, and food, organized by Miami's Little Havana Kiwanis Club on the city's Calle Ocho (Eighth Street). This year, the Calle Ocho Festival was an eight-day extravaganza—but it was still free.

Along with music, this year's schedule included international soccer matches, a carnival *paseo*—a preservation of Cuba's carnival-esque tradition of floats, decorated

truck cars, and street dancers—as well as an eight-kilometer mini-marathon, a bike dash through the streets of Little Havana, and the traditional open house at the event, which now stretches for 27 blocks.

The opening festivities on March 7, Carnival Night at the Orange Bowl, brought 35,000 people to hear merengue star Johnny Ventura; balladists Braulio, Yolandita Monge, and Luisa María Guell; teen heartthrobs Nice & Wild; and Miami salsero stars Roberto Torres and

(Continued on page 77)

Rose To Fame During Big-Band Era Buddy Rich Dead At 69

BY PETER KEEPNEWS

NEW YORK Buddy Rich, whose flamboyant approach to the drums and volatile personality made him one of the best-known jazz musicians in the world, died April 2 in Los Angeles. He was 69.

Rich had been receiving daily chemotherapy treatments since undergoing surgery for removal of a brain tumor on March 16. He died of respiratory and cardiac failure.

A percussion virtuoso, Rich rose to fame during the big-band era. In the late '30s and early '40s, he drove the orchestras of such major band-leaders as Artie Shaw, Tommy Dorsey, and Bunny Berigan.

But he was already a show business veteran long before the swing era began. His parents were vaudeville entertainers, and he became part of their show at the age of 18 months. By the time he was 11, he was leading his own band.

Despite that early experience as a bandleader, Rich was primarily a sideman—albeit a prominently featured and highly paid one—until 1966, when he left Harry James' orchestra to form his own big band.

Although big bands were widely regarded as a thing of the past by the late '60s, Rich's ensemble was an immediate success. One reason was that the band's repertoire ex-

(Continued on page 82)

Jazz Singer Sullivan Dies

NEW YORK Jazz singer Maxine Sullivan, who gained fame in the '30s with a jazz version of the Scottish ballad "Loch Lomond," died April 7 in New York City of heart failure after a battle with cancer. Sullivan was 75.

Born May 13, 1911, in Homestead, Pa., Sullivan began her career in 1934 as Marrietta Williams, singing in a Pittsburgh after-hours club. Moving to New York City in 1936, she gained almost instant fame with "Loch Lomond," recorded with Claude Thornhill. Other hits followed, including "Jeepers Creepers" and "Darn That Dream."

In 1938 Sullivan appeared with Louis Armstrong in the film "Going Places" and on Broadway in an adaptation of "A Midsummer Night's Dream," titled "Swingin' The Dream."

Retiring in the '50s, Sullivan

started a nonprofit jazz center, the House That Jazz Built, in her Bronx neighborhood.

In 1967 an invitation to perform at the newly opened club Blues Alley in Washington, D.C., brought Sullivan out of retirement and launched a second career for the singer. In demand for festival and club appearances, Sullivan also recorded regularly and received Grammy nominations for jazz vocals in 1985 and 1986 for albums on the Stash and Concord labels, respectively. An album of songs by composer Jules Styne is set to be released later this year.

Sullivan, who was to have been honored with a Maxine Sullivan Day in Pittsburgh in June, is survived by her daughter, Paula Morris, and son, Orville Williams.

FRED GOODMAN

Aretha Is Most Enduring Chart-Topper & Producer Walden Has 2nd Straight No. 1

ARETHA FRANKLIN this week becomes the artist with the longest gap between No. 1 singles. Franklin first topped the Hot 100 in June 1967 with "Respect" and finally returns to No. 1 this week with "I Knew You Were Waiting (For Me)," a duet with George Michael. That gap of 19 years and 10 months between No. 1 hits beats Paul Anka's old record of 15 years and one month, between "Lonely Boy" and "(You're) Having My Baby." Neil Sedaka is in third place with 12 years and six months, between "Breaking Up Is Hard To Do" and "Laughter In The Rain."

"I Knew You Were Waiting" was produced by Narada Michael Walden, who also did the honors on Starship's "Nothing's Gonna Stop Us Now," which dips to No. 2. This makes Walden the first producer to land back-to-back No. 1 hits since Phil Ramone scored in September 1983 with Michael Sembello's "Maniac" and Billy Joel's "Tell Her About It." Only five other producers in the modern pop era have had back-to-back No. 1 singles: George Martin, Holland/Dozier/Holland, Barry Gibb/Karl Richardson/Albhy Galuten, Mike Chapman, and Quincy Jones.

This suggests that Walden—who was the No. 1 producer of 1986 on Billboard's year-end chart recap—could take that honor again this year. That would make him the first producer to finish first two years in a row since Thom Bell in 1973 and 1974.

Franklin's record is Arista's eighth No. 1 single in less than three years. It follows three hits by Whitney Houston, two by Billy Ocean, and one each by Ray Parker Jr. and Dionne & Friends. Arista has thus amassed more No. 1 pop hits in the past three years than it did in the preceding nine. Between 1975 and mid-1984, the label topped the chart five times—with three hits by Barry Manilow and one each by the Bay City Rollers and Air Supply. The rate of No. 1 hits isn't the only difference between then and now: Arista's early No. 1 hits were all by white artists; the last eight have all been by blacks (Elton John's guest shot on "That's What Friends Are For" and Michael's duet with Franklin notwithstanding).

"I Knew You Were Waiting" is the second interracial male/female duet to top the Hot 100. It follows Patti LaBelle & Michael McDonald's "On My Own," which hit No. 1 last June. In the past six months, two other such records have peaked at No. 2: Carl Anderson & Gloria Loring's "Friends & Lovers" and Linda Ronstadt & James Ingram's "Somewhere Out There." It's worth noting (or maybe not) that the two records coupling white men and black women went to No. 1, while the two pairing black men and white women stalled at No. 2.

While Franklin has earned just two No. 1 pop hits, she has amassed 20 No. 1 black hits—more than any

other artist. But don't expect "I Knew You Were Waiting" to add to that number: The record loses its bullet at No. 5 on this week's Hot Black Singles chart. It recalls the situation last year when James Brown—runner-up to Franklin on the tally of artists with the most No. 1 black hits—did better pop than r&b with "Living In America."

Finally, "I Knew You Were Waiting" is Michael's fourth No. 1 pop hit and his first since he traded Andrew Ridgely for Franklin as his duet partner of choice. Michael is the first artist to hit No. 1 in both an established, ongoing duo (Wham!) and an informal, all-star duet. (Thanks to Dave Brunot of Meadville, Pa., Jeff Van Es of Newport News, Va., and K.H. of Allentown, Pa.)

FAST FACTS: Freddie Jackson's "Just Like

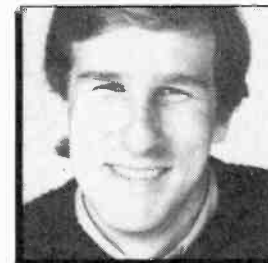
The First Time" holds at No. 1 on the Hot Black Albums chart for the 20th week, a total topped by only one album since the chart's inception in 1965. That album is, of course, Michael Jackson's "Thriller," which was No. 1 for 37 weeks in 1983. Rick James' "Street Songs" also logged 20 weeks at No. 1. Runners-up, with 19 weeks on top: Stevie Wonder's "Songs In The Key Of Life" and Prince & the New Power Generation's "Purpura Rain." There is one big difference. The other albums all generated at least two top 40 pop hits ("Thriller" had seven, "Purpura Rain" five, and "Songs" four), but "Just Like The First Time" has yet to yield one.

U2's three previous releases return to the Top Pop Albums chart this week as "The Joshua Tree" closes in on No. 1.

WE GET LETTERS: John Farkas of Cleveland and Larry Freda of S. Orange, N.J., both note that U2's current single is the first top 40 hit on which each side is a different speed. The A side, "With Or Without You," is 45 rpm, while the limited-edition double B side, "Luminous Times"/"Walk To The Water," is 33 1/3. Nick Thomas of Kent, Ohio, adds that the record has the longest combined playing time—14:18—of any chart single in history. Noting the time and speed complications, Thomas says, "I pity the poor jukebox operators."

Fred Washko of Hazleton, Pa., notes that Jimmy Jam & Terry Lewis have had 10 top five hits on the Hot Black Singles chart since March 1986. We omitted the SOS Band's "The Finest."

CHART BEAT



by Paul Grein

IT'S TIME FOR BLUES IN THE 20TH CENTURY.

THE SEARING COLLECTION
OF BLUES CLASSICS

on side two of the album

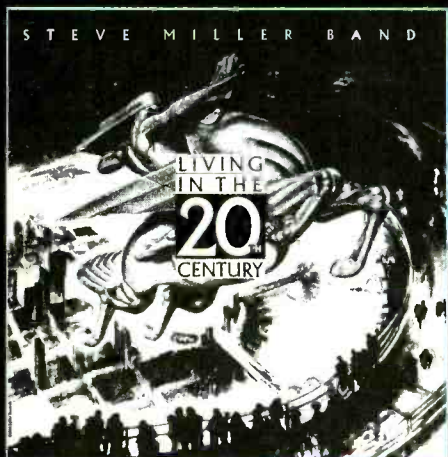
LIVING IN THE 20TH CENTURY

by the

**STEVE MILLER
BAND**

featuring

I WANNA BE LOVED



A 24 minute
long-form video
will be released
featuring five
performances of the
6 classic blues rockers
from the album.

Capitol

**The rewards of
collaboration.**

Congratulations to Sting and
Michael Apted - - and all those who
worked on the Grammy Award-
winning production
"Bring On The Night."

We take great pride in the success
of your collaboration.

Your friends at A&M Records
and A&M Films



©1987 A&M RECORDS INC.
ALL RIGHTS RESERVED.



Letters

THE SINGLES DILEMMA: A PRESSING ISSUE

When I first heard that the compact disk was to be the eventual replacement of vinyl as the sound carrier of choice (second to cassettes, of course), I was immediately concerned about the potential demise of the 45 rpm single. Apparently the industry has as many questions as I do about this matter.

After reading recent articles on the issue I am even more convinced that a much closer look has to be taken by the industry at how it plans to continue making this crucial promotional tool available.

An immediate question to be asked is whether it is prudent to even consider a compact disk single at a time when the industry seems prepared to go whole hog on putting singles out on cassette.

Perhaps the industry should consider that the public would not be enthusiastic about the possibility of a CD single quickly replacing a cassette single. If a CD single is as plausible as Sony and PolyGram would have us believe, then consider the impact on the buying public of a newer single replacing a still new single format.

Now that digital audiotape is no longer on the horizon but is practically in our laps, it is clear that the old partnership of record and cassette we have become accustomed to could become CD and DAT before too long.

Changing over from analog to digital cassettes will be complicated enough without throwing in the singles question to boot.

I also wonder about the different approaches being taken by Sony and

PolyGram to the CD single. I think the choice is clear. If Sony can deliver on a 3-inch CD that would be compatible with existing players via an adapter, it is clearly the victor. PolyGram's offering adds a dimension to the single that no one has demonstrated the public wants or needs.

I'm in favor of PolyGram's plan to move ahead with combination players and disks to bridge the gap between audio and video. But I feel the video

single is not a viable solution. For starters, it does away with an important advantage cassettes and CDs have—portability. I don't see boom boxes with built-in television helping much.

The only possible advantage that CD Video might have is in PolyGram's claim that the configuration could be easily manufactured in current CD plants. However, I can't believe the Sony CD single would be all

that complicated to manufacture, either.

I suppose I'm biased, because I'm hoping for a CD single that is compatible with the hardware I already have invested in. As a 15-year-old, I can relate to the observation some have made that many youths lack the money to invest in new hardware.

Christopher Molanphy
New Milford, Conn.

Keep Vinyl Spinning: Make Cassettes Optional, Not Mandatory

I feel the industry is making a serious mistake in its plans to market cassette singles. As a professional DJ and former air personality, I know the limitations forced upon us by cassettes.

When mixing two records with similar beats per minute, I must have the ability to identify the "one beat" of the song and cue the record for an instant start. The actual location of the cue is seldom at the beginning of the record. In most cases I must cue out the miscellaneous odd intros to spot the first pronounced "one beat" and begin my mix. This kind of control does not exist with cassette tapes.

There would also be a significant filing and transportation problem for all remote DJs. It's a lot easier to store and move singles as compared to cassettes.

In addition, the archival life of tapes is very short; they are inherently fragile. I have tapes I recorded several years ago that I cannot

stop with the normal stop button lest they break. Tape becomes brittle with age.

I have thousands of 45s dating back to the early '50s and hundreds of 12-inch singles. There is no way I could maintain such a library of usable cassettes.

Cassette singles may have merit

as an additional market. However, I hope the industry will provide them as a purchase option for the consumer, not as a future required replacement.

Michael R. Scalf
Dee Jay Entertainment Services
Houston

Rising To The Defense Of Tape Quality

Please tell Tom Buck (Letters, March 21) that his criticism of cassettes is full of canal water. The quality of cassettes is at least as good as his vinyl pressings and may be even a bit better.

I have some 150 cassettes of oldies, and their fidelity is good enough for airplay (I'm a DJ with WLSH Lansford, Pa.). Of course, if you go to your local drugstore and buy a pack of cassettes for \$1.69, don't expect much quality.

Likewise, you can't get good quality or fidelity with a no-name \$15 cassette player.

Take a professional's word for it. Cassettes are the system if you want convenience and durability. I still have cassettes recorded in 1970, and they sound as good as any vinyl pressing.

George Kalishevich (Mr. K)
TCB Enterprises
Coaldale, Pa.



seems unreasonable to require an additional device that would forever impair the quality of the original recording.

Bart Locanthe
BNL Research Associates
Pasadena, Calif.

PINPOINTING PUNISHMENT

The music industry wants a digital audiotape machine that cannot be used to tape music from compact disks. Well, let me tell you, it won't work. The format will be doomed before it hits the street.

The beauty of DAT is that you can play prerecorded digital cassettes, record selections from your CDs with no quality loss, make your own recordings, and record those classic LPs you can't buy anymore. The criminals who are going to make copy after copy from CD will find a way to do it somehow.

Don't destroy the DAT format before it arrives. Figure a way to punish the pirate, not the consumer.

Rick Singer
Massillon, Ohio

MUSIC VIDEO AWARDS

Considering the American public's insatiable appetite for awards shows, it's not surprising that the music video has been adopted as an excuse for yet another statue giveaway.

But if the American Video Awards—or any other video awards show—is to be more than a syndicated variety special, the voting procedures and "membership" qualifica-

tions must be more reflective of the entire video community.

The AVAs aren't a popularity contest, nor are they a true representation of the video industry. Beyond the payment of dues, there are no specific criteria for eligibility to participate as a voter.

In essence, this is an organization invented expressly to stage a TV event. The list of nominees (and the omissions) is skewed in a way to make the awards practically meaningless.

How can any show that professes to honor the best performances in last year's music videos ignore Janet Jackson, Huey Lewis, and Whitney Houston? The public, which ultimately determines the popularity of videos, can only be confused and feel misled when it sees obvious oversights that are the result of a lack of balance and the serving of the special interests of major labels.

If NAVA is really a national academy that wants its awards to be taken seriously, stricter and clearer guidelines are necessary. What we need isn't a prepackaged awards show. We need an organization that fairly represents, and honors, the creativity and craft that go into the making of the best music videos.

Peter Brown
Director of Video Production/Promotion
Arista Records, New York

ADDING INSULT TO INJURY

Now that many radio stations play compact disks, one often hears the al-

bum version of a song first. I've brought home many singles and have been disappointed to find the best parts of a song missing. One is forced either to buy the album or to tape the song off the radio.

Seven-inch vinyl can easily hold most album versions of songs. Putting edited versions on inferior-quality cassettes is just adding insult to injury. The new cassette single is a step in the wrong direction.

Bill Holton
Portsmouth, Va.

WHO'S ON FIRST?

A sentence in your recent article titled "Americ Opens CD Plant" (March 14) reads, "[Americ president] Villemaire also took a swipe at Praxis when he said his company will be Canada's first commercial producer of CDs."

This statement is completely inaccurate and misleading. Praxis Technologies is Canada's first commercial producer of CDs. We began manufacturing disks in August 1986 and currently have the capacity to produce 9 million disks annually, more than double that of Americ Disc.

Michael Sifron, President
Praxis Technologies
Mississauga, Ontario

Articles and letters should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

Billboard Offices:

New York
1515 Broadway
N.Y. 10036
212 764-7300
telex 710 581-6279

Los Angeles
9107 Wilshire Blvd.
Beverly Hills, Calif. 90210
213 273-7040
telex 66-4969

Nashville
14 Music Circle E.
Tenn. 37203
615 748-8100

Washington, D.C.
733 15th St. N.W.
D.C. 20005
202 783-3282

London
71 Beak St.
W1R 3LF
01 439-9411
telex 262100

Tokyo
6-19-16, Jingumae
Shibuya-ku, Tokyo
03 498-4641
telex J25735

Publisher & Editor-In-Chief:

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

Editorial

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

Charts & Research

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

Marketing & Sales

Director of Sales, Video/Sound: **Ron Willman**
Promotion Director: **Phyllis Goldberg**
Radio/Singles Mgr.: **Margaret Lo Cicero**
N.Y.: **Norm Berkowitz, Ken Karp, Karen O'Callaghan, Peggy Dold, Jeff Serrette (classified)**
L.A.: **Christine Matuschek, Mickey Grennan, Michele J. Gambardella, Marv Fisher**
Nashville: **John McCartney**
London: **Patrick Campbell**
Tokyo: **Hugh Nishikawa**
Amsterdam: **Ron Betist, 0-20-628483**
Milan: **Germano Ruscitto, 28-29-158**
Sydney: **Mike Lewis, 612 412-4626**
Toronto: **Karla Goldstein, 416 928-0569**

Production

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

Administration

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

Billboard Publications Inc.

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

NAB Panels Study Range Of Issues Personnel, Shadow Markets Examined

DALLAS The following is a round-up of panels pertaining to programming and station management held during the National Assn. of Broadcasters confab here March 28-April 1. Radio-related news developments from NAB were covered in the April 11 issue of Billboard.

FCC-Related Comments

Both in his farewell speech and in sessions, outgoing Federal Communications Commission Chairman Mark Fowler defended the elimination of the rule that used to make broadcasters hold on to stations they bought for at least three years. Arguing that repeal of the rule had not caused station speculation, he said that it had instead made it easier for minorities and younger broadcasters to purchase properties.

Rep. Edward J. Markey, D-Mass., the new chairman of the House Telecommunications Subcommittee, told broadcasters that he believes in the idea of the broadcast spectrum as a scarce public resource, an idea whose time, many broadcasters feel, has come and gone. Nevertheless, Markey says that if broadcasters serve the public in their use of this "scarce spectrum," he might be able to do something about revising or reforming license-renewal legislation, high on the agenda of broadcasters this year.

FCC Mass Media Chief James Mc-

Kinney gave an "unofficial" nod to the Motorola C-QUAM AM stereo system at one session. Asked whether the FCC might think twice about choosing an AM stereo system, McKinney answered that he didn't think it was necessary, suggesting instead that broadcasters take a look at current receivers. McKinney also said the FCC would soon deal with getting rid of the AM rules prohibiting owning more than one outlet in a market and the main studio rule.

Broadcast attorney Richard Zaragoza warned attendees that they "could be denied renewal if you don't submit issue program lists" during a panel on license renewal. Zaragoza suggested keeping up with issue-list deadlines in the public file. Other panelists suggested that renewal not be viewed as happening at the end of seven years but as an ongoing process that involves keeping good records.

Shadow Markets

Creativity and localization were called the keys to success in shadow markets. Caravelle Broadcast Group president Howard Schrott recommended working with large-market neighbors by acting as a "farm" system, where up-and-coming talent could be nurtured, and finding a format niche not available in major markets.

Schrott also recommended emphasizing a small-market outlet's

strength in its community to advertisers. Carrying high school sports, stressing community news over state news, and targeting a station's profile toward public education were among Schrott's tips.

Personnel Outlook

During a session on human resources, panelists agreed that the pipeline, or "climb up the corporate ladder," effect will be nonexistent by the end of this decade, as corporate restructuring spreads in all areas of industry.

As the economic environment continues to be slow, panelists said, corporate structures would have to be down-sized in order to achieve profits. Changes in compensation techniques were called for, and pay-for-performance appears less likely in the future. Employee compensation must be made in such areas as profit-sharing, insurance benefits, retirement funds, and salary systems that would eliminate overtime wages, panelists suggested.

A big change in the racial and sexual complexion of staffs was predicted, with women and minorities expected to become a bigger part of the managerial force.

Gannett personnel director Eleanor Brown reminded attendees that because a station's main goal is to reflect its community, the composition of station staffs should also reflect the community.

BILL HOLLAND & CHARLENE ORR



Programmers reveal why they have jumped on certain new releases.

BLACK/CROSSOVER

Jumping right out of the box is Jeff Lorber & Karen White's "True Confessions" (Arista), says XHRM-FM San Diego PD L.D. McCollum. "It's a great dance record doing especially well with the 18-34s. And it's a great follow-up to 'Facts Of Love,' which the pop stations here took to very well." Miki Howard's "Imagination" (Atlantic) is a candidate for "ballad of the year," says McCollum. "It's got a sophisticated, jazzy sound that seems to be holding a lot of upper demos for us." Generating instant response is Nona Hendryx's "Why Should I Cry" (EMI America). "This is doing very well at the clubs in town, and I think it's got the potential to be a big hit for Nona." Finally, McCollum raves about Company B's "Fascinated" (Atlantic). The record's Latin, dance feel is spurring strong phones from teens and 18-34 demos, McCollum reports. "[WQHT Miami PD] Duff Lindsay told me about this one three months ago, and I said I'd think about it. Now that I'm on it, it's one of those 'I told you so' situations—with a happy ending."

ALBUM ROCK

WYNF Tampa, Fla., assistant PD/MD Ron Diaz has a heated response to Fahrenheit's "Fool In Love" (Warner Bros.). "It fits the context of our sound perfectly. Nice arrangement and production give 'Fool In Love' the goods to get a shot at WYNF. Curiosity calls are starting to come in, and I just personally like the way this sounds on the air." Europe's "Rock The Night" (Epic) "can take over where 'The Final Countdown' left off," says Diaz. "It's got a huge hook, and I feel stronger about this one than I did about the first track." Whitesnake's "Here I Go Again" (Geffen) "stands the best chance of across-the-board success of anything on their album," he says. And, Diaz says, "I love that Mondo Rock record 'Primitive Love Rites' [Columbia]. It's one of those that sounds completely different than anything else we're playing."

TOP 40/CROSSOVER

The self-described seeker of "Cuban garage records," WPOW Miami PD Bill Tanner, warns all colleagues to save space for the May release of Miami Sound Machine's next album. After a sneak preview, Tanner says, "If this doesn't have multiple hit singles on it, I don't know a record that does." The first single ships from Epic April 28, with both the 7-inch and 12-inch versions on CD. Of current product, Tanner raves about Amaretto's "Clave Rocks" (PKO), a No. 1 request at WPOW, and the import "They Say It's Gonna Rain" by Hazeldene, which is currently No. 4 in sales. A 10-year-old sleeper Tanner discovered is "She Is Michelle" from jazz saxophonist Gato Barbieri's "Tropico" album. "Barbieri is no longer on A&M, but the label is frantically trying to restock the album, CD, and cassette because it's sold out." Atlantic Starr's "Always" (Warner Bros.) is "just one of those great ballads," says Tanner. And don't be surprised that WPOW's heavily Latin audience has fallen hard for U2's "With Or Without You" (Island). "It doesn't surprise me at all here," says Tanner, "because it has that same feel as the Police's 'Every Breath You Take,' and that did very well here."

COUNTRY

KFRE-AM-FM Fresno, Calif., PD Bob Mitchell reports "immediate enthusiastic response" to Randy Travis' latest, "Forever And Ever Amen" (Warner Bros.). "Randy's four awards on the Academy Of Country Music Awards show the other night are just further affirmation of his being the next once-in-a-generation singer—in the same category as George Jones and Merle Haggard." Ricky Van Shelton's "Crimes Of Passion" (Columbia) has "an infectious hook and tells a great story, complete with a surprise ending," Mitchell says. Nanci Griffith's "Trouble In The Fields" (MCA) "is a beautiful song addressing the farm crisis," says the PD, noting that it is one of only a few on the subject with a good, snappy tempo. "She's addressing a sensitive subject—especially here in the most productive agricultural area in America—with hopeful optimism." Mitchell just added these tracks last week, and he says "programming a healthy dose of new music, we make ourselves the choice of the active country music audience. Having control over them is a very desirable thing, which you can sell to advertisers." There are other rewards to giving new music a shot, he says, like being able to tip off club owners on future stars.

KIM FREEMAN

Washington Roundup

BY BILL HOLLAND

FCC CHAIRMAN Mark Fowler, who has announced that he will step down effective Friday (17), says he chose the date because he wants to take part in several important ongoing proceedings—including a Thursday (16) hearing that'll take another look at obscenity in broadcasting, common carrier, and amateur radio.

Fowler also says he will "initiate negotiations for future endeavors subsequent to that date and announce plans thereafter." The chairman was on Capitol Hill last week telling legislators—for the last time—that he doesn't like the fairness doctrine or the equal-time provisions. Fowler will be replaced by Dennis Patrick; because Patrick is already a commissioner, he won't have to undergo a Senate confirmation hearing.

A BAN ON ADVERTISING AND promotion of tobacco products? That's what H.R. 1532, introduced by Rep. Mike Synar, D-Okla., calls for. A hearing on the bill was held April 3 by the House Subcommittee on Transportation, Tourism, and Hazardous Materials. Opponents include advertisers and some lawmakers who worry that the bill violates First Amendment rights and could lead to the banning of advertisements for other legal products.

THE FCC REVIEW BOARD has affirmed the commission's initial decision stripping away the license of WBUZ-AM Fredonia, N.Y., a day-timer owned by Henry Serafin of Cactoin Broadcasting Corp. In denying the station's renewal, the FCC administrative law judge concurred that Serafin had "openly discriminated against a black woman in his hiring practices" and had shown repeated noncompliance with public filing and ascertainment rules.

newsline...

PRICE COMMUNICATIONS sells WIBA-AM-FM Madison, Wis., to LL Broadcasting for \$10.8 million. The stations broadcast AC and rock, respectively. Price bought the combo for approximately \$6 million in August 1985. Price president Robert Price calls the sale a departure from the company's acquisition course, which is justified by "substantial capital gains. I believe we owe this type of prudent selling to both our bondholders and stockholders."

ADAMS COMMUNICATIONS will buy album rocker KISS-FM San Antonio, Texas, from Capitol Broadcasting for \$11 million. Blackburn & Co. brokered the deal.

MIKE MC GANN is appointed VP/GM of full-service nostalgia station WEST-AM and AC outlet WLEV-FM, both Eastern Broadcasting outlets in Allentown, Pa. McGann was VP/GM of Eastern's WRKZ-FM Hershey, Pa.

YULEE G. COMMANDER is appointed president/manager of Metroplex outlets WRQL/WFYV Jacksonville, Fla., which play rock and oldies, respectively.

NEW! NEW! NEW! NEW! NEW!

Don't Miss Billboard's
HOT CROSSOVER 30

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

NEW! NEW! NEW! NEW! NEW!



THE EVOLUTION OF SUCCESS

To stay number one, you've got to make the best even better. Which is why for ten years Ampex has continued advancing the performance of mastering tape. Through a decade of increased performance and reliability, Grand Master® 456 remains the tape behind the sound of success. Which is why more top albums are recorded on Ampex tape than any other tape in the world. For Grand Master 456, the beat goes on.

AMPEX

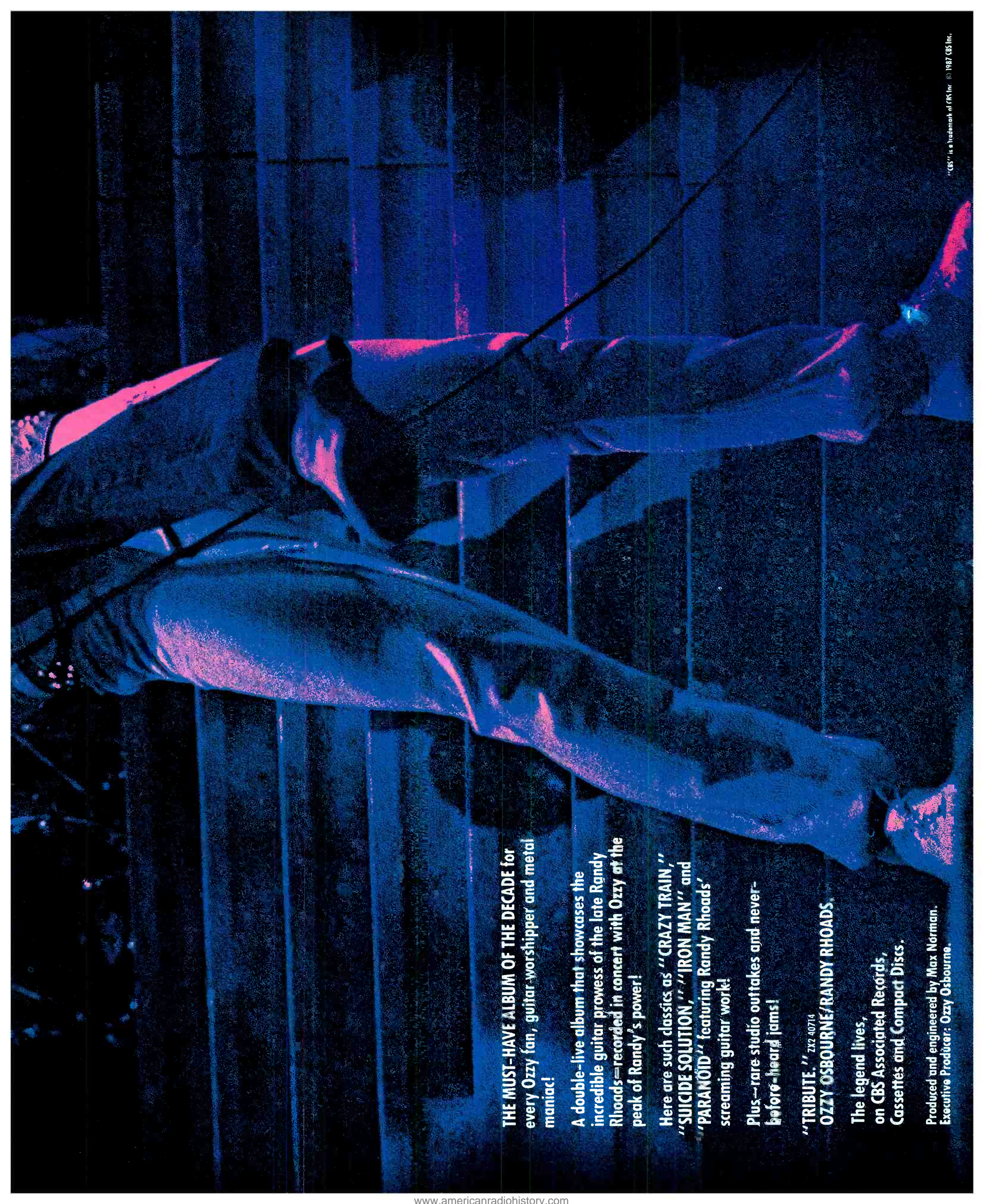
Ampex Corporation, Magnetic Tape Division, 401 Broadway, Redwood City, CA 94063, 415/367-3809 Ampex Corporation • One of The Signal Companies

AND THE BEAT GOES ON

THE LEGEND LIVES IN MOLTEN METAL

OZZY
SBOURNE
R
ANDY
BOARDS
TRIBUTE





THE MUST-HAVE ALBUM OF THE DECADE for every Ozzy fan, guitar worshipper and metal maniac!

A double-live album that showcases the incredible guitar prowess of the late Randy Rhoads—recorded in concert with Ozzy at the peak of Randy's power!

Here are such classics as "CRAZY TRAIN," "SUICIDE SOLUTION," "IRON MAN" and "PARANOID" featuring Randy Rhoads' screaming guitar work!

Plus—rare studio outtakes and never-before-heard jams!

"TRIBUTE." ZK2 40714
OSZY OSBOURNE/RANDY RHOADS.

The legend lives, on CBS Associated Records, Cassettes and Compact Discs.

Produced and engineered by Max Norman.
Executive Producer: Ozzy Osbourne.

Featured Programming

"LIGHT MY FIRE," the ABC Radio Network 20th anniversary Doors special, is a three-hour program scheduled for the May 22-25 Memorial Day weekend. Presented as part of ABC's continuing Supergroups series, "Light My Fire" comes with the ABC tag of being the only "authorized" Doors anniversary radio program. As mentioned here in last week's issue, **Radio International (RI)** also has a Doors special that is also the only "authorized" show. Fortunately, they're both right.

ABC's program, produced by **Denny Somach Productions**, is authorized by the surviving members of the Doors: Ray Manzarek, John Densmore, and Robbie Krieger. It is also co-hosted by the surviving members, who recently recorded sessions expressly for the show.

"Light My Fire" offers the national radio premiere of music from the forthcoming EP and home video "The Doors Live At The Hollywood Bowl." The show also features a previously unaired interview with Jim Morrison and rare concert and studio tracks from the archives of the surviving Doors members.

The RI "A 20th Anniversary Salute To The Doors" is the only program authorized by the Jim Morrison estate. To add to the confusion, last week's column incorrectly described the RI show as the ABC show. The RI show was indeed produced by **Jon Sargent Productions**, with **WXRK** New York's **Marc Coppola** as host. The two-hour program includes previously unre-

leased poetry and unfinished songs by Morrison.

PROMEDIA, Bronx, N.Y., puts a new contender into the dance-oriented arena by signing **WRKS "Kiss-FM"** New York's **Chuck Leonard** to host a new two-hour weekly urban dance show. "Chuck Leonard's Dance Party" is scheduled to bow in early summer as ProMedia's second longform show.

Leonard's extensive contacts in the urban dance scene should provide the show with a strong interview/guest list. Along with having Leonard as an authoritative powerhost, ProMedia president **Bill Quinn** is promising a feature-packed program with national club scene reports, Leonard's personal interviews, and extended music mixes.

HELLER BROADCASTING, New York, has lined up 15 stations and is committed to a May 1 bow for its "New Music Now." This is the first offering from Heller Broadcasting, and the show aims to bring progressive/modern rock to national syndication in an easy-to-swallow package. Along with its music programming, the two-hour weekly includes progressive rock news, artist interviews, tour updates, and comedy segments you won't hear on a morning zoo show. The show is hosted by **WKGL** Middletown, N.Y., air talent

Jack Zimmerman.

The first show feature interviews with **Robyn Hitchcock**, **Shriekback**, and the **Fleshtones**. **Lou Reed**, **Talking Heads**, and other more "mainstream" acts still active on the progressive rock scene, along with records that have influenced today's sound, round out the mix.

The show is produced by **WALL** Middletown, N.Y., PD **Rob Dillman** and has IDs and sweepers produced by former **WPLJ** and current **WXRK** New York air personality **Tony Pigg** with an ear to keeping listeners comfortable as they find out that there's life after classic

rock.

A BIG THANK-YOU to **United Stations** for the advertising community party the network held at the New York club **Shout**. **United Stations** treated its guests at the '50s and '60s club with live blasts from the past. **Shirley Alston Reves** of the original **Shirelles**, **Joe Terry**, **Danny & the Juniors**, and **Lou Christie** all performed live. **United Stations** took the opportunity to introduce **Nina Blackwood** as the host of its new "Entertainment Express" show. Judging from the constant sing-along on the dance floor,

a good time was had by all. **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.

April 13-19, **Atlantic Star/Ready For The World**, **In The Spotlight Special**, **Westwood One**, one hour.

April 17-19, the **Statler Bros.**, **Country Today**, **MJI Broadcasting**, one hour.

April 17-19, **Billy Preston**, **Motor City Beat**, **United Stations**, three hours.

April 17-19, **Luther Vandross/Tina Turner**, **Street Beat**, **MCA Radio Network**, one hour.

Promotions

APRIL FOOL FILE

Here's the official **Billboard** Silliness Survey of radio pranks pulled around the country on April 1 this year. Pop it in your files for next year.

A visit to Houston saw **KKBQ "93Q"** Q-Morning Zoo leader **John Lander** exploiting confusion about the start of daylight-saving time by giving out time checks set one hour ahead.

"We figured the worst that could happen is that listeners would be one hour early to work," said Land-

er before April Fools' Day. When we left the top 40 March 31, the big question was whether the scam meant **Lander** and the rest of his talent lineup would have to start their shifts one hour early. A follow-up call to **93Q** found **Lander** out sick. We hope that wasn't a nasty reaction to angry, fooled listeners or altered sleep patterns.

In Myrtle Beach, S.C., **WKZQ** afternoon man **Jack Boston** spent much of his Foolish shift pursuing reports that **Michael Jackson** had checked into a local retirement home suffering from exhaustion

(aren't we all?). **Boston** says he admitted to listeners that the reports were false, but—in the process of "investigating" the story—found plenty of people whose vigorous denials of the rumor lent weight to its credibility. "We called a bunch of people in the city who refused to talk about it," he says. "So it sounded like a massive cover-up."

Among those who played into **Boston's** hands was the local police department, which adamantly denied that there had been a motorcade procession early April Fool's (Continued on page 16)

IT'S HERE! THE ALL-NEW

Billboard BOOK OF TOP 40 HITS

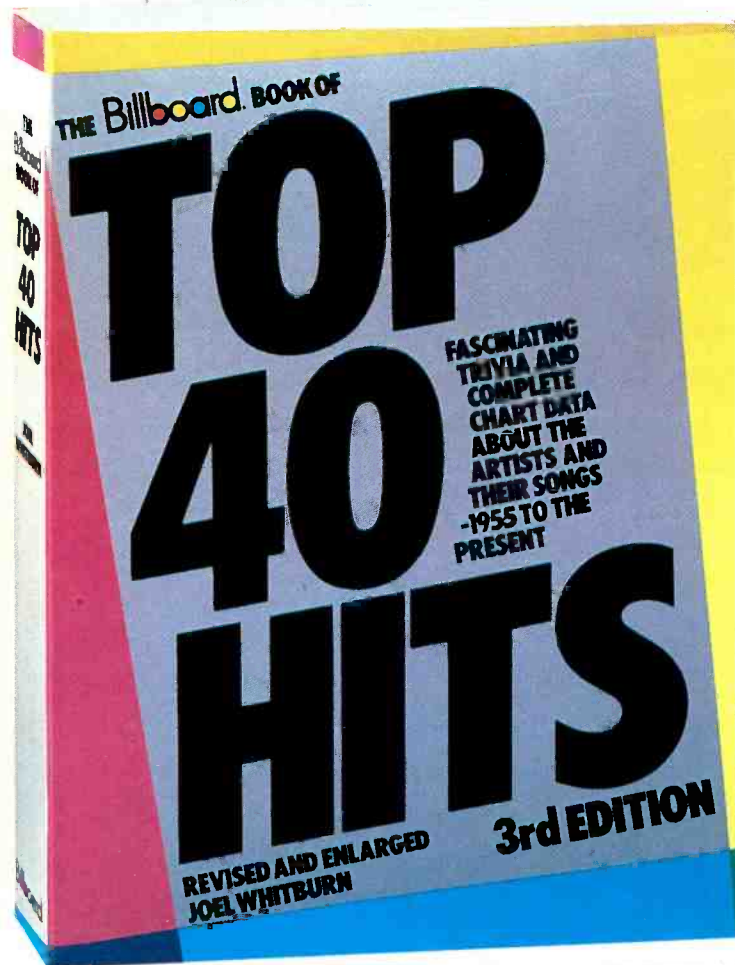
BY JOEL WHITBURN

The most popular pop music reference ever published is now in its third edition, completely revised and updated through the end of 1986. From Pat Boone to Bon Jovi, here are all the artists

and songs to make the Top 40 of the Billboard Hot 100 charts since 1955. Complete chart data combines with fascinating facts and trivia in the only official guide to the Billboard charts, now bigger and better than ever.

★ **300 BRAND-NEW PHOTOGRAPHS,** each with extensive captions

★ **ENLARGED EDITION—** more than 100 additional pages



ORDER YOUR COPY TODAY!

BILLBOARD BOOKS

P.O. Box 2013, Lakewood, NJ 08701

Please send me _____ copy(ies) of THE BILLBOARD BOOK OF TOP 40 HITS, 3rd Edition (075206) @ \$19.95 per copy.

Check enclosed for \$ _____, which includes \$1.50 for postage and handling for 1 book, 50¢ for each additional, plus sales tax in the states of OH, TN, MA, CA, NJ, NY and VA.

Charge my Visa MasterCard American Express

Card # _____ Expires _____

Signature _____

Name _____

City/State/Zip _____

DRTA 0826

ALBUM ROCK TRACKS™

Compiled from national album rock radio airplay reports.					TITLE
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	
				★★ NO. 1 ★★	
1	1	1	5	U2 ISLAND	WITH OR WITHOUT YOU
2	2	5	4	FLEETWOOD MAC WARNER BROS.	BIG LOVE
3	4	4	4	BRYAN ADAMS A&M	HEAT OF THE NIGHT
4	5	6	8	CUTTING CREW VIRGIN	(I JUST) DIED IN YOUR ARMS
5	7	13	3	DAVID BOWIE EMI-AMERICA	DAY IN, DAY OUT
6	3	2	8	PETER WOLF EMI-AMERICA	COME AS YOU ARE
7	8	9	7	JON BUTCHER CAPITOL	GOODBYE SAVING GRACE
8	10	14	6	FROZEN GHOST ATLANTIC	SHOULD I SEE
9	6	3	10	GREGG ALLMAN EPIC	I'M NO ANGEL
10	16	18	8	LOU GRAMM ATLANTIC	READY OR NOT
11	11	12	6	BON JOVI MERCURY	NEVER SAY GOODBYE
12	15	16	9	PSYCHEDELIC FURS COLUMBIA	HEARTBREAK BEAT
13	18	22	5	EDDIE MONEY COLUMBIA	ENDLESS NIGHTS
14	14	20	5	NIGHT RANGER MCA	THE SECRET OF MY SUCCESS
15	9	7	8	PATTY SMYTH COLUMBIA	NEVER ENOUGH
16	20	28	4	U2 ISLAND	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR
17	17	21	7	ANDY TAYLOR MCA	I MIGHT LIE
18	NEW ▶		1	★★★ FLASHMAKER ★★★	
				TOM PETTY & THE HEARTBREAKERS MCA	JAMMIN' ME
19	23	29	4	THE CULT SIRE	LOVE REMOVAL MACHINE
20	12	8	11	STEVE WINWOOD ISLAND	THE FINER THINGS
21	21	25	5	GLASS TIGER MANHATTAN	I WILL BE THERE
22	24	30	5	WHITESNAKE GEFLEN	STILL OF THE NIGHT
23	13	10	12	LOU GRAMM ATLANTIC	MIDNIGHT BLUE
24	28	34	3	EUROPE EPIC	ROCK THE NIGHT
25	29	35	3	LOS LOBOS WARNER BROS.	SET ME FREE (ROSA LEE)
26	26	32	4	BILLY IDOL CHRYSALIS	SWEET SIXTEEN
27	36	—	2	ERIC CLAPTON WARNER BROS.	RUN
28	30	38	4	ROBERT CRAY MERCURY	I GUESS I SHOWED HER
29	19	11	11	SAMMY HAGAR COLUMBIA	WINNER TAKES IT ALL
30	38	—	2	★★★ POWER TRACK ★★★	
				ROCK AND HYDE CAPITOL	DIRTY WATER
31	25	19	10	CROWDED HOUSE CAPITOL	DON'T DREAM IT'S OVER
32	32	42	3	U2 ISLAND	BULLET THE BLUE SKY
33	33	—	2	BRYAN ADAMS A&M	ANOTHER DAY
34	34	40	3	U2 ISLAND	WHERE THE STREETS HAVE NO NAME
35	41	—	2	LITTLE AMERICA GEFLEN	WALK ON FIRE
36	22	24	6	DOKKEN ELEKTRA	DREAM WARRIORS
37	40	49	3	XTC GEFLEN	DEAR GOD
38	NEW ▶		1	BRYAN ADAMS A&M	INTO THE FIRE
39	27	15	9	DEEP PURPLE MERCURY	CALL OF THE WILD
40	NEW ▶		1	GEORGIA SATELLITES ELEKTRA	RAILROAD STEEL
41	31	31	17	HUEY LEWIS & THE NEWS CHRYSALIS	I KNOW WHAT I LIKE
42	42	—	2	U2 ISLAND	IN GOD'S COUNTRY
43	NEW ▶		1	GREGG ALLMAN EPIC	ANYTHING GOES
44	NEW ▶		1	PETER WOLF EMI-AMERICA	CAN'T GET STARTED
45	37	39	5	CINDERELLA MERCURY	SOMEBODY SAVE ME
46	NEW ▶		1	TRUTH I.R.S.	WEAPONS OF LOVE
47	47	—	2	THE STRANGLERS EPIC	ALWAYS THE SUN
48	NEW ▶		1	REO SPEEDWAGON EPIC	VARIETY TONIGHT
49	35	17	9	PAUL SIMON WARNER BROS.	THE BOY IN THE BUBBLE
50	39	27	13	ERIC CLAPTON WARNER BROS.	MISS YOU

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.

Roberts Exits CBS With No Successor; WBMW Manassas, Va., DJs Arrested

DAVE ROBERTS resigns from his VP/programming post for the CBS FM stations. He held the position for a year. CBS sources say it's unlikely that his post will be filled, and it's expected that Roberts will maintain ties with the CBS outlets through independent research work.

DAVID LaBONTE and Charles Dempsey, air talents on Infinity Broadcasting's WBMW-FM Manassas, Va., were arrested and charged with statutory rape by the Fairfax County police April 6. Police charged LaBonte, (known on air as Davy Crockett) and Dempsey (known on air as Marty Dempsey) with raping a girl, who is now 15, in 1985. No assault charges were brought. LaBonte's bond was set at \$50,000, and Dempsey was released on his own recognition.



midday man Dusty Dunn, former WTGR-er Billy Buck Blevins in the afternoon, evening talent Pamela Houston, and overnigher Karen Tucker.

GWEN ROBERTS is upped to assistant PD at KIIS-AM-FM Los Angeles. She has been in the top 40's programming department for five years. New at KIIS is Jack Silver, who left Chicago-based Superspots to become executive producer of Rick Dees' morning show.

Shawn Burke departs his evening post at WYNY New York after three years there... Spike Jackson is doing swing-shift preparation for the evening slot at urban outlet KKDA "K-104" Dallas... Dick Stark assumes overnights at country outlet WGNA Albany, N.Y., and Tom Casey arrives there as afternoon man... Mark Shands leaves the new

WZTA Miami, Fla., after working there as music director for four years during its days as WINZ-FM.

TOP NEW YORK rockers WXRK "K-Rock" and WNEW-FM recently put aside their normally fierce competitive tactics. Both broadcast the Grateful Dead concert live from the Meadowlands on April 7. The dual broadcasts were spearheaded by area promoter John Scher, who says, "It was the first time two competitive stations broadcast the same event since the closing of the Fillmore East 16 years ago." K-Rock PD Pat Evans explains, "We both felt it was valuable programming. It was something our station wanted to do, and we jumped on it. The group has 20-30 records out, and their shows are instant sellouts."

Both stations aired the entire concert (including drum solos and material from the Dead's upcoming Arista album). WNEW supported the event with various promotions, including one with Ben & Jerry's, supplier of the new icecream flavor Cherry Garcia. Says WNEW-FM PD Mark Chernoff, "WNEW is celebrating its 20th anniversary, and so is the Grateful Dead. They've been part of the station for a long time, and the broadcast was a must for our audience."

But the week was not without Gotham bickering, much of it centering on the phoner K-Rock morning man Howard Stern inadvertently got into with Jon Bon Jovi. Stern had reportedly griped on air about difficulty getting his niece tickets for the group's show. Bon Jovi heard it, called in to rectify the matter, and chatted a while on air. Top 40s WPLJ and WHITZ were apparently not too happy about it.

BOWLING AND BATTING FOR T.J.: Billboard's Margaret LoCicero filed the following report from the Bowling Party weekend fund-raiser for the T.J. Martell Foundation April 3-4 in Los Angeles:

"Congrats to EMI VP/promotion Tony Smith for coaching the record-company softball team to victory over the radio team led by WXRK New York assistant PD Bob Kranes, who wore a Yankee uniform with a Red Sox cap. Too bad WDIZ Orlando, Fla., PD Rad Messick wasn't there, or radio would have won. Who says? Rad does.

"We're anxious to see the results of WEGR Memphis, Tenn.'s Myra Fienberg and Kelly Cruise's trip to Studio City, where they made a music video of themselves just for the fun of it. We weren't sure if WMMR Philadelphia's Erin Riley came to bowl or dance or if Geffen's Marko Babineau still had a house to go home to after the great party he threw.

"But we are sure that WAQX Syracuse, N.Y.'s Lauraine Rapp fulfilled her intention of meeting absolutely everybody in attendance. A big thanks to NBC-Radio Network's Pam Newman and Michael Hughes for chauffeuring us around safely."

A bigger thanks to Atlantic's Judy Libow, MCA's Bill Bennett, Jon Scott, and everyone who contributed for a good time and a good cause!

by Kim Freeman

WBMW-FM GM Ken Stevens has no comment on the arrests, but says the two individuals were hired before Infinity bought WBMW in January. Both jocks have been suspended pending further investigation.

Stevens also has little comment on heavy speculation that Infinity will take WBMW from top 40 to album rock and possibly bring Howard Stern in via a morning simulcast. Stevens does say management was powwowing on the "alternatives" last week.

WINDY CITY breezes are hot with talk that WCFL-AM may soon become WLUP-AM and carry simulcast album rock fare. A contemporary Christian outlet, WCFL will soon be a sister of WLUP when a Heftel/Statewide deal is closed to create H&G Broadcasting. Further scuttle says WLUP morning man Jonathon Brandmeier will be simulcast, while afternoon teammates Steve Dahl and Garry Meier may take their mostly talk show to the AM. WLUP PD Greg Solk has no comment.

MUSICAL MORNING MEN: Randy Miller leaves his successful stint at KSDD-FM "KS-103" San Diego to join WZGC "Z-93" Atlanta. KS-103 PD Nick Ferrara calls it an amicable career move on Miller's part and has already scheduled "Scoot In The Mornings" to start April 13. Scoot comes directly from WRNO New Orleans, and Ferrara hired him earlier at WBZZ Pittsburgh. Scoot's show, Ferrara says, will be "very relatable, positive, a San Diego show." Also new at KS-103 is news director Shari Inglis, who arrives from KPSI Palm Springs, Calif., a station that has cultivated more than a few talents to the point of major status in recent weeks. One is KS-103's new midday man, Pat Reynolds.

Also arriving in Atlanta is former WYNF Tampa a.m. team Nick Van Cleve and Jeff Johnson, which will start its "Nick & Jeff Wake-up Crew" show at rocker WKLS "96 Rock" Atlanta April 20. They replace Mark McCain, Steve Mitchell, and Rob Buttery, the 96 Rock trio that took its act to mornings at top rocker KSHE St. Louis.

WBIG Winston/Salem, N.C., sets itself up for a big battle as the new country station in a market long dominated by WTGR. Other groups have tried and failed, but Beasley Broadcasting's WBIG "doesn't intend to go head to head with WTGR," says WBIG PD Kevin O'Neal. "[WTGR] is a very good station, but basically a traditional one targeted at a 45-plus audience. Because there's no alternative, they got the younger demos, and that's where we hope to get some of their listeners." The station has heritage calls in its corner: Jefferson-Pilot took WBIG-AM off the air last year. That AC had been in the market for 20 years.

Says O'Neal, "We don't believe in 10 in a row. We feel that personality radio has taken a back seat for the last few years, and we intend to bring it back here."

WBIG's lineup includes morning man Steve Norris,

PROMOTIONS

(Continued from page 14)

morning. For its part, WKZQ hired a limousine to park outside the retirement home and paid the driver to refuse to talk with anyone.

In Salina, Kan., KSKQ added a new twist to the old favorite—changing formats—by promoting a switch to classical music for two weeks in advance of April Fools' Day. At 6 a.m. that day, the classical music came on with appropriate liners. Then, the morning team barged in and staged a "takeover" of the station, taking it back to hits fare. KSKQ PD Steve Waull says the day also included switching jocks around and staging debates as to whether the right format move had been made.

In Tallahassee, Fla., WHTZ evening man Rich Stevens was slated to sit in on the April Fools' morning show, but he claimed to have been kidnaped by a local sorority. Tallahassee is a big college town, and its

female denizens were quick to call in and take credit for the caper, Stevens reports.

Other stunts there included misleading Friday drop-ins and incessant incorrect song IDs.

And, in New York, WPLJ news director Shelly Sonstein pulled some timely tricks by reporting that "Moonlighting" had been canceled and that Baby M's natural father, James Stern, and surrogate mother, Mary Beth Whitehead, were planning to elope. And WHTZ "Z-100" had us fooled for a brief moment with a retirement announcement by the infamous Mr. Leonard, aka Johnny Rio. KIM FREEMAN

**NAB Technologies
set to market FMX
... see page 59**

FOR WEEK ENDING APRIL 18, 1987

Billboard.

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

HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	1	8	JODY WATLEY MCA	★★ NO. 1 ★★ LOOKING FOR A NEW LOVE 3 weeks at No. One
2	2	3	6	PRINCE PAISLEY PARK	SIGN 'O' THE TIMES
3	4	4	8	ARETHA FRANKLIN & GEORGE MICHAEL ARISTA	I KNEW YOU WERE
4	5	14	4	MADONNA SIRE	LA ISLA BONITA
5	6	7	8	THE COVER GIRLS FEVER	SHOW ME
6	9	12	8	COMPANY B ATLANTIC	FASCINATED
7	3	2	8	CLUB NOUVEAU WARNER BROS.	LEAN ON ME
8	14	19	4	ATLANTIC STARR WARNER BROS.	ALWAYS
9	13	16	4	KIM WILDE MCA	YOU KEEP ME HANGIN' ON
10	7	6	7	KOOL & THE GANG MERCURY	STONE LOVE
11	12	15	6	STARSHIP GRUNT	NOTHING'S GONNA STOP US NOW
12	10	8	8	DONNA ALLEN 21/ATCO	SERIOUS
13	8	13	6	HERB ALPERT A&M	KEEP YOUR EYE ON ME
14	17	21	5	THE SYSTEM ATLANTIC	DON'T DISTURB THIS GROOVE
15	23	—	2	LISA LISA & CULT JAM COLUMBIA	HEAD TO TOE
16	19	20	5	GREGORY ABBOTT COLUMBIA	I GOT THE FEELIN' (IT'S OVER)
17	11	9	8	EXPOSE ARISTA	COME GO WITH ME
18	22	24	4	CYNDI LAUPER EPIC	WHAT'S GOING ON
19	24	26	3	NANCY MARTINEZ ATLANTIC	MOVE OUT
20	15	5	8	JANET JACKSON A&M	LET'S WAIT AWHILE
21	18	17	6	STARPOINT ELEKTRA	HE WANTS MY BODY
22	NEW	1	1	ANITA BAKER ELEKTRA	SAME OLE LOVE (365 DAYS A YEAR)
23	26	28	3	L.VANDROSS/G. HINES EPIC	NOTHING BETTER THAN LOVE
24	27	—	2	THE BREAKFAST CLUB MCA	RIGHT ON TRACK
25	20	18	5	BEASTIE BOYS DEF JAM	BRASS MONKEY
26	NEW	1	1	LIONEL RICHIE MOTOWN	SE LA
27	NEW	1	1	HERB ALPERT A&M	DIAMONDS
28	28	—	2	KLYMAXX CONSTELLATION	I'D STILL SAY YES
29	29	—	2	SMOKEY ROBINSON MOTOWN	JUST TO SEE HER
30	16	11	7	GENESIS ATLANTIC	TONIGHT, TONIGHT, TONIGHT

YesterHits®

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Don't Leave Me This Way**, Thelma Houston, TAMLA
2. **Southern Nights**, Glen Campbell, CAPITOL
3. **Hotel California**, Eagles, ASYLUM
4. **Don't Give Up On Us**, David Soul, PRIVATE STOCK
5. **The Things We Do For Love**, 10cc, MERCURY
6. **I've Got Love On My Mind**, Natalie Cole, CAPITOL
7. **Love Theme From "A Star Is Born"** (Evergreen), Barbra Streisand, COLUMBIA
8. **So In To You**, Atlanta Rhythm Section, POLYDOR
9. **When I Need You**, Leo Sayer, WARNER BROS.
10. **Right Time Of The Night**, Jennifer Warnes, ARISTA

POP SINGLES—20 Years Ago

1. **Somethin' Stupid**, Nancy & Frank Sinatra, REPRISE
2. **Happy Together**, Turtles, WHITE WHALE
3. **This Is My Song**, Petula Clark, WARNER BROS.
4. **Bernadette**, Four Tops, MOTOWN
5. **A Little Bit You, A Little Bit Me**, Monkees, COLGEMS
6. **Western Union**, Five Americans, ABNAK
7. **I Think We're Alone Now**, Tommy James & the Shondells, ROULETTE
8. **Dedicated To The One I Love**, Mamas & the Papas, DUNHILL
9. **I Never Loved A Man The Way I Loved You**, Aretha Franklin, ATLANTIC
10. **Jimmy Mack**, Martha & the Vandellas, GORDY

TOP ALBUMS—10 Years Ago

1. **Hotel California**, Eagles, ASYLUM
2. **Rumours**, Fleetwood Mac, WARNER BROS.
3. **A Star Is Born (Soundtrack)**, Barbra Streisand & Kris Kristofferson, COLUMBIA
4. **Songs In The Key Of Life**, Stevie Wonder, TAMLA
5. **Leftoverture**, Kansas, KIRSHNER
6. **This One's For You**, Barry Manilow, ARISTA
7. **Boston**, EPIC
8. **Unpredictable**, Natalie Cole, CAPITOL
9. **Fly Like An Eagle**, Steve Miller Band, CAPITOL
10. **In Flight**, George Benson, WARNER BROS.

TOP ALBUMS—20 Years Ago

1. **More Of the Monkees**, COLGEMS
2. **Mamas & The Papas Deliver**, DUNHILL
3. **The Monkees**, COLGEMS
4. **Dr. Zhivago (Soundtrack)**, MGM
5. **My Cup Runneth Over**, Ed Ames, RCA VICTOR
6. **Between The Buttons**, Rolling Stones, LONDON
7. **The Best Of The Lovin' Spoonful**, KAMA SUTRA
8. **The Sound Of Music (Soundtrack)**, RCA VICTOR
9. **S.R.O.**, Herb Alpert & the Tijuana Brass, A&M
10. **Georgy Girl**, Seekers, CAPITOL

COUNTRY SINGLES—10 Years Ago

1. **She's Got You**, Loretta Lynn, MCA
2. **She's Pulling Me Back Again**, Mickey Gilley, PLAYBOY
3. **Paper Rosie**, Gene Watson, CAPITOL
4. **Play Guitar Play**, Conway Twitty, MCA
5. **It Couldn't Have Been Any Better**, Johnny Duncan, COLUMBIA
6. **(You Never Can Tell) C'est La Vie**, Emmylou Harris, WARNER BROS.
7. **Slide Off Your Satin Sheets**, Johnny Paycheck, EPIC
8. **Some Broken Hearts Never Mend**, Don Williams, ABC/DOT
9. **The Rains Came/Sugar Coated Love**, Freddy Fender, ABC/DOT
10. **I'm Sorry For You, My Friend**, Moe Bandy, COLUMBIA

SOUL SINGLES—10 Years Ago

1. **The Pride (Part 1)**, Isley Brothers, T-N-ECK/EPIC
2. **I've Got Love On My Mind**, Natalie Cole, CAPITOL
3. **I Wanna Get Next To You**, Rose Royce, MCA
4. **I'm Your Boogie Man**, K.C. & the Sunshine Band, TK
5. **You're Throwing A Good Love Away**, Spinners, ATLANTIC
6. **The Pinocchio Theory**, Bootsy's Rubber Band, WARNER BROS.
7. **At Midnight (My Love Will Lift You Up)**, Rufus featuring Chaka Khan, ABC
8. **Ain't Gonna Bump No More (With No Big Fat Woman)**, Joe Tex, EPIC
9. **I Wanna Do It To You**, Jerry Butler, MOTOWN
10. **Disco Inferno**, Trammps, ATLANTIC

FOR WEEK ENDING APRIL 18, 1987

Billboard.

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

HOT ADULT CONTEMPORARY™

Compiled from a national sample of radio playlists.					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	10	NOTHING'S GONNA STOP US NOW GRUNT 5109/RCA	★★ NO. 1 ★★ 2 weeks at No. One ◆ STARSHIP
2	3	4	7	I KNEW YOU WERE WAITING (FOR ME) ARISTA 1-9559	◆ ARETHA FRANKLIN AND GEORGE MICHAEL
3	4	6	7	THE FINER THINGS ISLAND 7-28498/WARNER BROS.	◆ STEVE WINWOOD
4	5	5	9	I'LL STILL BE LOVING YOU RCA 5065	RESTLESS HEART
5	2	1	13	MANDOLIN RAIN RCA 5087	◆ BRUCE HORNSBY & THE RANGE
6	6	3	12	LET'S WAIT AWHILE A&M 2906	◆ JANET JACKSON
7	9	13	6	JUST TO SEE HER MOTOWN 6226	◆ SMOKEY ROBINSON
8	10	15	5	BABY GRAND COLUMBIA 38-06994	◆ BILLY JOEL FEATURING RAY CHARLES
9	7	7	17	YOU GOT IT ALL MCA 52968	◆ THE JETS
10	12	19	4	SAME OLE LOVE (365 DAYS A YEAR) ELEKTRA 7-69484	◆ ANITA BAKER
11	11	11	9	STONE LOVE MERCURY 888 292-7/POLYGRAM	◆ KOOL & THE GANG
12	8	8	8	TONIGHT, TONIGHT, TONIGHT ATLANTIC 7-89290	◆ GENESIS
13	18	35	3	SE LA MOTOWN 1883	◆ LIONEL RICHIE
14	22	31	3	LA ISLA BONITA SIRE 7-28425/WARNER BROS.	◆ MADONNA
15	17	25	5	DON'T DREAM IT'S OVER CAPITOL 5614	◆ CROWDED HOUSE
16	24	30	14	THE LADY IN RED A&M 2848	CHRIS DE BURG
17	15	12	19	BALLERINA GIRL MOTOWN 1873	◆ LIONEL RICHIE
18	14	10	23	SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL") MCA 52973	◆ LINDA RONSTADT AND JAMES INGRAM
19	27	—	2	IF SHE WOULD HAVE BEEN FAITHFUL ... WARNER BROS. 7-28424	CHICAGO
20	13	9	11	ONLY LOVE REMAINS CAPITOL 5672	PAUL MCCARTNEY
21	16	14	21	WILL YOU STILL LOVE ME? WARNER BROS. 7-28512	◆ CHICAGO
22	19	20	6	WHAT DO WE MEAN TO EACH OTHER A&M 2917	SERGIO MENDES
23	21	24	7	AS WE LAY ELEKTRA 7-69518	SHIRLEY MURDOCK
24	31	33	4	ALWAYS WARNER BROS. 7-28455	◆ ATLANTIC STARR
25	28	28	5	I GOT THE FEELIN' (IT'S OVER) COLUMBIA 38-06632	◆ GREGORY ABBOTT
26	32	32	3	NOTHING'S GONNA CHANGE MY LOVE FOR YOU AMHERST 311	GLENN MEDEIROS
27	23	17	17	I'LL BE ALRIGHT WITHOUT YOU COLUMBIA 38-06301	◆ JOURNEY
28	37	38	3	SONGBIRD ARISTA 1-9573	◆ KENNY G.
29	26	22	12	JACOB'S LADDER CHRYSALIS 43097	◆ HUEY LEWIS & THE NEWS
30	35	37	3	STARLIGHT EXPRESS MCA 53041	EL DEBARGE
31	20	16	11	SOMEONE LIKE YOU RCA 5105	◆ DARYL HALL
32	30	18	14	STOP TO LOVE EPIC 34-06523/E.P.A.	◆ LUTHER VANDROSS
33	38	—	2	WALKING DOWN YOUR STREET COLUMBIA 38-06674	◆ BANGLES
34	40	—	2	WHAT'S GOING ON PORTRAIT 37-06970/E.P.A.	◆ CYNDI LAUPER
35	25	23	8	LISTEN TO THE BEAT OF A HEART COLUMBIA 38-06641	◆ THE BURNS SISTERS BAND
36	29	21	12	TWENTY YEARS AGO RCA 5078	◆ KENNY ROGERS
37	33	29	19	AT THIS MOMENT RHINO 74403	◆ BILLY VERA & THE BEATERS
38	34	27	18	SOMEDAY MANHATTAN 50048/EMI-AMERICA	◆ GLASS TIGER
39	NEW	1	1	MEET ME HALF WAY COLUMBIA 38-06690	◆ KENNY LOGGINS
40	36	26	14	WITHOUT YOUR LOVE COLUMBIA 38-06570	◆ TOTO

○ 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.



What's In A Name? WWDM Sumter, S.C., air personality David Barron finds that having the right name can get you in the wrong place at the wrong time. When it came time for a station staffer to wing it—with the help of Red Baron Pizza—to raise funds for charity, the Barron found himself at 1,000 feet on the wings of a prayer, all because of his name. Pictured are Red Baron head pilot John Bowman, left, and Barron.



Hug Donors. WSIX Nashville listeners find out that the station has hug type positive as WSIX joins with MTM Records to donate hugs to station listeners who donate blood. From left are MTM's Judy Rodman, a just-hugged donor, and WSIX sports director Duncan Stewart.



Fender Bender. WCKN Greenville, S.C., gets into a fender-bender as it presents a winning listener with an autographed Fender guitar from the note-bending blues/rock guitarist Stevie Ray Vaughan. From left are WCKN MD Nate Norris, Vaughan, and the winning listener, Rob Cantrell.



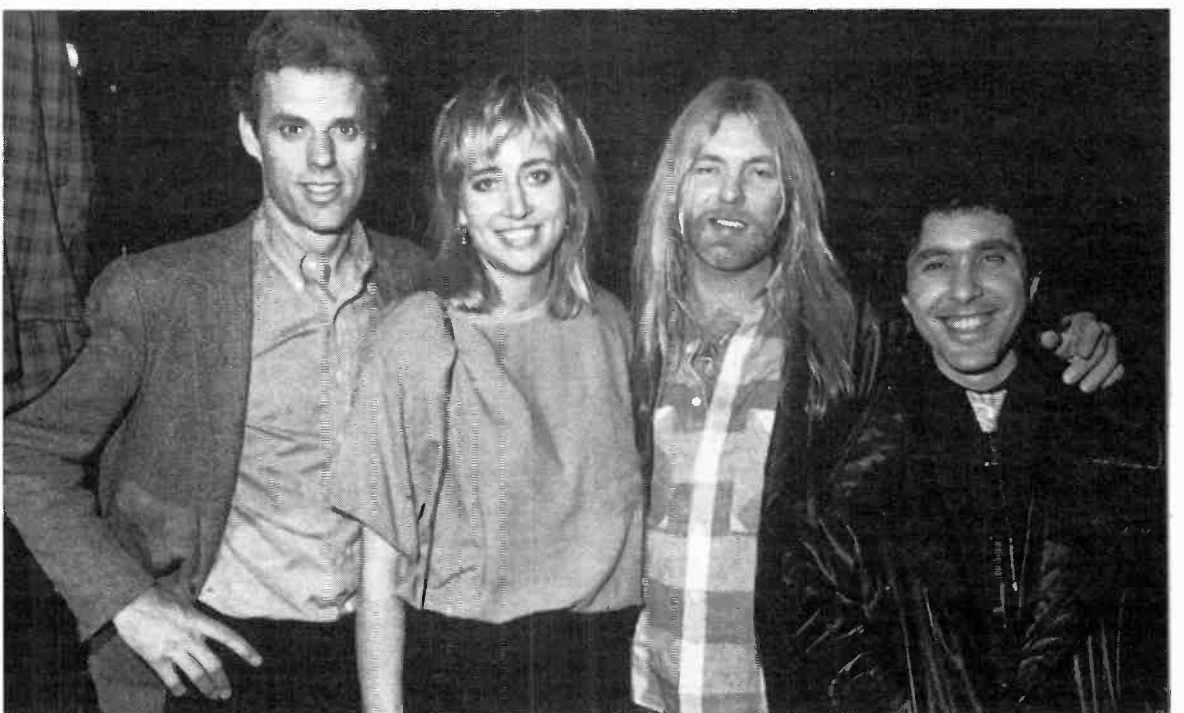
Burning No Bridges. KXXY Oklahoma City, Okla., looks ahead as veteran performer Billy Joe Royal stops by to talk about his hot single, "Old Bridges Burn Slow." From left are KXXY PD Clay Daniels, Royal, and station MD Mike Owens.



Q McMuffins. WRQX "Q-107" Washington, D.C., gives its listeners a breakfast of McRadio as staffers take their morning show on a live remote from a recently opened area McDonald's. In front are, from left, Q-107 morning-crew members Christian Paul, Celeste Clark, and J.J. McKay.



Getting Fresh. KDAY Los Angeles presents the L.A. Dream Team with appreciation awards after the group finished a series of free high school concerts that centered on the messages, "Say No To Drugs" and "Get Fresh." From left are KDAY director of public affairs Rory Kaufman, KDAY GM Ed Kerby, L.A. Dream Team member Chris Wilson, MCA Records' Cynthia Johnson, the Dream Team's Rudy Pardee, and DJ Wood White.



Allman-Flavored Ritz. The flavor of the evening was Allman blues when WXRK "K-Rock" New York assistant PD Bob Krases stopped backstage at New York's Ritz to meet Gregg Allman. From left are Epic Records' Terry Coen, Billboard radio editor Kim Freeman, Allman, and Krases. (Photo: Chuck Pulin)

POWERPLAYS™

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

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

PLATINUM

POWER 95
WPLJ-FM RADIO

New York P.D.: Larry Berger

- 1 Club Nouveau, Lean On Me
- 2 Starship, Nothing's Gonna Stop Us Now
- 3 Madonna, La Isla Bonita
- 4 Prince, Sign 'O' The Times
- 5 Jody Watley, Looking For A New Love
- 6 Aretha Franklin & George Michael, I K
- 7 The Jets, You Got It All
- 8 Kenny Loggins, Meet Me Half Way
- 9 Smokey Robinson, Just To See Her
- 10 Peter Wolf, Come As You Are
- 11 Glass Tiger, I Will Be There

400
WHTZ FM

New York P.D.: Scott Shannon

- 1 Club Nouveau, Lean On Me
- 2 Starship, Nothing's Gonna Stop Us Now
- 3 Jody Watley, Looking For A New Love
- 4 Prince, Sign 'O' The Times
- 5 Madonna, La Isla Bonita
- 6 Aretha Franklin & George Michael, I K
- 7 The Jets, You Got It All
- 8 Kenny Loggins, Meet Me Half Way
- 9 Smokey Robinson, Just To See Her
- 10 Peter Wolf, Come As You Are
- 11 Glass Tiger, I Will Be There

NLS
AM 89

Chicago P.D.: John Gehron

- 1 Starship, Nothing's Gonna Stop Us Now
- 2 Jody Watley, Looking For A New Love
- 3 Aretha Franklin & George Michael, I K
- 4 Madonna, La Isla Bonita
- 5 Steve Winwood, The Finer Things
- 6 Wang Chung, Let's Go!
- 7 Cutting Crew, (I Just) Died In Your A
- 8 Bruce Hornsby & The Range, Mandolin R
- 9 Genesis, Tonight, Tonight
- 10 Fleetwood Mac, Big Love
- 11 Tina Turner, What You Get Is What You
- 12 R.Lonstadt/Ingram, Somewhere Out Th
- 13 Lou Gramm, Midnight Blue
- 14 Huey Lewis & The News, I Know What I
- 15 The Robert Cray Band, Smoking Gun
- 16 Chicago, If She Would Have Been Faith
- 17 Lionel Richie, Se La
- 18 Kool & The Gang, Stone Love
- 19 Huey Lewis & The News, Jacob's Ladder
- 20 Peter Wolf, Come As You Are
- 21 Bryan Adams, Heat Of The Night
- 22 Chicago, If She Would Have Been Faith
- 23 Lionel Richie, Se La
- 24 Madonna, Open Your Heart
- 25 Paul Simon, You Can Call Me Ai
- 26 Kenny Loggins, Meet Me Half Way
- 27 Peter Gabriel, Big Time
- 28 Chicago, If She Would Have Been Faith
- 29 Billy Vera & The Beaters, All This Mom
- 30 Gregory Abbott, Shake You Down

KHS FM 102.7
AM 1550

Los Angeles P.D.: Steve Rivers

- 1 Starship, Nothing's Gonna Stop Us Now
- 2 Jody Watley, Looking For A New Love
- 3 Aretha Franklin & George Michael, I K
- 4 Expose, Come Go With Me
- 5 Crowded House, Don't Dream It's Over
- 6 Chris De Burgh, The Lady In Red
- 7 Bangles, Walking Down Your Street
- 8 Genesis, Tonight, Tonight
- 9 Kool & The Gang, Stone Love
- 10 Cyndi Lauper, What's Going On
- 11 Beastie Boys, Brass Monkey
- 12 U2, With Or Without You
- 13 Psychedelic Furs, Heartbreak Beat
- 14 Kim Wilde, You Keep Me Hangin' On
- 15 Wang Chung, Let's Go!
- 16 Bruce Hornsby & The Range, Mandolin R
- 17 Shirley Murdoch, As We Lay
- 18 Janet Jackson, Let's Wait Awhile
- 19 Cutting Crew, (I Just) Died In Your A
- 20 R.Lonstadt/Ingram, Somewhere Out Th
- 21 Robbie Nevil, Dominoes
- 22 Bryan Adams, Heat Of The Night
- 23 Beastie Boys, Brass Monkey
- 24 World Party, Ship Of Fools (Save Me F
- 25 Paul Simon, You Can Call Me Ai
- 26 Boston, Can Icha Say (You Believe In
- 27 Hipway, The Honeyhief
- 28 David Bowie, Day In Day Out
- 29 Lionel Richie, Right On Track
- 30 The Breakfast Club, Right On Track
- 31 Herb Alpert, Diamonds
- 32 Huey Lewis & The News, I Know What I
- 33 The Jets, You Got It All

GOLD

KIM
108 FM

Boston P.D.: Sunny Joe White

- 1 Aretha Franklin & George Michael, I K
- 2 Crowded House, Don't Dream It's Over
- 3 Madonna, La Isla Bonita
- 4 Jody Watley, Looking For A New Love
- 5 Steve Winwood, The Finer Things
- 6 Cyndi Lauper, What's Going On
- 7 Simply Red, The Right Thing
- 8 Kool & The Gang, Stone Love
- 9 Robbie Nevil, Dominoes
- 10 Peter Wolf, Come As You Are
- 11 Prince, Sign 'O' The Times
- 12 World Party, Ship Of Fools (Save Me F
- 13 Bangles, Walking Down Your Street
- 14 Donna Allen, Serious
- 15 The Breakfast Club, Right On Track
- 16 Psychedelic Furs, Heartbreak Beat
- 17 The Barbusters (Joan Jett)
- 18 Smokey Robinson, Just To See Her
- 19 Bryan Adams, Heat Of The Night
- 20 Gregory Abbott, I Got The Feelin' (I
- 21 Lionel Richie, Se La
- 22 Porson, Talk Dirty To Me
- 23 The Cover Girls, Show Me
- 24 Company B, Fascinated
- 25 Run-D.M.C., It's Tricky
- 26 Pseudo Echo, Living In A Dream
- 27 Glenn Medeiros, Nothing's Gonna Chang
- 28 Huey Lewis & The News, I Know What I
- 29 Starship, Nothing's Gonna Stop Us Now
- 30 Cutting Crew, (I Just) Died In Your A
- 31 Fleetwood Mac, Big Love
- 32 Peter Gabriel/Kate Bush, Don't Give U
- 33 Boston, Can Icha Say (You Believe In
- 34 Luther Vandross with Gregory Hines, T
- 35 A — Bon Jovi, Wanted Dead Or Alive
- 36 A — Night Ranger, The Secret Of My Succes
- 37 A — The Other Ones, We Are What We Are
- 38 A — The Blow Monkeys, It Doesn't Have To
- 39 A — John Butcher, Goodbye Saving Grace
- 40 A — Sergio Mendes, What Do We Mean To
- 41 A — Frozen Ghost, Should I See
- 42 A — Thompson Twins, Get That Love
- 43 A — David Bowie, Day In Day Out
- 44 A — Paul Simon, You Can Call Me Ai
- 45 A — New City Rockers, Black Dog
- 46 A — Level 42, Lessons In Love
- 47 A — Kim Wilde, You Keep Me Hangin' On
- 48 A — Kenny G, Songbird
- 49 A — Herb Alpert, Diamonds

96 TIC-FM

Hartford P.D.: Lyndon Abell

- 1 Jody Watley, Looking For A New Love
- 2 Crowded House, Don't Dream It's Over
- 3 Club Nouveau, Lean On Me
- 4 Starship, Nothing's Gonna Stop Us Now
- 5 Expose, Come Go With Me
- 6 Prince, Sign 'O' The Times
- 7 Donna Allen, Serious
- 8 Company B, Fascinated
- 9 Cutting Crew, (I Just) Died In Your A
- 10 Madonna, La Isla Bonita
- 11 Aretha Franklin & George Michael, I K
- 12 Lou Gramm, Midnight Blue
- 13 Janel Jackson, Let's Wait Awhile
- 14 The Breakfast Club, Right On Track
- 15 U2, With Or Without You
- 16 Robbie Nevil, Dominoes
- 17 Kool & The Gang, Stone Love
- 18 Bangles, Walking Down Your Street
- 19 Cyndi Lauper, What's Going On
- 20 Steve Winwood, The Finer Things
- 21 Simply Red, The Right Thing
- 22 Genesis, Tonight, Tonight
- 23 Peter Wolf, Come As You Are
- 24 Kim Wilde, You Keep Me Hangin' On
- 25 Huey Lewis & The News, I Know What I
- 26 Glenn Medeiros, Nothing's Gonna Chang
- 27 Thompson Twins, Get That Love
- 28 Fleetwood Mac, Big Love
- 29 David Bowie, Day In Day Out
- 30 Paul Simon, You Can Call Me Ai
- 31 Lionel Richie, Se La
- 32 Atlantic Starr, Always
- 33 Lisa Lisa & Cult Jam, Head To Toe
- 34 The Cover Girls, Show Me
- 35 Bryan Adams, Heat Of The Night
- 36 Psychedelic Furs, Heartbreak Beat
- 37 Herb Alpert, Diamonds
- 38 Madonna, Where's The Party

67

Washington P.D.: Chuck Morgan

- 1 Glenn Medeiros, Nothing's Gonna Chang
- 2 Steve Winwood, The Finer Things
- 3 Starship, Nothing's Gonna Stop Us Now
- 4 Peter Gabriel, Big Time
- 5 Cutting Crew, (I Just) Died In Your A
- 6 Bruce Hornsby & The Range, Mandolin R
- 7 Wang Chung, Let's Go!
- 8 Chris De Burgh, The Lady In Red
- 9 Huey Lewis & The News, I Know What I
- 10 Aretha Franklin & George Michael, I K
- 11 Hipway, The Honeyhief
- 12 Bangles, Walking Down Your Street
- 13 Porson, Talk Dirty To Me
- 14 U2, With Or Without You
- 15 Psychedelic Furs, Heartbreak Beat
- 16 Wang Chung, Let's Go!
- 17 Bruce Hornsby & The Range, Mandolin R
- 18 Shirley Murdoch, As We Lay
- 19 Cutting Crew, (I Just) Died In Your A
- 20 R.Lonstadt/Ingram, Somewhere Out Th
- 21 Robbie Nevil, Dominoes
- 22 Jody Watley, Looking For A New Love
- 23 Bon Jovi, Never Say Goodbye
- 24 Bryan Adams, Heat Of The Night
- 25 Paul Simon, You Can Call Me Ai
- 26 Boston, Can Icha Say (You Believe In
- 27 Hipway, The Honeyhief
- 28 David Bowie, Day In Day Out
- 29 Lionel Richie, Right On Track
- 30 The Breakfast Club, Right On Track
- 31 Herb Alpert, Diamonds
- 32 Huey Lewis & The News, I Know What I
- 33 The Jets, You Got It All

67

Washington P.D.: Chuck Morgan

- 1 Glenn Medeiros, Nothing's Gonna Chang
- 2 Steve Winwood, The Finer Things
- 3 Starship, Nothing's Gonna Stop Us Now
- 4 Peter Gabriel, Big Time
- 5 Cutting Crew, (I Just) Died In Your A
- 6 Bruce Hornsby & The Range, Mandolin R
- 7 Wang Chung, Let's Go!
- 8 Chris De Burgh, The Lady In Red
- 9 Huey Lewis & The News, I Know What I
- 10 Aretha Franklin & George Michael, I K
- 11 Hipway, The Honeyhief
- 12 Bangles, Walking Down Your Street
- 13 Porson, Talk Dirty To Me
- 14 U2, With Or Without You
- 15 Psychedelic Furs, Heartbreak Beat
- 16 Wang Chung, Let's Go!
- 17 Bruce Hornsby & The Range, Mandolin R
- 18 Shirley Murdoch, As We Lay
- 19 Cutting Crew, (I Just) Died In Your A
- 20 R.Lonstadt/Ingram, Somewhere Out Th
- 21 Robbie Nevil, Dominoes
- 22 Jody Watley, Looking For A New Love
- 23 Bon Jovi, Never Say Goodbye
- 24 Bryan Adams, Heat Of The Night
- 25 Paul Simon, You Can Call Me Ai
- 26 Boston, Can Icha Say (You Believe In
- 27 Hipway, The Honeyhief
- 28 David Bowie, Day In Day Out
- 29 Lionel Richie, Right On Track
- 30 The Breakfast Club, Right On Track
- 31 Herb Alpert, Diamonds
- 32 Huey Lewis & The News, I Know What I
- 33 The Jets, You Got It All

SILVER

98!
WCAU-FM

Philadelphia P.D.: Scott Walker

- 1 Aretha Franklin & George Michael, I K
- 2 Lou Gramm, Midnight Blue
- 3 Prince, Sign 'O' The Times
- 4 Crowded House, Don't Dream It's Over
- 5 Jody Watley, Looking For A New Love
- 6 Kool & The Gang, Stone Love
- 7 Jody Watley, Looking For A New Love
- 8 Cutting Crew, (I Just) Died In Your A
- 9 Robbie Nevil, Dominoes
- 10 Shirley Murdoch, As We Lay
- 11 Starship, Nothing's Gonna Stop Us Now
- 12 The Barbusters (Joan Jett)
- 13 Steve Winwood, The Finer Things
- 14 The Cover Girls, Show Me
- 15 Donna Allen, Serious
- 16 Peter Wolf, Come As You Are
- 17 David Bowie, Day In Day Out
- 18 Bangles, Walking Down Your Street
- 19 Smokey Robinson, Just To See Her
- 20 Cyndi Lauper, What's Going On
- 21 U2, With Or Without You
- 22 Boston, Can Icha Say (You Believe In
- 23 The Breakfast Club, Right On Track
- 24 The Robert Cray Band, Smoking Gun
- 25 David Bowie, Day In Day Out
- 26 Bruce Willis, Young Blood
- 27 Chicago, If She Would Have Been Faith
- 28 Night Ranger, The Secret Of My Succes
- 29 Simply Red, The Right Thing
- 30 Lionel Richie, Se La
- 31 Fleetwood Mac, Big Love
- 32 Thompson Twins, Get That Love
- 33 Bon Jovi, Wanted Dead Or Alive
- 34 Peter Gabriel/Kate Bush, Don't Give U
- 35 The Greg Allman Band, I'm No Angel
- 36 World Party, Ship Of Fools (Save Me F
- 37 EX Bryan Adams, Heat Of The Night
- 38 EX Aretha Franklin & George Michael, I K
- 39 EX U2, With Or Without You
- 40 EX Bangles, Walking Down Your Street
- 41 EX The System, Don't Disturb This Groove
- 42 EX Huey Lewis & The News, I Know What I
- 43 EX Chris De Burgh, The Lady In Red
- 44 EX Luther Vandross with Gregory Hines, T

PowerHits
B94 FM

Pittsburgh P.D.: Jim Richards

- 1 Steve Winwood, The Finer Things
- 2 Lou Gramm, Midnight Blue
- 3 Madonna, La Isla Bonita
- 4 Crowded House, Don't Dream It's Over
- 5 Expose, Come Go With Me
- 6 Cutting Crew, (I Just) Died In Your A
- 7 Prince, Sign 'O' The Times
- 8 Aretha Franklin & George Michael, I K
- 9 U2, With Or Without You
- 10 Bangles, Walking Down Your Street
- 11 Jody Watley, Looking For A New Love
- 12 The Greg Allman Band, I'm No Angel
- 13 Bryan Adams, Heat Of The Night
- 14 Wang Chung, Let's Go!
- 15 Hipway, The Honeyhief
- 16 Bon Jovi, Wanted Dead Or Alive
- 17 Genesis, Tonight, Tonight
- 18 Fleetwood Mac, Big Love
- 19 Survivor, How Much Love
- 20 Porson, Talk Dirty To Me
- 21 Kool & The Gang, Stone Love
- 22 Huey Lewis & The News, I Know What I
- 23 Bruce Hornsby & The Range, Mandolin R
- 24 Club Nouveau, Lean On Me
- 25 Starship, Nothing's Gonna Stop Us Now
- 26 Chicago, If She Would Have Been Faith
- 27 Donna Allen, Serious
- 28 Beastie Boys, Brass Monkey
- 29 Kenny G, Songbird
- 30 EX Kim Wilde, You Keep Me Hangin' On
- 31 EX Paul Simon, You Can Call Me Ai
- 32 EX Atlantic Starr, Always

WALA
107.5 FM

Washington P.D.: Mark St. John

- 1 Bruce Hornsby & The Range, Mandolin R
- 2 Starship, Nothing's Gonna Stop Us Now
- 3 Aretha Franklin & George Michael, I K
- 4 Robbie Nevil, Dominoes
- 5 Prince, Sign 'O' The Times
- 6 Jody Watley, Looking For A New Love
- 7 Genesis, Tonight, Tonight
- 8 Chris De Burgh, The Lady In Red
- 9 Chris De Burgh, The Lady In Red
- 10 Cutting Crew, (I Just) Died In Your A
- 11 Bangles, Walking Down Your Street
- 12 Porson, Talk Dirty To Me
- 13 U2, With Or Without You
- 14 Glenn Medeiros, Nothing's Gonna Chang
- 15 U2, With Or Without You
- 16 Janet Jackson, Let's Wait Awhile
- 17 Steve Winwood, The Finer Things
- 18 Expose, Come Go With Me
- 19 Wang Chung, Let's Go!
- 20 Paul Simon, You Can Call Me Ai
- 21 Herb Alpert, Diamonds
- 22 Chicago, If She Would Have Been Faith
- 23 Genesis, In Too Deep
- 24 Psychedelic Furs, Heartbreak Beat
- 25 Atlantic Starr, Always
- 26 Fleetwood Mac, Big Love
- 27 Peter Gabriel, Big Time
- 28 Lisa Lisa & Cult Jam, Head To Toe
- 29 Kim Wilde, You Keep Me Hangin' On
- 30 EX The Breakfast Club, Right On Track
- 31 EX Kool Moe Dee, Go See The Doctor
- 32 EX Cyndi Lauper, What's Going On
- 33 EX Bon Jovi, Wanted Dead Or Alive
- 34 EX Bryan Adams, Heat Of The Night
- 35 EX Simply Red, The Right Thing
- 36 EX Luther Vandross with Gregory Hines, T
- 37 EX Corey Hart, Dancin' With My Mirror
- 38 EX Glass Tiger, I Will Be There

WALA
107.5 FM

Washington P.D.: Mark St. John

- 1 Bruce Hornsby & The Range, Mandolin R
- 2 Starship, Nothing's Gonna Stop Us Now
- 3 Aretha Franklin & George Michael, I K
- 4 Robbie Nevil, Dominoes
- 5 Prince, Sign 'O' The Times
- 6 Jody Watley, Looking For A New Love
- 7 Genesis, Tonight, Tonight
- 8 Chris De Burgh, The Lady In Red
- 9 Chris De Burgh, The Lady In Red
- 10 Cutting Crew, (I Just) Died In Your A
- 11 Bangles, Walking Down Your Street
- 12 Porson, Talk Dirty To Me
- 13 U2, With Or Without You
- 14 Glenn Medeiros, Nothing's Gonna Chang
- 15 U2, With Or Without You
- 16 Janet Jackson, Let's Wait Awhile
- 17 Steve Winwood, The Finer Things
- 18 Expose, Come Go With Me
- 19 Wang Chung, Let's Go!
- 20 Paul Simon, You Can Call Me Ai
- 21 Herb Alpert, Diamonds
- 22 Chicago, If She Would Have Been Faith
- 23 Genesis, In Too Deep
- 24 Psychedelic Furs, Heartbreak Beat
- 25 Atlantic Starr, Always
- 26 Fleetwood Mac, Big Love
- 27 Peter Gabriel, Big Time
- 28 Lisa Lisa & Cult Jam, Head To Toe
- 29 Kim Wilde, You Keep Me Hangin' On
- 30 EX The Breakfast Club, Right On Track
- 31 EX Kool Moe Dee, Go See The Doctor
- 32 EX Cyndi Lauper, What's Going On
- 33 EX Bon Jovi, Wanted Dead Or Alive
- 34 EX Bryan Adams, Heat Of The Night
- 35 EX Simply Red, The Right Thing
- 36 EX Luther Vandross with Gregory Hines, T
- 37 EX Corey Hart, Dancin' With My Mirror
- 38 EX Glass Tiger, I Will Be There

Z-93
ATLANTA'S HIT RADIO

SILVER

98!
WCAU-FM

Philadelphia P.D.: Scott Walker

- 1 Aretha Franklin & George Michael, I K
- 2 Lou Gramm, Midnight Blue
- 3 Prince, Sign 'O' The Times
- 4 Crowded House, Don't Dream It's Over
- 5 Jody Watley, Looking For A New Love
- 6 Kool & The Gang, Stone Love
- 7 Jody Watley, Looking For A New Love
- 8 Cutting Crew, (I Just) Died In Your A
- 9 Robbie Nevil, Dominoes
- 10 Shirley Murdoch, As We Lay
- 11 Starship, Nothing's Gonna Stop Us Now
- 12 The Barbusters (Joan Jett)
- 13 Steve Winwood, The Finer Things
- 14 The Cover Girls, Show Me
- 15 Donna Allen, Serious
- 16 Peter Wolf, Come As You Are
- 17 David Bowie, Day In Day Out
- 18 Bangles, Walking Down Your Street
- 19 Smokey Robinson, Just To See Her
- 20 Cyndi Lauper, What's Going On
- 21 U2, With Or Without You
- 22 Boston, Can Icha Say (You Believe In
- 23 The Breakfast Club, Right On Track
- 24 The Robert Cray Band, Smoking Gun
- 25 David Bowie, Day In Day Out
- 26 Bruce Willis, Young Blood
- 27 Chicago, If She Would Have Been Faith
- 28 Night Ranger, The Secret Of My Succes
- 29 Simply Red, The Right Thing
- 30 Lionel Richie, Se La
- 31 Fleetwood Mac, Big Love
- 32 Thompson Twins, Get That Love
- 33 Bon Jovi, Wanted Dead Or Alive
- 34 Peter Gabriel/Kate Bush, Don't Give U
- 35 The Greg Allman Band, I'm No Angel
- 36 World Party, Ship Of Fools (Save Me F
- 37 EX Bryan Adams, Heat Of The Night
- 38 EX Aretha Franklin & George Michael, I K
- 39 EX U2, With Or Without You
- 40 EX Bangles, Walking Down Your Street
- 41 EX The System, Don't Disturb This Groove
- 42 EX Huey Lewis & The News, I Know What I
- 43 EX Chris De Burgh, The Lady In Red
- 44 EX Luther Vandross with Gregory Hines, T

Q103
TAMPA BAY

Tampa P.D.: Mason Dixon

- 1 Genesis, Tonight, Tonight
- 2 Cutting Crew, (I Just) Died In Your A
- 3 Club Nouveau, Lean On Me
- 4 Paul Lekakis, Boom Boom (Let's Go Bac
- 5 Expose, Come Go With Me
- 6 Beastie Boys, Brass Monkey
- 7 Aretha Franklin & George Michael, I K
- 8 Kenny Loggins, Meet Me Half Way
- 9 Starship, Nothing's Gonna Stop Us Now
- 10 Bon Jovi, Never Say Goodbye
- 11 The Robert Cray Band, Smoking Gun
- 12 Crowded House, Don't Dream It's Over
- 13 U2, With Or Without You
- 14 Wang Chung, Let's Go!
- 15 Hipway, The Honeyhief
- 16 Kool & The Gang, Stone Love
- 17 Glenn Medeiros, Nothing's Gonna Chang
- 18 Steve Winwood, The Finer Things
- 19 Madonna, La Isla Bonita
- 20 Jody Watley, Looking For A New Love
- 21 Lou Gramm, Midnight Blue
- 22 Prince, Sign 'O' The Times
- 23 Robbie Nevil, Dominoes
- 24 Chicago, If She Would Have Been Faith
- 25 Cyndi Lauper, What's Going On
- 26 Chris De Burgh, The Lady In Red
- 27 EX Redd Foxx, I'll Still Be Loving
- 28 EX The System, Don't Disturb This Groove
- 29 EX Porson, Talk Dirty To Me
- 30 EX Jody Watley, Looking For A New Love
- 31 EX Atlantic Starr, Always
- 32 EX Level 42, Lessons In Love
- 33 EX The Breakfast Club, Right On Track
- 34 EX Chicago, If She Would Have Been Faith
- 35 EX Bryan Adams, Heat Of The Night
- 36 EX Kenny G, Songbird

F-100
MIAMI STATION

Miami P.D.: Rick Stacy

- 1 Prince, Sign 'O' The Times
- 2 Madonna, La Isla Bonita
- 3 Starship, Nothing's Gonna Stop Us Now
- 4 Company B, Fascinated
- 5 Crowded House, Don't Dream It's Over
- 6 Jody Watley, Looking For A New Love
- 7 Porson, Talk Dirty To Me
- 8 Bangles, Walking Down Your Street
- 9 Aretha Franklin & George Michael, I K
- 10 Cutting Crew, (I Just) Died In Your A
- 11 Kool & The Gang, Stone Love
- 12 Sandee, You're The One
- 13 Peter Wolf, Come As You Are
- 14 Atlantic Starr, Always
- 15 Steve Winwood, The Finer Things
- 16 Cyndi Lauper, What's Going On
- 17 The Time Code, Louise Louie
- 18 U2, With Or Without You
- 19 Lou Gramm, Midnight Blue
- 20 Beastie Boys, Brass Monkey
- 21 Wang Chung, Let's Go!
- 22 Donna Allen, Serious
- 23 Psychedelic Furs, Heartbreak Beat
- 24 The Cover Girls, Show Me
- 25 Lionel Richie, Se La
- 26 Bruce Hornsby & The Range, Mandolin R
- 27 David Bowie, Day In Day Out
- 28 Robbie Nevil, Dominoes
- 29 Bunny DeBarge, Save The Best For Me
- 30 Fleetwood Mac, Big Love
- 31 Chicago, If She Would Have Been Faith
- 32 Herb Alpert, Diamonds
- 33 Bruce Willis, Young Blood
- 34 Kim Wilde, You Keep Me Hangin' On
- 35 EX Huey Lewis & The News, I Know What I
- 36 EX Lisa Lisa & Cult Jam, Head To Toe
- 37 EX Anita Baker, Same Ole Love (365 Days
- 38 EX Bon Jovi, Wanted Dead Or Alive
- 39 EX Bryan Adams, Heat Of The Night
- 40 EX Paul Simon, You Can Call Me Ai
- 41 EX Simply Red, The Right Thing
- 42 EX Luther Vandross with Gregory Hines, T
- 43 EX Corey Hart, Dancin' With My Mirror
- 44 EX Glass Tiger, I Will Be There

Z-93
ATLANTA'S HIT RADIO

Chicago P.D.: Ric Lippincott

- 1 Starship, Nothing's Gonna Stop Us Now
- 2 Expose, Come Go With Me
- 3 Crowded House, Don't Dream It's Over
- 4 Aretha Franklin & George Michael, I K
- 5 Club Nouveau, Lean On Me
- 6 Jody Watley, Looking For A New Love
- 7 Madonna, La Isla Bonita
- 8 Paul Lekakis, Boom Boom (Let's Go Bac
- 9 Steve Winwood, The Finer Things
- 10 Wang Chung, Let's Go!
- 11 Peter Wolf, Come As You Are
- 12 Cutting Crew, (I Just) Died In Your A
- 13 R.Lonstadt/Ingram, Somewhere Out Th
- 14 Boston, Can Icha Say (You Believe In
- 15 Porson, Talk Dirty To Me
- 16 Bangles, Walking Down Your Street
- 17 The Breakfast Club, Right On Track
- 18 Glenn Medeiros, Nothing's Gonna Chang
- 19 Fresh For Lulu, I Go Crazy

Z-93
ATLANTA'S HIT RADIO

SILVER

POWER 96
WYZZ-FM

Cleveland P.D.: Kid Leo

- 1 Aretha Franklin & George Michael, I K
- 2 Lou Gramm, Midnight Blue
- 3 The Barbusters (Joan Jett)
- 4 Starship, Nothing's Gonna Stop Us Now
- 5 World Party, Ship Of Fools (Save Me F
- 6 U2, With Or Without You
- 7 Peter Wolf, Come As You Are
- 8 Steve Winwood, The Finer Things
- 9 The Robert Cray Band, Smoking Gun
- 10 Cutting Crew, (I Just) Died In Your A
- 11 Prince, Sign 'O' The Times
- 12 Psychedelic Furs, Heartbreak Beat
- 13 Glass Tiger, I Will Be There
- 14 Cyndi Lauper, What's Going On
- 15 Bryan Adams, Heat Of The Night
- 16 Poisson, Talk Dirty To Me
- 17 Janet Jackson, Let's Wait Awhile
- 18 The Robert Cray Band, Smoking Gun
- 19 Madonna, La Isla Bonita
- 20 Stabilizers, One Simple Thing
- 21 Wang Chung, Let's Go!
- 22 Huey Lewis & The News, I Know What I
- 23 Hipway, The Honeyhief
- 24 Kool & The Gang, Stone Love
- 25 Simply Red, The Right Thing
- 26 David Bowie, Day In Day Out
- 27 Madonna, La Isla Bonita
- 28 Jody Watley, Looking For A New Love
- 29 Patty Smyth, Never Enough
- 30 Pseudo Echo, Living In A Dream
- 31 Robbie Nevil, Dominoes
- 32 Chris De Burgh, The Lady In Red
- 33 Europe, The Final Countdown
- 34 EX Bon Jovi, Wanted Dead Or Alive
- 35 EX Fleetwood Mac, Big Love
- 36 EX Night Ranger, The Secret Of My Succes
- 37 EX Jody Watley, Looking For A New Love
- 38 EX Spandau Ballet, How Many Lies
- 39 EX Billy Joel featuring Ray Charles, Bab
- 40 EX The Greg Allman Band, I'm No Angel
- 41 EX Chicago, If She Would Have Been Faith
- 42 EX Eddie Money, Endless Nights
- 43 EX Billy Vera & The Beaters, Let You Get
- 44 EX Frozen Ghost, Should I See
- 45 EX Kenny G, Songbird
- 46 EX Lonnie Mack, Se La
- 47 EX Kenny Loggins, Meet Me Half Way
- 48 EX Slam Bamboe, House On Fire
- 49 EX Level 42, Lessons In Love
- 50 EX Beastie Boys, Brass Monkey
- 51 EX Expose, Come Go With Me
- 52 EX Julian Cope, World Shut Your Mouth
- 53 EX Tom Petty & The Heartbreakers, Jammin
- 54 EX Peter Gabriel/Kate Bush, Don't Give U
- 55 EX The Other Ones, We Are What We Are
- 56 EX Rock And Hyde, Dirty Water
- 57 EX Journey, Why Can't This Night Go On F

WYZZ-FM

Chicago P.D.: Buddy Scott

- 1 Starship, Nothing's Gonna Stop Us Now
- 2 Club Nouveau, Lean On Me
- 3 Expose, Come Go With Me
- 4 Aretha Franklin & George Michael, I K
- 5 Prince, Sign 'O' The Times
- 6 Crowded House, Don't Dream It's Over
- 7 Genesis, Tonight, Tonight
- 8 Glenn Medeiros, Nothing's Gonna Chang
- 9 U2, With Or Without You
- 10 Paul Lekakis, Boom Boom (Let's Go Bac
- 11 Janet Jackson, Let's Wait Awhile
- 12 Donna Allen, Serious
- 13 Genesis, Tonight, Tonight
- 14 Kool & The Gang, Stone Love</

Terri Avery Ignores The 'Negatives' And Makes It

BY KIM FREEMAN

TERRI AVERY believes what she wants to believe. As assistant program director and music director of hotshot urban outlet KKDA "K-104" Dallas, she adheres strictly to the if-you-want-it-badly-enough-you-can-get-it school of thought. Growing up in New York City, Avery made her first connection to radio through a program called Sponsors for Educational Opportunity, which hooks students up with professionals in their area of interest. Through SEO, Avery had a brief but encouraging visit with then WBSL New York talents Diana Williams and Johnny Allen. "It was pretty uplifting for a kid of 17," Avery recalls.

After high school, Avery moved on to a junior-college communications program that gave her the option of interning for her last semester. Why not start in the No. 1 market—New York? Avery interned at WWRL, where she was close with Sonny Taylor and Bobby Jay. "Bobby would take me all around, let me do some production. That was kind of amazing because it was a union station. But both of them really wanted me to learn."

Upon finishing school, Avery says, the prevailing notion then was that nothing comes up in New York

unless somebody dies. But two overnight fill-in shifts for WWRL's Gary Byrd did come up, and Avery used those air checks to shop herself around.

She wouldn't buy the line, "You'll have to start in Oshkosh, Wis., and pay your dues." "I had reason to be encouraged by my luck so far," she recalls, and she went on to get her first full-time gig in New York as WWRL's research director. After just a few months there, her air checks stirred some interest.

"One came from some guy who wanted me to be part of an all-omnibus station somewhere," she laughs. "The other came from Chuck Smith [operations director] at KKDA [Dallas]." So, at 20 years of age, Avery was hired as midday talent there. "Coming from New York, I couldn't believe it. KKDA was a little station way out in the boondocks. But I could feel the potential even then," she says.

After roughly a year and a half on air, Smith gave Avery a shot at the MD post. "I don't think he liked dealing with the labels too much at that time," she says. "You've got to remember, that's when a lot of gangsters were working music. He was kind of afraid for me, a young girl who might be offered anything. He watched me like a hawk for two years. But none of that was a lure for me."

SO, WHAT DOES LURE AVERY? "Honesty. Labels know to come at me with no bull." "Bull" to Avery is



Terri Avery. Assistant program director and music director of hot urban outlet KKDA Dallas and a Billboard pro in profile.

"lying to me about what a record is doing in the market. I've got good relationships with the stores, and I've been here so long that I know what will work and what won't."

Avery says "the little station that could" is an apt description of K-104's success story. When she arrived in 1978, Avery says, the station was ranked between eighth and 10th in 12-plus shares in the market. Today, K-104 is second only to the legendary AC KVIL, and it even beat that outlet in the last two summer books. Having KVIL on the scene "sets the standards for what we have to do to win in the market."

As K-104 has grown, so has the scale of its cash, car, and trip giveaways.

"Superserving the black community" is the secret to K-104's success, she says. And that starts with having good people at the station itself, first nurtured by Smith and now by programming director Michael Spears. "Michael and I bounce everything off of each other. His ego isn't so big that he feels funny about asking me something, and vice versa. My strength is my connection with the street and understanding of the black listeners."

IN FINE-TUNING K-104's street sense, the listener line plays a role. "If you invite listeners to make comments and suggestions, you know they will," says Avery. But more important is the more informal approach of "just being out there," she says. "We get a lot of information from people just walking up to us. And you've got to take that kind of input to heart because those people got up the guts to come talk to us." K-104's air personalities factor heavily into that process. "They're all very well known—they get stopped in grocery stores and all."

While takin' it to the streets, Avery gets many chances to return the courtesies extended to her when she was a kid aching to be in radio. "I'll spend a few minutes with anybody who can catch up with me," says Avery. "I get a lot of females asking me about radio."

"When I was first coming up in radio, I once went to a symposium where your Frankie Crockers and Geraldo Riveras really downed the business. They emphasized how hard a business it was, even after you got into it. But it's like anything else. If you're dedicated, you can get around it. I tell kids that you don't have to settle for the Oshkosh line, that you don't have to listen to the negatives if you want it bad enough."

AVERY IS A frequent panelist at many radio confabs, and in general, she maintains a high profile in the business. "I've become so visible because I'm one of very few women who've been very successful. But I look at it as being a good programmer, not as a man or woman thing." As for conventions, Avery says her favorite is the Young Black Programmers Coalition meetings. "A lot of those guys come from smaller markets, and it's amazing how many good ideas they come up with."

Avery says she's dismayed by "all this talk that we may lose our jobs if we don't watch out because so many stations are becoming hybrids of this format. You know—the gray stations. But I don't necessarily think that's true. If you're good, you've got a job. And what difference does it make if you're white or black?"

Avery says she's one of the lucky few to work for a station "that pays very well when you do the job."

93Q
Houston P.D.: John Lander

- Starship, Nothing's Gonna Stop Us Now
- Crowded House, Don't Dream It's Over
- Aretha Franklin & George Michael, I K
- Prince, Sign 'O' The Times
- Expose, Come Go With Me
- U2, With Or Without You
- Lou Gramm, Midnight Blue
- Wang Chung, Let's Go!
- Cyndi Lauper, What's Going On
- Bangles, Walking Down Your Street
- Cutting Crew, (I Just) Died In Your A
- Genes, Tonight, Tonight, Tonight
- Europe, The Final Countdown
- Bryan Adams, Heat Of The Night
- Poison, Talk Dirty To Me
- Madonna, La Isla Bonita
- Janet Jackson, Let's Wait Awhile
- Bruce Hornsby & The Range, Mandolin R
- Survivor, How Much Love
- Beastie Boys, Rastaman In Control
- Psychadelic Furs, Heartbreak Beat
- Fleetwood Mac, Big Love
- Hipsway, The Honeythief
- Peter Gabriel, Big Time
- Chris De Burgh, The Lady In Red
- Paul Lekakis, Boom Boom (Let's Go Bac
- The Blow Monkeys, I Doesn't Have To
- Donna Allen, Serious
- Robbie Nevil, Dominoes
- Bon Jovi, Wanted Dead Or Alive
- Lisa Lisa & Cult Jam, Head To Toe
- Dokken, Dream Warriors
- The Barbusters (Joan Jett)
- David Bowie, Day-In Day-Out
- The Robert Gray Band, Smoking Gun
- Thompson Twins, Get That Love
- Glass Tiger, I Will Be There
- Company B, Fascinated

KMEL 100
San Francisco P.D.: Lee Michaels

- Jody Watley, Looking For A New Love
- The Cover Girls, Show Me
- Cutting Crew, (I Just) Died In Your A
- Aretha Franklin & George Michael, I K
- Company B, Fascinated
- Prince, Sign 'O' The Times
- Steve Winwood, The Finer Things
- Donna Allen, Serious
- Herb Alpert, Keep Your Eye On Me
- Psychadelic Furs, Heartbreak Beat
- Kool & The Gang, Stone Love
- Prince, Sign 'O' The Times
- Anita Baker, Same Ole Love (365 Days
- Chris De Burgh, The Lady In Red
- Madonna, La Isla Bonita
- Glenn Medeiros, Nothing's Gonna Chang
- U2, With Or Without You
- The System, Don't Disturb This Groove
- Paul Simon, You Can Call Me Al
- The Breakfast Club, Right On Track
- Atlantic Starr, Always
- Simply Red, The Right Thing
- Kim Wilde, You Keep Me Hangin' On
- Crowded House, Don't Dream It's Over
- Smokie Robinson, Just To See Her
- Lisa Lisa & Cult Jam, Head To Toe
- Luther Vandross with Gregory Hines, T
- Kenny G, Songbird
- Cyndi Lauper, What's Going On
- Level 42, Lessons In Love
- Wang Chung, Let's Go!
- Herb Alpert, Diamonds
- Bangles, Walking Down Your Street
- David Bowie, Day-In Day-Out
- Starpont, He Wants My Body
- Thompson Twins, Get That Love
- Robbie Nevil, Dominoes
- Huey Lewis & The News, I Know What I

EAGLE 106
Philadelphia P.D.: Charlie Quinn

- Aretha Franklin & George Michael, I K
- Starship, Nothing's Gonna Stop Us Now
- Genes, Tonight, Tonight, Tonight
- Crowded House, Don't Dream It's Over
- Lou Gramm, Midnight Blue
- Prince, Sign 'O' The Times
- Cutting Crew, (I Just) Died In Your A
- Cyndi Lauper, What's Going On
- Expose, Come Go With Me
- Janet Jackson, Let's Wait Awhile
- Club Nouveau, Lean On Me
- Madonna, La Isla Bonita
- U2, With Or Without You
- Wang Chung, Let's Go!
- Bangles, Walking Down Your Street
- Fleetwood Mac, Big Love

SILVER
Boston P.D.: Harry Nelson

- Steve Winwood, The Finer Things
- Crowded House, Don't Dream It's Over
- Prince, Sign 'O' The Times
- Aretha Franklin & George Michael, I K
- Peter Wolf, Come As You Are
- Lou Gramm, Midnight Blue
- Cutting Crew, (I Just) Died In Your A
- Starship, Nothing's Gonna Stop Us Now
- Bangles, Walking Down Your Street
- Wang Chung, Let's Go!
- Cyndi Lauper, What's Going On
- U2, With Or Without You
- Madonna, La Isla Bonita
- Hipsway, The Honeythief
- Boston, Can'tcha Say (You Believe In
- Robbie Nevil, Dominoes
- Kool & The Gang, Stone Love
- Bryan Adams, Heat Of The Night
- World Party, Ship Of Fools (Save Me F
- Fleetwood Mac, Big Love
- Glass Tiger, I Will Be There
- Chris De Burgh, The Lady In Red
- Farrenheit, Fool In Love
- Paul Simon, You Can Call Me Al
- Kim Wilde, You Keep Me Hangin' On
- Donna Allen, Serious
- Huey Lewis & The News, I Know What I
- Chicago, If She Would Have Been Faith
- Poison, Talk Dirty To Me
- The Robert Gray Band, Smoking Gun
- Tom Petty & The Heartbreakers, Jammin
- New City Rockers, Black Dog
- David Bowie, Day-In Day-Out
- David Bowie, Day-In Day-Out
- Peter Gabriel, Kate Bush, Don't Give U
- Patty Smyth, Let's Wait Awhile
- Geoply Red, The Right Thing
- Psychadelic Furs, Heartbreak Beat

94-Q
Atlanta P.D.: Fleetwood Gruver

- Aretha Franklin & George Michael, I K
- Steve Winwood, The Finer Things
- Lou Gramm, Midnight Blue
- Prince, Sign 'O' The Times
- The Robert Gray Band, Smoking Gun
- Starship, Nothing's Gonna Stop Us Now
- Genes, Tonight, Tonight, Tonight
- U2, With Or Without You
- Cutting Crew, (I Just) Died In Your A
- Boston, Can'tcha Say (You Believe In
- Chris De Burgh, The Lady In Red
- Crowded House, Don't Dream It's Over
- Wang Chung, Let's Go!
- L.Ronstadt/J.Ingram, Somewhere Out Th
- Bruce Hornsby & The Range, Mandolin R
- Hipsway, The Honeythief
- Fleetwood Mac, Big Love
- Simply Red, The Right Thing
- Peter Gabriel, Big Time
- World Party, Ship Of Fools (Save Me F
- Robbie Nevil, Dominoes
- Billy Joel featuring Ray Charles, Bab
- Starship, Nothing's Gonna Stop Us Now
- Tina Turner, What You Get Is What You
- Huey Lewis & The News, I Know What I
- Lionel Richie, Se La
- Chicago, If She Would Have Been Faith
- Smokie Robinson, Just To See Her
- Kenny G, Songbird
- Kenny Loggins, Meet Me Half Way
- The Gregg Allman Band, I'm No Angel
- Paul Simon, You Can Call Me Al
- Madonna, La Isla Bonita
- Club Nouveau, Lean On Me
- Thompson Twins, Get That Love
- Peter Wolf, Come As You Are
- Restless Heart, I'll Still Be Loving
- Cyndi Lauper, What's Going On
- Peter Gabriel/Kate Bush, Don't Give U
- Kim Wilde, You Keep Me Hangin' On

WLOT 99.5
Minneapolis P.D.: Gregg Swedberg

- Tina Turner, What You Get Is What You
- Lou Gramm, Midnight Blue
- Cutting Crew, (I Just) Died In Your A
- Peter Wolf, Come As You Are

KQWB 101
St. Paul P.D.: David Anthony

- Steve Winwood, The Finer Things
- Chris De Burgh, The Lady In Red
- Thompson Twins, Get That Love
- Cutting Crew, (I Just) Died In Your A
- Genes, Tonight, Tonight, Tonight
- Janet Jackson, Let's Wait Awhile
- Club Nouveau, Lean On Me
- Kenny Loggins, Meet Me Half Way
- Eight Seconds, Kiss You (When It's Da
- Wang Chung, Let's Go!
- Bruce Hornsby & The Range, Mandolin R
- Peter Wolf, Come As You Are
- Starship, Nothing's Gonna Stop Us Now
- Bangles, Walking Down Your Street
- Lou Gramm, Midnight Blue
- Robbie Nevil, Dominoes
- Crowded House, Don't Dream It's Over
- Europe, The Final Countdown
- Jody Watley, Looking For A New Love
- Lou Gramm, Midnight Blue
- Madonna, La Isla Bonita
- U2, With Or Without You
- Aretha Franklin & George Michael, I K
- Kim Wilde, You Keep Me Hangin' On
- Tina Turner, What You Get Is What You
- Prince, Sign 'O' The Times
- David & David, Ain't So Easy
- Glenn Medeiros, Nothing's Gonna Chang

KTKS
Dallas P.D.: Kevin Metheny

- Poison, Talk Dirty To Me
- Club Nouveau, Lean On Me
- Crowded House, Don't Dream It's Over
- Starship, Nothing's Gonna Stop Us Now
- Steve Winwood, The Finer Things
- Wang Chung, Let's Go!
- Glenn Medeiros, Nothing's Gonna Chang
- Expose, Come Go With Me
- Sammy Hagar, Winner Takes It All
- Aretha Franklin & George Michael, I K
- Genes, Tonight, Tonight, Tonight
- Bruce Hornsby & The Range, Mandolin R
- Bangles, Walking Down Your Street
- Cutting Crew, (I Just) Died In Your A
- Madonna, La Isla Bonita
- Europe, The Final Countdown
- Chris De Burgh, The Lady In Red
- Peter Wolf, Come As You Are
- Tina Turner, What You Get Is What You
- U2, With Or Without You
- Janet Jackson, Let's Wait Awhile
- Paul Lekakis, Boom Boom (Let's Go Bac
- Prince, Sign 'O' The Times
- Genes, Tonight, Tonight, Tonight
- Grace Tiger, I Will Be There
- Survivor, How Much Love
- Cyndi Lauper, What's Going On
- Bryan Adams, Heat Of The Night
- Jody Watley, Looking For A New Love
- Robbie Nevil, Dominoes
- Kenny Loggins, Meet Me Half Way
- Donna Allen, Serious
- Fleetwood Mac, Big Love
- Kool & The Gang, Stone Love
- Lionel Richie, Se La
- Paul Simon, You Can Call Me Al
- Kim Wilde, You Keep Me Hangin' On
- Herb Alpert, Diamonds
- Journey, Why Can't This Night Go On F
- Luther Vandross with Gregory Hines, T
- Thompson Twins, Get That Love
- Chicago, If She Would Have Been Faith



NIGHT ARK
Picture
3002-1-N



JUAN MARTIN
Painter in Sound
3005-1-N



HENRY THREADGILL
SEXTET
You Know the Number
3013-1-N



JAMES MOODY
Something Special
3004-1-N



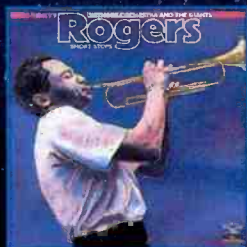
HILTCNRLIZ
Something Grand
3011-1-N



ALEX DE GRASSI
Altiplano
3016-1-N



SONNY ROLLINS
The Quartets Featuring
Jim Hall
5634-1-RB



SHORTY ROGERS
Short Stops
5917-1-RB



CHARLES MINGUS
New Tijuana Moods
5635-1-RB



COLEMAN HAWKINS
Body and Soul
5558-1-RB



FATS WALLER
The Complete
Fats Waller, Vol. V
5905-1-RB



LOUIS ARMSTRONG
Pops
5920-1-RB

Where the Music Soars, Beyond Words, Beyond Time. NOVUS BLUEBIRD

We launched Novus as a vital new platform for contemporary instrumental music. Making available, for us all to explore, music as diverse and individual as the artists who create it. Novus. We label records, not artists.

Our high yesteemed Bluebird label takes flight as never before, making available an almost unending treasury of digitally remastered jazz classics. Discover. Re-discover. The jazz masters of Bluebird.

Yesterday and tomorrow. Today on RCA Records—The company to watch.



RADIO DAYS
Selections From the
Motion Picture
Soundtrack 507-I-N



ADAM MAKOWICZ
Mentray
3003-I-N



LIZ STORY
Part of Fortune
3001-I-N



VARIOUS NOVUS ARTISTS
The Sampler
3018-I-N



JOHNNY HODGES
Triple Play
5903-I-RB



DIZZY GILLESPIE
Dizziest
573E-I-RB



BUNNY BERIGAN
The Complete
Bunny Berigan, Vol. 2
5657-I-RB



PAUL DESMOND
Late Lament
5778-I-RB



BENNY GOODMAN
The RCA Victor Years
5704-I-RB



DUKE ELLINGTON
The Blanton-Webster
Band
5659-I-RB



Crew Leads Virgin's U.S. Relaunch Band Is Cutting A Swath On Charts

BY STEVE GETT

NEW YORK Instant chart action by Cutting Crew is providing Virgin Records with what appears to be a successful relaunch in the U.S.

A fast mover on the Hot 100 Singles chart in recent weeks, Cutting Crew's "(I Just) Died In Your Arms" has helped propel the band's debut album, "Broadcast," to No. 34 with a bullet on this week's Top Pop Albums chart.

"The first time I heard the Cutting Crew record was during a meeting with [Virgin America heads] Jeff Ayeroff and Jordan Harris," says Phil Quartararo, Virgin vice president of promotion. "I felt that this record could really do the business at radio. So it was the first one that we went after as a pop priority."

According to Quartararo, "(I Just) Died In Your Arms" was "set up two weeks ahead at album rock radio" and then was embraced across the board. "We knew it was a good record and that it had a good shot," says Quartararo. "The fact that it became a No. 1 request at a lot of stations proved us right."

An early push on Cutting Crew had been provided by the label's 18-cut CD sampler, "Young Virgins." Distributed at the National Assn. of Recording Merchandisers and Gavin conventions earlier this year, the CD featured a variety of upcoming Virgin product and kicked off with two Cutting Crew tracks—"(I Just) Died In Your Arms" and "I've Been In Love Before."

"That was a substantial help," says Quartararo. "Initially, it was our principal promotional tool."

For their part, the members of

Cutting Crew are delighted that cracking the U.S. market has helped them attain full-scale international success. "(I Just) Died In Your Arms" was a major hit throughout Europe last year. "The single hasn't failed in any territory," says frontman Nick Van Eede.

The formation of Cutting Crew dates back several years to when Van Eede was touring Canada with a small British new wave trio, the Drivers. When he encountered Canadian musician Kevin Macmichael, Van Eede suggested "someday we put something together." About 18 months later, after numerous trans-Atlantic phone calls, the two musicians were working together in London.

"At that stage, we just had four songs and a lot of belief," says Van Eede. "But one thing Kevin and I decided was to be very definite and direct about what we wanted. We knew very quickly how Cutting Crew should sound. We wrote words down on a piece of paper and stuck them up on the wall. We had watchwords or phrases like 'majestic,' 'tough but tender,' and 'emphasis on guitars and vocals.'"

Van Eede and Macmichael then added bassist Colin Farley and drummer Martin Beedle to the lineup. "Finding the right people was the hardest part," says Van Eede. "It all came together in late 1985, by which time we'd also got a manager—John Gould, who looked after Level 42."

Getting a deal for Cutting Crew was "not difficult," says Van Eede. He adds, however, that the band faced a minor setback with its debut album when initial sessions in New York with producers Steve Thomp-

son and Michael Barbiero did not work out as anticipated.

Though some of the Thompson/Barbiero recordings eventually surfaced on the album, Van Eede says, "The chemistry wasn't right. Back in England we were able to get production on our own terms, and we got an old mate from Toronto, Terry Brown, who worked on all the Rush albums. He had a fifth-member-of-the-band type of approach."

Cutting Crew hit the road for a U.K. tour in late 1986. After recently completing a series of European concerts, the band is set to commence a U.S. promo trip on Monday (13), with live dates here to follow.



Success Secrets. RCA act Restless Heart recently connected with noted producer David Foster to record the song "Don't Ask The Reason Why" for the new Michael J. Fox movie, "The Secret Of My Success." The session was held at Nashville's 16th Avenue Sound studio. Standing, from left, are band members Paul Gregg, Greg Jennings, and Larry Stewart. Seated, from left, are Restless Heart producers Tim DuBois and Scott Hendricks; Foster; and engineer Jeff Balding.

Europe's N. American Countdown Begins; U2, Genesis, Gabriel Lead Hot Euro CDs

NEW YORK After scoring a top 10 hit on the Hot 100 Singles chart with the leadoff track from its Epic album "The Final Countdown," Europe is gearing up for its first-ever U.S. tour. The Swedish rockers hit the road Wednesday (15) in San Francisco, with dates booked through May 17.

Lead singer **Joey Tempest** tells On The Beat that he and his band mates have been "dying to come over and play in the States." He adds that concertgoers will probably find that the group sounds "more hard-edged" live than on record.

Video exposure has been invaluable for Europe, according to Tempest. A clip for the group's second U.S. single, "Rock The Night," is in heavy rotation on MTV.

Europe's on-screen image has, however, caused some to hail the band as the European answer to **Bon Jovi**. "I've been waiting for people to start mentioning that," says Tempest. "But I really don't see it. We're two different bands—I like the Bon Jovi album—but there's certainly no competition or anything like that."

Upon completion of its U.S. visit, plans call for Europe to return to Sweden. "We'll be coming back to the States in July," says Tempest. "And we'll probably be on the road through September."

Europe has connected with **Journey** manager **Herbie Herbert** for U.S. representation.

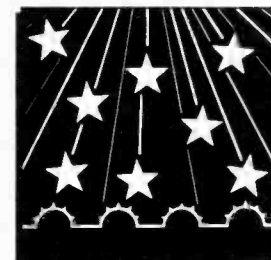
COMPACT SINGLES: Compact-disk-addicted U2 fans will be interested to learn that Island has issued a commercial CD single of "With Or Without You" in Britain, featuring two songs not included on the band's latest album, "The Joshua Tree." The bonus tracks—"Luminous Times (Hold On To Love)" and "Walk To The Water"—are not to be missed.

U.K. labels appear to be stepping up their output of CD singles, with Virgin leading the pack. The last two **Genesis** singles—"Land Of Confusion" and "Tonight, Tonight, Tonight"—were released on CD and included extended mixes and extra cuts. Virgin also treated **Peter Gabriel** fans to a brand new song, "Curtains," on a CD version of "Big Time."

The title track to **Gary Moore's** latest Virgin album, "Wild Frontier"—the album is already starting to take off in a big way here—is one of six tunes featured on a CD single. Interestingly, the British CD version of Moore's album contains both 12-inch and album versions of the title cut and the leadoff U.S. single, "Over The Hills And Far Away."

On the Euro-CD beat, just out is a **Janet Jackson** set, "Control—The Remixes," featuring an excellent collection of mixes from her smash A&M album. In Japan, minialbums featuring dance mixes from **Madonna** and **Whitney Houston** have been issued on CD.

Though U.S. labels have been on a promo-only-CD-singles binge in recent months, one can't help wondering if it won't be long before they consider experimenting more to maximize the configuration's potential on a commercial basis. Food for thought.



by Steve Gett

FROM THE DARK side: Columbia has set a June 15 release date for "Radio K.A.O.S.," the new album from **Roger Waters**. The former **Pink Floyd** leader spent more than a year writing and recording the project, a conceptual work based on "market research dominating our existence." In the

studio, Waters was backed by his **Bleeding Heart Band**—**Jay Stapley**, **Mel Collins**, **Graham Broad**, and **Andy Fairweather Low**. **Paul Carrack** also makes a guest vocal appearance on the record.

Waters plans to support his album with a world tour, slated for a late-summer start in Europe, with U.S. dates in the fall. The album's leadoff single, "Radio Waves," ships in mid-May.

SHORT TAKES: **Lionel Richie** will play his first London concert in nine years May 6 at Wembley Arena. **Prince Charles** and **Princess Di** will be at the show, a benefit for the Prince's Trust... The **Outfield** has just completed its second Columbia album, due at the end of May. Once again, the band worked with producer **Bill Wittman**... Based in Manhattan's Times Square district and formerly known as the Latin Quarter, the **Blue Penguin** club opens April 23... Word has it **Club Nouveau** will support **Madonna** when she returns to the concert circuit in June... **Stevie Nicks** jammed with **Mick Fleetwood's Zoo** during recent concerts in Hawaii. For the record, Nicks sings lead vocals on three, not two, tracks from **Fleetwood Mac's** new album, "Tango In The Night"... New York's **Limelight** club has introduced a weekly Sunday's **Are For Legends** series, presenting blues greats. Well worth checking out... **Colin Hay** will be playing several songs he originally recorded with his old band, **Men At Work**, when he tours in June. Delighted to see that the brilliant "Can I Hold You?" is the latest single from Hay's Columbia album, "Looking For Jack"... **Robert Cray** has penned two songs for the next **Savoy Brown** album, due in May.

New Album A Respite From Lawsuit Cara Focuses On Performing

BY DAVE DiMARTINO

LOS ANGELES If Irene Cara's name has been in the papers recently, it likely has been there because of a complex lawsuit in which she is now involved. Yet the release of

'It was an absolute joy making this album'

"Carasmatic"—her label debut on Elektra—should heighten her public profile for reasons much more pleasant.

Cara is thrilled—and relieved—to be out performing again.

"It was an absolute joy making this album," she says. "Making this album made the lawsuit not even important in my mind."

The lawsuit, a breach-of-contract action filed against Al Coury, Al Coury Inc., and Network Records, is still pending. A simultaneous complaint lodged with the California Labor Commission—charging that Coury was acting as an agent

and not as record company when Network released Cara's records through Elektra and Geffen distribution deals—was rejected in early March (Billboard, March 28). An appeal, says Cara's attorney David Braun, has already been filed.

"We took a shot at it," Braun says of the commission complaint. "We knew at the beginning we had less than a 50% chance of winning. But that was unimportant because we were free."

Lodging the complaint legally allowed Cara to record and release "Carasmatic" without fear of an injunction. Serving as executive producer and co-writer of three tracks, Cara used **George Duke**, **George Johnson**, and **John Farrar** to produce the album's nine tracks.

"This is the first album [on which] I finally got to work with the producers of my choice," says Cara. "And the first that illuminates my musical identity. It's not me doing somebody else's thing, it's not me doing a soundtrack, it's not me singing as a character, as an actress."

Ironically, the album's first single is "Girlfriends," a song Cara co-

(Continued on page 24)



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PATTI LABELLE	Warner Theatre Washington, D.C.	March 10-29	\$904,783 \$30/\$26.50/\$24.50	35,085 38,000	Dimensions Unlimited
GRATEFUL DEAD	Spectrum Philadelphia, Pa.	March 29-31	\$881,261 \$16.50/\$15.50	54,758 sellout	Electric Factory Concerts Monarch Entertainment Bureau John Scher Presents
GRATEFUL DEAD	The Centrum in Worcester Worcester, Mass.	April 2-4	\$610,731 \$16.50	37,693 sellout	Don Law Co. Monarch Entertainment Bureau John Scher Presents
U2 LONE JUSTICE	ASU Activity Center, Arizona State Univ. Phoenix, Ariz.	April 2, 4	\$389,251 \$15.50	25,113 sellout	Fey Concert
ZZ TOP RUN-D.M.C. STEVIE RAY VAUGHAN	Aloha Stadium Honolulu, Hawaii	March 21	\$343,515 \$20/\$17.50/\$15	19,860 21,000	Greg Mundy Fey Concerts
IRON MAIDEN WAYSTED	Madison Square Garden Center New York, N.Y.	April 2	\$289,457 \$18.50/\$16.50	16,783 sellout	Ron Delsener Enterprises
WAYLON JENNINGS GEORGE JONES	Cops Coliseum Hamilton, Ontario	April 4	\$285,090 (\$205,101, Canadian) \$19.50	10,802 sellout	Blue Live Presents
BON JOVI CINDERELLA	Richfield Coliseum Richfield, Ohio	March 30	\$273,360 \$15	18,373 19,329	Belkin Prods.
KENNY ROGERS RONNIE MILSAP T. GRAHAM BROWN	Civic Arena Pittsburgh, Pa.	March 19	\$254,343 \$16.75/\$13.75	16,137 17,635	North American Tours
KENNY ROGERS RONNIE MILSAP T. GRAHAM BROWN	Cambria County War Memorial Arena Johnstown, Pa.	March 20	\$211,209 \$18.50	11,416 11,992	North American Tours
KENNY ROGERS RONNIE MILSAP T. GRAHAM BROWN	Memorial Auditorium Buffalo, N.Y.	March 21	\$202,790 \$16.50/\$13.50	12,671 18,031	North American Tours
KENNY ROGERS RONNIE MILSAP T. GRAHAM BROWN	Riverfront Coliseum Cincinnati, Ohio	March 25	\$201,700 \$16.50/\$13.50	11,385 16,524	North American Tours
JIMMY BUFFETT & THE KING KONG TRID	Dean Smith Center, Univ. of North Carolina Chapel Hill, N.C.	April 3	\$195,525 \$15	13,786 13,852	Cellar Door Prods.
THE JETS	Hubert H. Humphrey Metrodome Minneapolis, Minn.	March 7	\$185,467 \$7.50/\$5.50	31,695 32,000	The Girl Scouts
JIMMY BUFFETT & THE KING KONG TRID	Patriot Center, George Mason Univ. Fairfax, Va.	April 4	\$176,785 \$17.50	10,102 sellout	Musicentre Prods.
BILLY JOEL	Jacksonville Veterans Memorial Coliseum Jacksonville, Fla.	March 24	\$161,823 \$17.50	9,468 9,500	Fantasma Prods.
JOHN DENVER	Fox Theatre St. Louis, Mo.	April 3-4	\$156,155 \$19.50/\$17.50	8,322 9,330	Fox Concerts Steve Littman Prods.
KENNY ROGERS RONNIE MILSAP T. GRAHAM BROWN	Greenville Memorial Auditorium Greenville, S.C.	March 29	\$149,946 \$16.75	8,952 12,340	North American Tours
HUEY LEWIS & THE NEWS THE ROBERT CRAY BAND	Centennial Hall, Univ. of Toledo Toledo, Ohio	April 4	\$148,170 \$16.50	8,980 sellout	Belkin Prods.
IRON MAIDEN WAYSTED	The Centrum in Worcester Worcester, Mass.	March 31	\$146,504 \$16.50	9,053 sellout	Don Law Co.
BEASTIE BOYS JUNKYARD BAND PUBLIC ENEMY	Capital Centre Landover, Md.	April 5	\$136,505 \$16.50	8,269 8,879	Chesapeake Concerts G Street Express
KENNY ROGERS RONNIE MILSAP T. GRAHAM BROWN	Cumberland County Civic Center Portland, Maine	March 17	\$124,838 \$16.50/\$13.50	7,870 8,980	North American Tours
U2 LONE JUSTICE	Tucson Community Center Tucson, Ariz.	April 5	\$124,496 \$15.50	8,032 sellout	Fey Concerts
KENNY ROGERS RONNIE MILSAP T. GRAHAM BROWN	Charlotte Coliseum Charlotte, N.C.	March 28	\$122,545 \$16.50/\$13.50	8,004 12,200	North American Tours
KENNY ROGERS RONNIE MILSAP T. GRAHAM BROWN	Glen Falls Civic Center Glen Falls, N.Y.	March 18	\$121,074 \$17	7,122 7,562	North American Tours
KENNY ROGERS RONNIE MILSAP T. GRAHAM BROWN	Athletic & Convocation Center, Univ. of Notre Dame Notre Dame, Ind.	March 24	\$120,878 \$16.50/\$13.50	7,634 12,418	North American Tours
LUTHER VANDROSS SHIRLEY MURDOCK	Tallahassee-Leon County Civic Center Tallahassee, Fla.	April 4	\$117,525 \$15	7,990 10,004	Stage Right Prods.
KENNY ROGERS RONNIE MILSAP T. GRAHAM BROWN	Allen County Memorial Coliseum Fort Wayne, Ind.	March 23	\$114,595 \$16.50/\$13.50	7,390 19,644	North American Tours
KENNY ROGERS RONNIE MILSAP T. GRAHAM BROWN	Greensboro Coliseum Complex Greensboro, N.C.	March 27	\$112,148 \$16.50/\$13.50	7,342 16,101	North American Tours
THE PRETENDERS	Paramount Northwest Theatre Seattle, Wash.	March 3-4	\$91,648 \$16	5,956 sellout	Media One
HARRY BLACKSTONE	Westbury Music Fair Westbury, N.Y.	March 27-28	\$91,608 \$14/\$7.50	8,518 8,586	in-house
THE JUDDS RESTLESS HEART	Bakersfield Civic Auditorium Bakersfield, Calif.	March 28	\$87,444 \$15	6,246 sellout	Pro Tours
THE JUDDS RESTLESS HEART	The Opera House, Spokane Entertainment Facilities Spokane, Wash.	March 22	\$82,310 \$17.50/\$15	5,400 sellout	Jack Roberts Prods.
EASTER PARADE OF MAGIC WITH JAYSON MICHAELS	Riveria Theatre North Tonawanda, N.Y.	April 5	\$72,300 \$15/\$10/\$5	646 1,166	Universal Prods.
THE JETS LASOMBRA	Sam Houston Coliseum, Civic Center Complex Houston, Texas	March 14	\$64,258 \$11.95/\$8.95	6,603 10,206	Fiesta Prods.
THE JUDDS RESTLESS HEART	Redding Civic Auditorium Convention & Trade Center Redding, Calif.	March 25	\$60,000 \$15	4,000 sellout	John Bailey Prods.
IRON MAIDEN WAYSTED	Stabler Arena, Lehigh Univ. Bethlehem, Pa.	March 27	\$59,163 \$15.50	3,767 6,500	Makoul Prods.
DAVID COPPERFIELD	Kirby Center Wilkes Barre, Pa.	April 2	\$58,137 \$17	3,687 sellout	NAC Enterprises

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

TALENT

Talent in Action

THE SMITHEREENS

Radio City Music Hall, New York
Tickets: \$20

OPENING UP FOR the Pretenders' four-night stand here March 31-April 3, the Smithereens encountered some of the same problems they came up against opening for Lou Reed at the venue six months earlier: an unfriendly sound system, a stage loaded with the headlining act's gear, and a prompt starting time.

This time, however, the audience that had filtered in by the time the Smithereens took the stage was generally familiar with the group. As soon as the band launched into a rousing, extended version of its album rock hit "Behind The Wall Of Sleep," about halfway through the 40-minute set, the talking died down and the cheers grew louder.

"Time And Time Again," the group's new single, received a similar power-guitar treatment, and the audience responded enthusiastically. The show faltered, however, when the Smithereens played some of the slower songs from their Enigma debut album, "Especially For You." On record, "Cigarette" and "In A Lonely Place" are finely crafted pop gems. Live, lead singer Pat DiNizio's smooth-as-silk vocals were buried in the mix, and the beautiful harmonies that grace the album were inaudible. A guest appearance during "Cigarette" by accordionist Kenny Margolis of Mink DeVille only added to the muddle.

Unfortunately, the Smithereens seem to be caught in the limbo of being too big to play small clubs and yet not well known enough to headline concert halls. Until that changes, fans might do well to stay home and listen to their wonderful record.

JEAN ROSENBLUTH

ASLEEP AT THE WHEEL

Casaloma Ballroom, St. Louis
Tickets: \$10

ASLEEP AT THE WHEEL proved at this sold-out concert that the appetite for Western swing is very much alive. The Wheel—Ray Benson (guitar/vocals), Larry Franklin (fiddle), Dave Dawson (upright and electric bass), Tim Alexander (keyboards), Michael Francis (saxophone), John Ely (pedal steel guitar), and David Sanger (drums)—displayed the same level of musical expertise that made the band famous in the '70s.

The Epic Records sextet brought the demographically mixed audience to its feet with the rousing show-opener "Miles And Miles Of Texas." Though space on the dance floor was limited, it remained packed throughout the show.

The most unusual yet most recognizable song of the set was a swing version of Huey Lewis & the News' "I Want A New Drug." Rather than planning the group's set ahead of time, Benson instead choose to let the audience's level of interest guide the choice of material played.

Asleep At The Wheel's sound blends several genres of music: It can sing the blues with ease, hit the jazz pocket, head toward a Southern rock sound, and land on its feet playing western Texas swing. The

only weak point in an otherwise superb show was Benson's tendency to talk too much between some of the numbers.

DEBBIE HOLLEY

THE HEATERS

The Roxy, Los Angeles
Tickets: \$14

IT WAS CERTAINLY generous of television star Bruce Willis (aka Bruno Radolini) to give name credit to his backing band, the Heaters, but it may have been a mixed blessing. Already featured in NBC-TV and HBO concert specials, the group is still unsigned. Everyone seems to assume the Heaters are already perfectly famous, thanks, or else that they are a figment of some "Moonlighting" scriptwriter's imagination.

Not just an r&b cover band, the group is an unusually competent album-rock-style combo, and its main strength lies in the vocals of Danny Grenier and Steve Thoma—not Willis/Radolini. A well-paced, skin-tight 65-minute set before an enthusiastic house here March 26 proved the Heaters' capabilities.

Grenier's vocals ran the gamut, from a Michael McDonald sound-alike on "Heart To Heart" to a Marvin Gaye impression for a tasty cover of "What's Going On"—and he backed them up with solid guitar chops. Thoma provided strong harmony and an imaginative DX-5. Fluid saxman Chris Mostert, drummer Martin Fera, and funky bassist Dave "Brutus" Chamberlain were complemented by a guest horn section comprising Nick Lane, John Berry, and Greg X. Smith.

The Heaters have nothing left to learn as a crowd-pleasing bar band; their renditions of Ry Cooder's "Down In Hollywood" and Glenn Frey's "Party Town" had even jaded industryites out of their seats dancing. What will propel them to airplay status are a few more originals as palatable as "Love Alone" and "Back Streets."

ETHLIE ANN VARE

WALTER "WOLFMAN" WASHINGTON JOHNNY ADAMS

Nightstage, Cambridge, Mass.
Tickets: \$8

WITH BLUES AND NEW ORLEANS r&b styles riding a commercial renaissance, these two Crescent City nightclub fixtures are now able to spread their char-

(Continued on next page)

PUBLICITY PRINTS

Ultragraphed On Heavy Gloss Stock
BLACK & WHITE 8x10's
500 - \$60.00 1000 - 85.00
COLOR
1000 - \$388.00

Above Prices Include Typesetting & Freight
Send 8x10 Photo - Check or M.O.

Full Color & B/W Posters
Composites - Cards - Other Sizes

Send For Catalog & Samples

ABC PICTURES
1867 E. Florida, Dept. BB
Springfield, MO 65803
(417) 869-9433 or 869-3456



Skin Trade. On stage at New York's Bottom Line, Crowded House leader Neil Finn, left, checks band mate Paul Hester's percussion work while bassist Nick Seymour looks on. The Capitol recording act drew SRO crowds to its recent dates at the Manhattan club. (Photo: Chuck Pulin)

Musician, Songwriter, And Producer Paul Fox Wears Many Hats

LOS ANGELES Paul Fox is a versatile musician, songwriter, and producer who has "programmed" his way to success in the music industry.

The 32-year-old Fox broke into studio work six years ago when he programmed keyboards on two Norman Connors-produced albums and then began playing keyboards in other studio sessions. He went on to play and program on records by the Pointer Sisters, Patti LaBelle, Five Star, Rod Stewart, Kim Wilde, Bernie Taupin, Jeffrey Osborne, and Vanity. By 1983, Fox had added songwriting to his repertoire.

Recent projects for Fox have in-

cluded co-writing, playing on, or co-producing upcoming releases by artists like Princess, Feargal Sharkey, Chico DeBarge, Bernie Taupin, and Jellybean.

"I think I'm turning a corner right now," says Fox, a New York native who now resides in Los Angeles. "I have learned a lot by working with great producers such as Richard Perry, from programming, from playing, and from songwriting. And now I'm trying to combine it all by breaking into production, while continuing with the writing."

CHRIS MCGOWAN

TALENT IN ACTION

(Continued from preceding page)

broiled soul all over America. This show was meant to highlight the collaborative efforts of soul singer Johnny Adams and bandleader/singer/guitarist Walter "Wolfman" Washington—who fronted Adams' club act for nearly a decade—but it proved to be more of a showcase for Washington's estimable talents as a vocalist and guitar player.

Washington and his killer backing quintet, the Roadmasters, opened and closed the show with superb displays of his modernist soul/blues hybrid. The opening seg-

ment alternated between achingly slow ballads and jazzy instrumentals, focusing on Washington's precise, punctuated solo style, and songs from his recent Rounder album. The closing segment ran through the pantheon of New Orleans r&b styles ("Hey Pocky Way" to "Ain't Nothing You Can Do"). Washington may well be the next rising star of the underground blues scene.

Washington's concise, pointed songs ran in sharp contrast to Adams' long-winded vocal displays, which were more than a little too showy. To his credit, Adams is a highly talented singer with an incredible vocal range. Unfortunately, his Vegas-style antics (especially walking through the audience to get people to sing along) often blunted the emotional edge to his music. He hit a real high note, though, with "Reconsider Me," a country-influenced ballad that hit the pop charts in 1969. Had he performed more songs in this vein, Adams might have given the audience a taste of why he is considered one of New Orleans' best vocalists. DAVID WYKOFF

**VIDEO REVIEWS:
A NEW BILLBOARD
FEATURE, SEE P. 48**

Black Acts Top N.Y. Awards Run-D.M.C., Abbott, Cameo Reign

NEW YORK Run-D.M.C., Gregory Abbott, and Cameo walked off with four awards each at the second annual New York Music Awards, held at the Beacon Theatre here April 4.

The awards program, which featured live performances by Lou Reed, the Smithereens, and Ronnie Spector, among others, was produced by Omnibus Productions and co-sponsored by the New York Post, WXRK-FM "K-Rock," BMI, Ron Delsener Enterprises, and MTV.

The event covered the gamut of styles, from rock to rap to country. Award winners, chosen by area critics and local fans, included the following:

- Group of the year:** Run-D.M.C.
- Solo artist of the year:** Whitney Houston.
- Outstanding rock band:** the Smithereens.
- Best rock album, solo artist:** "Graceland" (Paul Simon).
- Best rock album, group:** "Animal

Boy" (the Ramones).

Best debut album, solo: "Shake You Down" (Gregory Abbott).

Best debut album, group: "Especially For You" (the Smithereens).

Best rock vocalist, female: Cyndi Lauper.

Best rock vocalist, male: Billy Joel.

Best songwriter: Billy Joel.

Best r&b group: Cameo.

Best rap act: Run-D.M.C.

Best jazz group: Art Blakey & the Jazz Messengers.

Best instrumental group: Paul Shaffer & the Late Night Band.

Best folk act: Suzanne Vega.

Best Latin act: Ruben Blades.

Best country act: Kristi Rose & the Midnight Walkers.

John Lennon new age hall of fame: Bill Graham.

Hall of fame inductees: "The Fantasticks," Billy Joel, and Ronnie Spector.

PETER KOBEL

IRENE CARA

(Continued from page 22)

wrote with several colleagues six years ago—and, she says, had been trying to record ever since. Featured on the track are several guest singers, including Carole King, Bonnie Raitt, Syreeta Wright, and Joyce Kennedy. "It made me realize I can work with people I want to work with," she says.

Cara likens "Carasmatic" to "an outburst—like a pouring out of many years of frustration. I needed to get out an album that was really my album for the first time." Thus, she explains the album's opening track, "Get A Grip," which contains the couplet, "A hit today is tomorrow's debt/And yesterday's a can-

celled check."

The lawsuit—which alleges, among other things, that Cara received minimal royalties from her hit records between 1980 and 1985—is a subject Cara wants the industry to know about. "It's important to me that the industry knows why I'm suing," she says. "That people realize what my complaint is and has been and why I'm pursuing it."

"As far as I'm concerned, I've already been victorious with all this, after three or four years of this suit. I can go on with my career and do the albums the way I want."

"I consider this my first album," she says. "I really do."

Timely new release . . .

**"WHO
JESUS
IS"**

by Ben Monroe

"Preacher the Teacher"

featuring the possible cross over hit . . .

"NO WAY"

Timely track about
Crack & Aids
Distribution

**Ben's True
Records**

P.O. Box 361 St. Albans, NY 11412

Sales & Service

1- (800) 426-1663

Other info. and New York State
(718) 527-0024

Watch for our Radio, TV ads
and Interviews: NY/NJ/CT

Radio Stations Play List

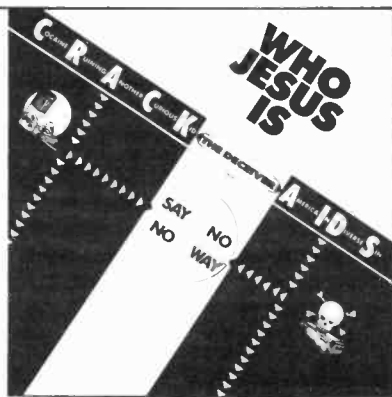
Inspirational Radio

WWRL AM N.Y.C.

Van Jay, Program Director

WTHE WHAT WEBB WADO
N.Y.C. Phil. PA Balt. MD N.Y.C.

and others



Unsurpassed in Quality

**GLOSSY
PHOTOS**

28¢
EACH IN
1000 LOTS

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

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

(212) 382-0233

**B
M
L
U
A
S
C
I
K
C**

**A BILLBOARD
SPOTLIGHT**

**BLACK MUSIC'S
GREATEST HITS!**

ISSUE DATE:
JUNE 13
AD CLOSING:
MAY 19

FOR AD
DETAILS CONTACT:
GENE SMITH,
ASSOCIATE PUBLISHER
(212) 764-7356
OR ANY BILLBOARD
SALES OFFICE

COMING SOON!

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.

SALES				AIRPLAY					
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	LOOKING FOR A NEW LOVE	JODY WATLEY	9	1	1	SIGN 'O' THE TIMES	PRINCE	1
2	6	KEEP YOUR EYE ON ME	HERB ALPERT	3	2	2	DON'T DISTURB THIS GROOVE	THE SYSTEM	2
3	3	STONE LOVE	KOOL & THE GANG	10	3	5	THERE'S NOTHING BETTER THAN LOVE	L. VANDROSS/G. HINES	4
4	4	SIGN 'O' THE TIMES	PRINCE	1	4	10	ALWAYS	ATLANTIC STARR	7
5	5	I KNEW YOU WERE WAITING	ARETHA FRANKLIN & GEORGE MICHAEL	5	5	7	I GOT THE FEELIN' (IT'S OVER)	GREGORY ABBOTT	6
6	8	DON'T DISTURB THIS GROOVE	THE SYSTEM	2	6	12	JUST TO SEE HER	SMOKEY ROBINSON	8
7	2	LEAN ON ME	CLUB NOUVEAU	13	7	13	I'D STILL SAY YES	KLYMAXX	12
8	7	HE WANTS MY BODY	STARPOINT	11	8	11	I KNEW YOU WERE WAITING	ARETHA FRANKLIN & GEORGE MICHAEL	5
9	12	JUST TO SEE HER	SMOKEY ROBINSON	8	9	14	SAME OLE LOVE (365 DAYS A YEAR)	ANITA BAKER	15
10	15	THERE'S NOTHING BETTER THAN LOVE	L. VANDROSS/G. HINES	4	10	17	BACK AND FORTH	CAMEO	17
11	10	I GOT THE FEELIN' (IT'S OVER)	GREGORY ABBOTT	6	11	9	HE WANTS MY BODY	STARPOINT	11
12	20	ALWAYS	ATLANTIC STARR	7	12	3	KEEP YOUR EYE ON ME	HERB ALPERT	3
13	13	IT'S TRICKY	RUN-D.M.C.	21	13	16	SEXY GIRL	LILLO THOMAS	14
14	17	EVERY LITTLE BIT	MILLIE SCOTT	18	14	18	WATCH OUT	PATRICE RUSHEN	16
15	28	I'D STILL SAY YES	KLYMAXX	12	15	19	HAPPY	SURFACE	20
16	25	SEXY GIRL	LILLO THOMAS	14	16	23	I DON'T WANT TO LOSE YOUR LOVE	FREDDIE JACKSON	25
17	24	SEXAPPEAL	GEORGIO	19	17	22	IMAGINATION	MIKI HOWARD	24
18	9	LET'S WAIT AWHILE	JANET JACKSON	29	18	21	IT'S BEEN SO LONG	MELBA MOORE	22
19	11	HOLD ME	SHEILA E.	27	19	24	SEXAPPEAL	GEORGIO	19
20	30	WATCH OUT	PATRICE RUSHEN	16	20	30	GO ON WITHOUT YOU	SHIRLEY MURDOCK	26
21	16	6	MADHOUSE	33	21	6	EVERY LITTLE BIT	MILLIE SCOTT	18
22	19	SAVE THE BEST FOR ME	BUNNY DEBARGE	30	22	4	STONE LOVE	KOOL & THE GANG	10
23	22	HERE I GO AGAIN	ORAN 'JUICE' JONES	51	23	27	ZIBBLE, ZIBBLE (GET THE MONEY)	THE GAP BAND	23
24	36	SAME OLE LOVE (365 DAYS A YEAR)	ANITA BAKER	15	24	8	LOOKING FOR A NEW LOVE	JODY WATLEY	9
25	38	IT'S BEEN SO LONG	MELBA MOORE	22	25	34	SE LA	LIONEL RICHIE	28
26	37	ZIBBLE, ZIBBLE (GET THE MONEY)	THE GAP BAND	23	26	31	SHOW ME	THE COVER GIRLS	34
27	40	HAPPY	SURFACE	20	27	32	EGO MANIAC	JOCELYN BROWN	38
28	—	BACK AND FORTH	CAMEO	17	28	—	HEAD TO TOE	LISA LISA & CULT JAM	39
29	29	DAY BY DAY	CHUCK STANLEY	37	29	15	LEAN ON ME	CLUB NOUVEAU	13
30	18	LOVE IS A DANGEROUS GAME	MILLIE JACKSON	52	30	26	GIRL NEXT DOOR	BOBBY BROWN	31
31	14	YOU BETTER QUIT	ONE WAY	32	31	—	8TH WONDER OF THE WORLD	ISLEY/JASPER/ISLEY	41
32	—	GIRL NEXT DOOR	BOBBY BROWN	31	32	—	OH HOW I LOVE YOU (GIRL)	JAMES (D-TRAIN) WILLIAMS	36
33	21	LOWDOWN SO AND SO	RAINY DAVIS	42	33	33	IT'S TRICKY	RUN-D.M.C.	21
34	26	COME GO WITH ME	EXPOSE	59	34	20	OLD FLAMES NEVER DIE	FULL FORCE	35
35	—	IMAGINATION	MIKI HOWARD	24	35	—	DAY BY DAY	CHUCK STANLEY	37
36	23	MARY GOES ROUND	READY FOR THE WORLD	49	36	—	ARE YOU MAN ENOUGH?	FIVE STAR	44
37	—	DON'T TURN AROUND	LUTHER INGRAM	57	37	40	LONELY ROAD	ROSE ROYCE	45
38	27	YOU GOT IT ALL	THE JETS	64	38	—	CAN'T YOU FEEL MY HEART BEAT	CLAUDJA BARRY	47
39	—	GO ON WITHOUT YOU	SHIRLEY MURDOCK	26	39	37	SHERRY	BLAKE & HINES	50
40	31	AS WE LAY	SHIRLEY MURDOCK	72	40	—	I CAN'T LET YOU GO	NORWOOD	46

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

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

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
33	6	(Pop Spiritual, BMI/AI Green, BMI/Irving, BMI) CPP/ALM
41	8TH WONDER OF THE WORLD	(Trycet, BMI/Ferncliff, BMI)
99	AIN'T NOTHING BUT A HOUSE PARTY	(Jamie, BMI)
94	ALL BECAUSE OF YOU	(Bush Burnin', ASCAP)
55	ALL I NEED	(SMB, BMI/Balymer, ASCAP)
7	ALWAYS	(Jodaway, ASCAP) CPP
44	ARE YOU MAN ENOUGH?	(Rare Blue, ASCAP/Black Lion, ASCAP)
72	AS WE LAY	(Troutman's, BMI/Saja, BMI)
66	BABY LET'S KISS	(Shokadela, ASCAP/Almo, ASCAP)
17	BACK AND FORTH	(All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI)
91	BAD WEATHER	(A.Naga, BMI)
74	BARBARA'S BEDROOM	(ADRA, BMI/Guinea Farm, BMI)
87	BRASS MONKEY	(Def Jam, ASCAP/Brooklyn Dust, ASCAP)
47	CAN'T YOU FEEL MY HEART BEAT	(Any Kind Of Music, ASCAP)
60	CELEBRATE OUR LOVE	(Bush Burnin', ASCAP)
53	CHICAGO SONG	(Thriller Miller, ASCAP/MCA, ASCAP)
59	COME GO WITH ME	(Panchin, BMI) CPP
37	DAY BY DAY	(Mardix, BMI/Bon-Jose, BMI)
2	DON'T DISTURB THIS GROOVE	(Science Lab, ASCAP)
57	DON'T TURN AROUND	(Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP)
65	DRIVING FORCE	(Big Train, ASCAP)
38	EGO MANIAC	(Huemar, BMI/Blackwood, BMI/Mom's Back Porch, BMI) CPP/ABP
18	EVERY LITTLE BIT	(Beezer, ASCAP/Frustration, BMI)
43	EVERYTHING'S GONNA BE ALRIGHT	(Pop Spiritual, BMI/AI Green, BMI/Irving, BMI) CPP/ALM
77	FASCINATION	(Unicity, ASCAP/Lucky-Break, ASCAP/Lars, ASCAP)
76	FEELS LIKE THE FIRST TIME	(Sigh Music)
83	FEELS SO GOOD TO ME	(Bush Burnin', ASCAP)
63	FREAKAHOLIC	(Tpyge, BMI)
31	GIRL NEXT DOOR	(PolyGram, ASCAP/Better Nights, ASCAP)
88	THE GIRL NEXT DOOR	(Music Corp. Of America, BMI/Bayjun Beat, BMI)
26	GO ON WITHOUT YOU	(Troutman's, BMI/Saja, BMI)
20	HAPPY	(Brampton, ASCAP) CPP
97	HAVE YOU EVER LOVED SOMEBODY	(Zomba, ASCAP/Willesden, BMI)
11	HE WANTS MY BODY	(Glass House, BMI/Irving, BMI) CPP/ALM
39	HEAD TO TOE	(Forceful, BMI/Willesden, BMI)
51	HERE I GO AGAIN	(Jobete, ASCAP) CPP
27	HOLD ME	(Sister Fate, ASCAP/Pretty Man, BMI/Teete, BMI)
80	HOW DO YOU STOP	(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI) CPP/ABP
84	I CAN'T FIGHT IT	(SRD, BMI/De-Sir Rom, BMI)
46	I CAN'T LET YOU GO	(Magnolia, BMI/Aruba, ASCAP)
25	I DON'T WANT TO LOSE YOUR LOVE	(Summa, BMI/Bush Burnin', ASCAP)
89	I GET A RUSH	(Muscle Shoals, BMI/Jalew, BMI)
6	I GOT THE FEELIN' (IT'S OVER)	(Charles Family, BMI/Alli Bee, BMI/Grabbitt, BMI)
5	I KNEW YOU WERE WAITING (FOR ME)	(Chrysalis, ASCAP/Rare Blue, ASCAP/Little Shop Of Morgansongs, BMI) CPP
12	I'D STILL SAY YES	(Hip Trip, BMI/Klymaxx, ASCAP/Hip Chic, BMI/Midstar, BMI) CPP
24	IMAGINATION	(Bourne, ASCAP/Music Sales, ASCAP)
22	IT'S BEEN SO LONG	(Music Corp. Of America, BMI/Gunhouse, BMI)
21	IT'S TRICKY	(Protons, ASCAP/Rush-Groove)
8	JUST TO SEE HER	(Flyte Tyme, ASCAP)
3	KEEP YOUR EYE ON ME	(Flyte Tyme, ASCAP)
75	LAST CHANCE	(Beach House, ASCAP)
13	LEAN ON ME	(Interior, BMI)
29	LET'S WAIT AWHILE	(Flyte Tyme, ASCAP/Crush Club, BMI)
45	LONELY ROAD	(Sloopus, BMI/Gold Horizon, BMI) CPP
9	LOOKING FOR A NEW LOVE	(April, ASCAP/Rightsong, BMI/Ultrawave, ASCAP) CPP/ABP
52	LOVE IS A DANGEROUS GAME	(Zomba, ASCAP/Willesden, BMI)
71	LOVERS	(Hip Trip, BMI/Hip Chic, BMI)
42	LOWDOWN SO AND SO	(Warner-Tamerlane, BMI/Advansus, BMI/W.B.M., SESAC/Warner's Thunder, SESAC/Rainysongs, SESAC)
49	MARY GOES ROUND	(MCA, ASCAP/Unicity, ASCAP/Ready Ready, ASCAP/Off Backstreet, BMI/Music Corp. Of America, BMI/Moonwalk, ASCAP)
69	MY MIKE SOUNDS NICE	(Next Plateau, ASCAP/Turnabout, ASCAP)
56	NEVER SAY NEVER	(Almo, ASCAP/Michael Jeffries, ASCAP/Gate Way, ASCAP/Atomic Age, BMI)
40	NEW DRESS	(Spectrum VII, ASCAP/Slap Me 1, ASCAP) CPP
62	NO LIES	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
36	OH HOW I LOVE YOU (GIRL)	(Huemar, BMI/Blackwood, BMI/Diesel, BMI/Unichappell, BMI) CPP/ABP
35	OLD FLAMES NEVER DIE	(Forceful, BMI/Willesden, BMI)
70	PROVE IT BOY	(Modernique, ASCAP)
92	REAL LOVER	(Haim Zion, ASCAP)
48	RELATIONSHIP	(Masarati, ASCAP)
78	RHYTHM METHOD	(Arrival, BMI)
73	ROCK STEADY	(Hip Trip, BMI/Hip Chic, BMI/Midstar, BMI/Hitwell, ASCAP)
15	SAME OLE LOVE (365 DAYS A YEAR)	(Jobete, ASCAP) CPP
30	SAVE THE BEST FOR ME	(Almo, ASCAP/Crimcos, ASCAP/Ziggurat, BMI) CPP/ALM
28	SE LA	(Brockman, ASCAP)
19	SEXAPPEAL	(George, BMI/Stone Diamond, BMI) CPP
14	SEXY GIRL	(Bush Burnin', ASCAP/Johnnie Mae, BMI/Willesden, BMI)
50	SHERRY	(Darwall, BMI/It's Mine/Electric Doll, BMI)
34	SHOW ME	(Amber Pass, ASCAP/Andy Panda Music/Disco Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals)
93	SHOWING OUT (GET FRESH AT THE WEEKEND)	(Terrace, ASCAP) CPP
1	SIGN 'O' THE TIMES	(Controversy, ASCAP)
90	SLOW DOWN	(MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP) CPP
82	SOMEONE	(Capitol Crystal, BMI/Chubu, BMI)
85	SONGBIRD	(Brenee, BMI)
10	STONE LOVE	(Delightful, BMI) CPP
4	THERE'S NOTHING BETTER THAN LOVE	(April, ASCAP/Uncle Ronnie's, ASCAP/JVA, ASCAP) CPP/ABP
67	THEY'RE PLAYING OUR SONG	(Music Specialists, BMI)
100	THING FOR YOU	(Super Blue, BMI)
96	THINKIN' ABOUT YA	(Danica, BMI)
95	TRUE CONFESSIONS	(Music Corp. Of America, BMI/Bayjun Beat, BMI)
61	U KNOW WHAT TIME IT IS	(Grandmaster Flash, ASCAP)
86	UH OH, NO NO, CASUAL SEX	(Stone Diamond, BMI)
16	WATCH OUT	(Baby Fingers, ASCAP/Shown Brere, ASCAP)
79	WE ROCK THE BEAT	(NG, ASCAP)
81	WE'RE BACK	(Li' Tad, BMI)
68	WHO IS IT	(Beach House, ASCAP)
58	WHY SHOULD I CRY?	(Flyte Tyme, ASCAP/Eat Your Heart Out, BMI)
54	WORKING UP A SWEAT	(One To One, ASCAP)
32	YOU BETTER QUIT	(Perk's, BMI/Duchess, BMI)
64	YOU GOT IT ALL	(Holmes Line, ASCAP) CPP
98	ZERO IN JULY	(Chrystal Isle, BMI/Mark Bynum, BMI/Electric Apple, BMI)
23	ZIBBLE, ZIBBLE (GET THE MONEY) (AKA: GET LOOSE, GET FUNKY)	(Temp Co., BMI)

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 (9)	12
Def Jam (3)	
CAPITOL (6)	9
Solar (3)	
MCA (7)	9
Constellation (1)	
Magnolia Sound (1)	
MOTOWN (7)	8
Gordy (1)	
WARNER BROS. (4)	8
Paisley Park (3)	
Jellybean (1)	
ATLANTIC (5)	7
Omni (2)	
E.P.A	5
Epic (2)	
CBS Associated (1)	
Scotti Bros. (1)	
Tabu (1)	
EMI-AMERICA	5
ELEKTRA	5
A&M	4
ARISTA	4
RCA (1)	3
Jive (1)	
Total Experience (1)	
MANHATTAN	2
POLYGRAM	2
Atlanta Artists (1)	
Mercury (1)	
PROFILE	2
SLEEPING BAG (1)	2
Fresh (1)	
AMAZON	1
CHRYSLIS	1
Cooltempo (1)	
EDGE	1
FANTASY	1
Danya (1)	
ICHIBAN	1
ISLAND	1
4th & B*Way (1)	
JAM PACKED	1
MACOLA	1
Egyptian Empire (1)	
MALACO	1
Muscle Shoals Sound (1)	
NEXT PLATEAU	1
SELECT	1
SUPERSTAR INT'L.	1
SUTRA	1
Fever (1)	

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.

Roots Radio Show

NEW YORK Black-owned Syndicate It Productions will be airing "Roots, Rock & Rhythm," a 12-hour radio show celebrating black music, throughout June. The program, hosted by Frankie Crocker and written by Leonard Pitts Jr., covers the story of black music's birth in Africa through U.S. blues, jazz, and into the rap era. Syndicate It's owner and executive producer is Bob Dockery. For more information, call 818-841-9350.



London Calling. Atlantic signees Miki Howard and Curtis Hairston recently made a promotional tour of Europe, culminating with performances at Ronnie Scott's London nightclub. Backstage at the show are, from left, WEA U.K. chairman Rob Dickins, Howard, WEA Europe president Soggi Loch, and Hairston.

RHYTHM & BLUES

(Continued from page 25)

synthesizer, and Jerome Benton on percussion. The tune is co-produced by Johnson and keyboardist Spencer Bernard... After winning two gospel Grammys, Deniece Williams returns to secular music with the album "Water Under The Bridge" on Columbia, supervised by Steve Levine (ex-Culture Club producer). "Never Say Never" is the single... Anita Baker recently raised \$10,000 for the United Negro College Fund and the Philadelphia Tribune Charities with a benefit performance in Philadelphia.

FOR WEEK ENDING APRIL 18, 1987

Billboard®

TOP BLACK ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store and one-stop sales reports.	
				★★ NO. 1 ★★	
1	1	1	24	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME 20 weeks at No. One
2	2	2	18	CLUB NOUVEAU ● WARNER BROS. 25531-1 (8.98)	LIFE, LOVE & PAIN
3	4	4	26	LUTHER VANDROSS ▲ ³ EPIC FE 40415 (CD)	GIVE ME THE REASON
4	3	3	21	BEASTIE BOYS ▲ ³ DEF JAM BFC 40238/COLUMBIA (CD)	LICENSED TO ILL
5	5	5	54	ANITA BAKER ▲ ² ELEKTRA 60444 (8.98) (CD)	RAPTURE
6	6	6	60	JANET JACKSON ▲ ⁴ A&M SP-5106 (9.98) (CD)	CONTROL
7	7	7	26	LOOSE ENDS MCA 5745 (8.98) (CD)	THE ZAGORA
8	8	9	30	CAMEO ▲ ATLANTA ARTISTS 830-265-1/POLYGRAM (CD)	WORD UP
9	10	10	37	SHIRLEY MURDOCK ELEKTRA 9 60443-1 (8.98) (CD)	SHIRLEY MURDOCK!
10	9	8	34	MELBA MOORE CAPITOL ST 12471 (8.98) (CD)	A LOT OF LOVE
11	11	18	4	JODY WATLEY MCA 5898 (8.98) (CD)	JODY WATLEY
12	12	13	23	ARETHA FRANKLIN ● ARISTA AL-8442 (9.98) (CD)	ARETHA
13	14	17	17	NAJEE EMI-AMERICA ST 17241 (8.98) (CD)	NAJEE'S THEME
14	17	15	20	KOOL & THE GANG ● MERCURY 830-398-1/M/POLYGRAM (CD)	FOREVER
15	13	11	32	PHYLLIS HYMAN P.I.R. ST 53029/MANHATTAN (9.98) (CD)	LIVING ALL ALONE
16	15	14	29	GREGORY ABBOTT ● COLUMBIA BFC 40437 (CD)	SHAKE YOU DOWN
17	29	36	3	HERB ALPERT A&M SP-5125 (8.98)	KEEP YOUR EYE ON ME
18	18	16	23	MILLIE JACKSON JIVE 10161016-J/RCA (8.98)	AN IMITATION OF LOVE
19	21	22	18	MIKI HOWARD ATLANTIC 81688 (8.98)	COME SHARE MY LOVE
20	20	21	7	EXPOSE ARISTA AL 8441 (8.98)	EXPOSURE
21	22	23	13	ROBERT CRAY ● HIGHTONE/MERCURY 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
22	16	12	21	READY FOR THE WORLD ● MCA 5829 (8.98) (CD)	LONG TIME COMING
23	25	30	6	THE SYSTEM ATLANTIC 81691 (8.98)	DON'T DISTURB THIS GROOVE
24	24	29	4	SHEILA E. PAISLEY PARK 25498-1/WARNER BROS. (8.98) (CD)	SHEILA E.
25	26	26	7	DJ JAZZY JEFF & FRESH PRINCE JIVE 1026-1-J/RCA (8.98)	ROCK THE HOUSE
26	38	58	3	PATRICE RUSHEN ARISTA AL-8401 (8.98)	WATCH OUT!
27	32	37	32	KENNY G. ARISTA AL8-8427 (8.98) (CD)	DUOTONES
28	30	40	7	2 LIVE CREW LUKE SKYWALKER XR 100 (8.98)	2 LIVE CREW IS WHAT WE ARE
29	19	20	58	THE JETS ● MCA 5667 (8.98) (CD)	THE JETS
30	23	19	32	LIONEL RICHIE ▲ ³ MOTOWN 6158 ML (9.98) (CD)	DANCING ON THE CEILING
31	27	24	45	RUN-D.M.C. ▲ ² PROFILE 1217 (8.98) (CD)	RAISING HELL
32	34	44	4	SMOKEY ROBINSON MOTOWN 6626 ML (8.98)	ONE HEARTBEAT
33	28	28	23	ONE WAY MCA 5823 (8.98)	ONE WAY XI
34	33	33	41	CLARENCE CARTER ICHIBAN 1003 (8.98)	DR. C.C.
35	36	25	8	MADHOUSE PAISLEY PARK 1-25545/WARNER BROS. (8.98) (CD)	8
36	41	32	20	TIMEX SOCIAL CLUB DANYA F 9645/FANTASY (8.98)	VICIOUS RUMORS... THE ALBUM
37	35	39	20	KLYMAXX MCA 5832 (8.98) (CD)	KLYMAXX
38	39	34	17	RAY, GOODMAN & BROWN EMI-AMERICA ST 17235 (8.98)	TAKE IT TO THE LIMIT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	31	35	18	GEORGE HOWARD MCA 5855 (8.98) (CD)	A NICE PLACE TO BE
40	42	43	17	DOUG E. FRESH & THE GET FRESH CREW REALITY F-9649/FANTASY (8.98)	OH, MY GOD!
41	45	49	15	THE GAP BAND TOTAL EXPERIENCE 2700-1/RCA (8.98)	GAP BAND 8
42	40	27	18	NEW EDITION ● MCA 5912 (8.98) (CD)	UNDER THE BLUE MOON
43	43	61	3	KOOL MOE DEE JIVE 1025/RCA (8.98)	KOOL MOE DEE
44	48	48	6	STEADY B JIVE 1020-J/RCA (8.98)	BRING THE BEAT BACK
45	49	31	21	BOBBY BROWN MCA 5827 (8.98)	KING OF STAGE
46	51	52	10	DONNA ALLEN 21 RECORDS 90548/ATCO (8.98)	PERFECT TIMING
47	47	41	13	MANTRONIX SLEEPING BAG TLX 8 (8.98)	MUSIC MADNESS
48	46	47	30	R.J.'S LATEST ARRIVAL MANHATTAN ST-53037 (9.98)	HOLD ON
49	57	74	3	SALT-N-PEPA NEXT PLATEAU PL 1007 (8.98)	HOT, COOL & VICIOUS
50	37	38	8	BRUCE WILLIS MOTOWN 6222-ML (8.98) (CD)	THE RETURN OF BRUNO
51	52	60	6	DAVID SANBORN WARNER BROS. 1-25479 (9.98) (CD)	A CHANGE OF HEART
52	75	—	2	MARVIN SEASE LONDON 830 794-1/POLYGRAM	MARVIN SEASE
53	53	42	31	HOWARD HEWETT ELEKTRA 60487-1 (8.98) (CD)	I COMMIT TO LOVE
54	60	67	3	SURFACE COLUMBIA 40374	SURFACE
55	44	45	10	EGYPTIAN LOVER EGYPTIAN EMPIRE DMSR-00773/MACOLA (8.98)	ONE TRACK MIND
56	61	—	2	AL GREEN A&M SP 5150 (8.98)	SOUL SURVIVOR
57	59	—	2	MILLIE SCOTT 4TH & B'WAY 4004/ISLAND (8.98) (CD)	LOVE ME RIGHT
58	64	55	28	TINA TURNER ▲ CAPITOL PJ-12530 (9.98) (CD)	BREAK EVERY RULE
59	50	50	7	BUNNY DEBARGE MOTOWN 6217 ML (8.98)	IN LOVE
60	NEW ▶	—	1	STARPOINT ELEKTRA 60722 (8.98) (CD)	SENSATIONAL
61	55	54	26	JAMES BROWN SCOTTI BROS. FZ 40380/E.P.A.	GRAVITY
62	62	63	4	RAINY DAVIS COLUMBIA BFC 40635 (8.98)	SWEETHEART
63	58	59	9	ROSE ROYCE OMNI 90557-1/ATLANTIC (8.98)	FRESH CUT
64	56	46	107	WHITNEY HOUSTON ▲ ⁸ ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
65	54	51	25	CHICO DEBARGE MOTOWN 6214ML (8.98)	CHICO DEBARGE
66	67	57	10	VARIOUS ARTISTS PROFILE PRO-1227 (8.98)	MR. MAGIC'S RAP ATTACK, VOL 2
67	66	53	39	THE TEMPTATIONS GORDY 6207 GL/MOTOWN (8.98) (CD)	TO BE CONTINUED
68	70	62	21	ISAAC HAYES COLUMBIA FC 40316	U-TURN
69	63	64	22	VESTA WILLIAMS A&M SP 5118 (8.98)	VESTA
70	69	71	14	O'BRYAN CAPITOL ST 12520 (8.98)	SURRENDER
71	65	56	35	LEVERT ATLANTIC 81669-1 (8.98) (CD)	BLOODLINE
72	NEW ▶	—	1	GRANDMASTER FLASH ELEKTRA 60723 (8.98)	BA-DOP-BOOM-BANG
73	NEW ▶	—	1	CHUCK STANLEY DEF JAM BFC 40514/COLUMBIA (8.98)	THE FINER THINGS IN LIFE
74	74	—	2	GARY B.B. COLEMAN ICHIBAN ICH 1005 (8.98)	NOTHIN' BUT THE BLUES
75	71	72	5	VARIOUS ARTISTS MCA 5815 (8.98)	UPTOWN IS KICKING IT

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

Gospel LECTERN



by Bob Darden

SHEILA WALSH popped by the other day in the midst of a whirlwind return to her native England to talk about one of the fastest-growing careers/ministries in contemporary Christian music. Her first release for **Myrrh Records**, "Shadowlands," earned the tiny native of Ayr, Scotland, her third Grammy nomination; her live performances continue to draw enthusiastic crowds; she's just completed her second book; she recently finished another music video; and BBC-TV has decided to repeat the entire third year of her popular contemporary Christian music series, "Rock Gospel."

"Well, as for 'Rock Gospel,' it ran the last three years on BBC and drew something like 5 million viewers—which is unheard of in England for a religious program," she says. "Religious broadcasting has traditionally had a low budget: three quid and a cup of tea. But 'Rock Gospel' had everything: live music, first-rate lights and production."

"For the third year, we had **Alvin Stardust** co-host it with me. He was great—he brought a totally different approach to the program. But when the new director of religious programming came on, we soon found he was very traditional—and so there went 'Rock Gospel.' Fortunately, there was enough interest to encourage the BBC at least to show it in repeats, beginning this spring."

It won't all be repeats. The final show of the third season was broadcast live from Royal Albert Hall. It was billed as a "gospel gala" and featured the best-known artists from the U.S. and the U.K. But Walsh wasn't happy with the quality of that particular program. So instead, she has taped a new segment, in which she introduces the "best" Christian videos of the past few years, including "Trains Up In The Sky"

by **Mylon LeFevre**, "I'm Not Alone" by **Russ Taff**, and "Stay For Awhile" by **Amy Grant**.

Walsh, who made one of the first contemporary Christian music videos some years ago, "Mystery," says her current video, "You're A Big Boy Now," is "worlds" better. She has also just released a concert filmed in London featuring material from her "Shadowlands" album. It was in conjunction with that filming and the songwriting for her next Myrrh album that she was back home in England again.

"We've demoed more songs than ever before for this album," she says. "I'm still searching to find exactly the right style for me. What I'm hearing is a little more melodic, like the recent Carly Simon single, 'Coming Around Again.' Plus, I think we're going to include a lot of new stuff, including some reggae."

"One cut I'm particularly excited about is a remake of **Vector's** 'Can't Help Falling In Love,' which a lot of people picked as one of the best 10 albums two years

Sheila Walsh returns home to England for a visit

ago. It has that perky sound that you have to like."

Once again, the bulk of the material on the upcoming release, however, will be written by the team of **Trott and Sweet**.

"The reason I think it'll be different this time is that they're writing songs especially for me," she says. "Before, we rewrote some songs to give them a Christian message. No longer. All of these songs are from scratch."

"The other reasons I really think this project is going to be good is that **Lynn Nichols** [vice president of Myrrh Records] is serving as executive producer, and we're taking the guys to Los Angeles to lay down the tracks live—something I haven't done since my first album, 'Future Eyes.' Then we'll go back and do my vocals and the overdubs in London."

Walsh has just finished her second book, tentatively titled "Living In The Real World." Unlike her autobiography, it is aimed at what she calls "practical advice" for teen-agers.

Jazz BLUE NOTES



by Peter Keepnews

THE USUAL FAMILIAR NAMES dominate the preliminary schedule for this summer's 10-day New York jazz extravaganza, which for the second year will be underwritten by the Japanese electronics firm **JVC**. Nobody who has been paying attention should be surprised that promoter **George Wein** is once again offering a festival that accentuates star power—showcasing the likes of **Ella Fitzgerald**, **Sarah Vaughan**, and **Dizzy Gillespie**—while paying scant attention to new artists or new ideas. But on balance, the 1987 New York Jazz Festival, which runs from June 19-28, looks to be one of the best in several years—and one of the most crowded.

Indeed, the schedule is so packed with worthwhile events that the dedicated concertgoer will be faced with quite a few difficult choices. To cite the most dramatic example: On the night of June 23, Gillespie will be presiding over an all-star big band (and sharing the bill with **Wynton Marsalis**) at Carnegie Hall; **Ornette Coleman** will perform at Town Hall with both his original quartet (with **Don Cherry**, **Charlie Haden**, and **Billy Higgins**) and his electric band **Prime Time**; and drummer **Charlie Watts** (coyly billed as "A Rolling Stone of Jazz") will lead his mammoth big band at Avery Fisher Hall.

Similar conflicts can be found on June 22, when a **Modern Jazz Quartet** concert at Carnegie, featuring the premiere of a new orchestral composition by **John Lewis**, goes head to head with two triple bills—**McCoy Tyner**, **Stan Getz**, and **Michael Brecker** at Avery Fisher, and **John Scofield**, **John Blake**, and **Jamaaladeen Tacuma** at Town Hall; and on June 24, when

four worthy events compete for attention: an **Ella Fitzgerald** recital, a **CBS Records** all-star show, a **Herbie Hancock/Stanley Jordan** concert, and an **American Jazz Orchestra** retrospective.

Don't get us wrong; we're not complaining. In fact, we're delighted that there's so much good music to go around. And we haven't even mentioned this year's lineup of solo piano recitals (at Weill Recital Hall), which includes such stellar keyboardists as **George Shearing** and **Sun Ra** (on separate nights, of course—

Wein's '87 New York bash: too much of a good thing?

but wouldn't that be a hell of a duet?), or the multi-artist shows that **Shearing** and **Hank Jones** are producing for themselves. Nor have we mentioned that **Rubén Blades** is making his New York Jazz Festival debut, or that for the first time the festival's final weekend will include daylong shows at the Finger Lakes Performing Arts Center in Rochester, N.Y., as well as the Saratoga Performing Arts Center in Saratoga Springs, N.Y.

Complaints about the festival's lack of adventurous programming are by now irrelevant. We've come to the conclusion, after all these years (Wein has been staging his New York blowout since abandoning his flagship Newport festival—which he has since revived on a smaller scale—in 1972), that adventurous programming is not what a festival of this magnitude is supposed to be all about. And to quibble about an event that encompasses everyone from **Ella Fitzgerald** to **Ornette Coleman**, **Mel Tormé** to **Shadowfax**, is not just pointless but downright silly.

FOR WEEK ENDING APRIL 18, 1987

Billboard

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

TOP SPIRITUAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	7	37	MINISTER THOMAS A. WHITFIELD & COMPANY SOUND OF GOSPEL SOG-2D151	★ ★ NO. 1 ★ ★ 1 week at No. One I'M ENCOURAGED
2	1	13	THE NEW JERSEY MASS CHOIR LIGHT 7-115-711097/LEXICON	LOOK UP AND LIVE
3	4	9	EDWIN HAWKINS/MUSIC & ARTS SEMINAR MASS CHOIR BIRTHRIGHT ST-70900	GIVE US PEACE
4	6	17	THE CLARK SISTERS REJOICE WR8346/A&M	HEART AND SOUL
5	5	37	THE WILLIAMS BROTHERS MALACO 4409	HAND AND HAND
6	3	21	COMMISSIONED LIGHT 7-115-71148-8/LEXICON	GO TELL SOMEBODY
7	2	53	REV. M.BRUNSON/THOMPSON COMMUNITY CHOIR REJOICE WR 8324/A&M	THERE IS HOPE
8	9	17	VANESSA BELL ARMSTRONG MUSCLE SHOALS SOUND MSSG 8001/MALACO	FOLLOWING JESUS
9	11	13	THE JACKSON SOUTHERNAIRES MALACO MAL 4417	HEAR OUR PRAYERS O LORD
10	NEW ▶		AL GREEN A&M SP 5150	SOUL SURVIVOR
11	10	33	CANDI STATON BERACAH BRI-2001	SING A SONG
12	16	29	REV. CHARLES NICKS JR. SOUND OF GOSPEL SOG-2D156	FREE SPIRIT
13	15	33	JAMES CLEVELAND PRESENTS: G.M.W. KING JAMES 2B8504	LIVE AT MADISON SQUARE GARDEN
14	8	25	REV. B.W. SMITH JR. PASTOR PR 75000	WATCH THEM DOGS
15	NEW ▶		LYNETTE HAWKINS BIRTHRIGHT 70301/CAPITOL	BABY SIS
16	13	101	DOUGLAS MILLER LIGHT LS5876/LEXICON	UNSPEAKABLE JOY
17	19	37	JAMES CLEVELAND & THE CLEVELAND SINGERS KING JAMES KJ 8503	ESPECIALLY FOR YOU
18	20	21	SHIRLEY MILLER LIGHT 7-115-70944-0/LEXICON	I MUST GO ON
19	14	13	MAE GATEWOOD KAB'N-D 829	HOLD ON CHILDREN EVERYDAY
20	18	89	NICHOLAS COMMAND CRN 1003	DEDICATED
21	NEW ▶		THE RICHARD SMALLWOOD SINGERS REJOICE WR 8355/A&M	TEXTURES
22	12	37	CALVIN BRIDGES I AM 5896/LEXICON	RENEW MY SPIRIT
23	17	17	WILLIE NEAL JOHNSON/THE GOSPEL KEYNOTES MALACO MAL 4416	SATAN IS ON THE LOOSE
24	26	53	DARYL COLEY PLUMBLINE 7012	JUST DARYL
25	RE-ENTRY		JANET LYNN SKINNER WORD WR 8337/A&M	ONE PRAYER AWAY
26	NEW ▶		DONALD VAILS & THE SALVATION COOPERATION SOUND OF GOSPEL SOG-2D155	UNTIL THE RAPTURE
27	NEW ▶		SHIRLEY CAESAR REJOICE WR 8365/A&M	SHIRLEY CAESAR HER VERY BEST
28	27	25	ANGELIC GOSPEL SINGERS MALACO 4407	I'VE GOT VICTORY
29	37	5	ESTHER SMITH SOUND OF GOSPEL SOG-2D154	LIVE IN CONCERT
30	22	81	CHARLES NICKS SOUND OF GOSPEL SOG-146	COME UNTO JESUS
31	34	201	REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L AIR 10059	ROUGH SIDE OF THE MOUNTAIN
32	39	21	ALBERTINA WALKER REJOICE WR 8339/A&M	SPIRIT
33	24	25	JESSY DIXON & WORLD OF PENTECOST CHOIR I AM 7-90061-001-4	SONGS OF PENTECOST
34	32	49	LOUISE CANDY DAVIS MALACO 4405	BETTER THAN BLESSED
35	23	77	SANDRA CROUCH LIGHT LS5855/LEXICON	WE'RE WAITING
36	21	69	THE WINANS QWEST 25344/WARNER BROS.	LET MY PEOPLE GO
37	25	33	DERRICK BRINKLEY TYSCOT TR-86715	GLORIOUS DAY
38	38	5	ANDRAE CROUCH LIGHT 7-115-71074-0/LEXICON	AUTOGRAPH
39	35	41	DENISE WILLIAMS SPARROW 1121	SO GLAD I KNOW
40	28	41	DOROTHY MOORE REJOICE WR 8326/A&M	GIVING IT STRAIGHT TO YOU

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

HOT DANCE/DISCO

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

				CLUB PLAY				
				Compiled from a national sample of dance club playlists.				
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST			
				★ ★ NO. 1 ★ ★				
1	3	4	7	LEAN ON ME (REMIX) TOMMY BOY TB 894	CLUB NOUVEAU	1 week at No. One		
2	1	1	9	LOOKING FOR A NEW LOVE (REMIX) MCA 23689	JODY WATLEY			
3	2	2	10	NO LIES (REMIX) TABU 429-06030/EPIC	THE S.O.S. BAND			
4	4	3	8	KEEP YOUR EYE ON ME (REMIX) A&M SP-12226	HERB ALPERT			
5	9	21	5	THE TELEPHONE CALL (REMIX) WARNER BROS. 0-20627	KRAFTWERK			
6	7	7	7	CONTENDERS (REMIX) VIRGIN 0-96790/ATLANTIC	HEAVEN 17			
7	6	8	8	YOU KEEP ME HANGIN' ON (REMIX) MCA 23717	KIM WILDE			
8	14	19	5	SIGN 'O' THE TIMES PAISLEY PARK 0-20648/WARNER BROS.	PRINCE			
9	8	11	9	DO THE DANCE (REMIX) EPIC 49-06746	TRANCE-DANCE			
10	13	15	6	NEVER GONNA LEAVE YOU POW WOW PW 420	SUBJECT			
11	18	24	6	SOMETHING IN MY HOUSE EPIC 49-06750	DEAD OR ALIVE			
12	12	14	6	I KNEW YOU WERE WAITING (FOR ME) ARISTA AD1-9560	ARETHA FRANKLIN & GEORGE MICHAEL			
13	19	22	5	LAST CHANCE FRESH FRE-008/SLEEPING BAG	CYRE			
14	24	35	3	CERTAIN THINGS ARE LIKELY (REMIX) MAGNET/MERCURY 885 722-1/POLYGRAM	K.T.P.			
15	5	5	9	FEELS LIKE THE FIRST TIME (REMIX) OMNI 0-96784/ATLANTIC	SINITTA			
16	15	20	6	RIGHT ON TRACK (REMIX) MCA 23687	THE BREAKFAST CLUB			
17	25	26	4	BACK AND FORTH (REMIX) ATLANTA ARTISTS 888 385-1/POLYGRAM	CAMEO			
18	23	23	7	SEXAPPEAL (REMIX) PICTURE PERFECT PPR-3563/MACOLA	GEORGIO			
19	11	10	9	THE HONEYTHIEF (REMIX) COLUMBIA 44-05988	HIPSWAY			
20	26	27	4	ONLY IN THE NIGHT (REMIX) ATLANTIC 0-86719	THE VOICE IN FASHION			
21	20	16	8	HEARTBREAK BEAT (REMIX) COLUMBIA 44-05969	PSYCHEDELIC FURS			
22	10	9	10	LOWDOWN SO & SO COLUMBIA 44-05997	RAINY DAVIS			
23	21	17	8	WHATCHA GONNA DO QUARK QK-001	BLAZE			
24	32	32	4	GONNA PUT UP A FIGHT RCA 5943-1-RD	BARBARA ROY			
25	31	36	3	WITHOUT YOU SUPERTRONICS RY-017	TOUCH			
26	28	28	6	WAX THE VAN JUMP STREET JS-1007/ISLAND	LOLA			
27	27	25	5	WHO IS IT SLEEPING BAG SLX-0025	MANTRONIX			
28	35	48	3	MR. RIGHT VINYL MANIA VMR-007	ELEANOR MILLS			
29	29	30	5	YOU BETTER QUIT (REMIX) MCA 23716	ONE WAY			
30	33	33	4	IT'S TRICKY (AND MORE) (EP) PROFILE PRO-7131	RUN-D.M.C.			
31	17	13	9	MOVE OUT (REMIX) ATLANTIC 0-86734	NANCY MARTINEZ			
32	22	18	6	I O U (THE '87 REMIXES) CRIMINAL CRIM 00007	FREEEZ FEATURING JOHN ROCCA			
33	16	6	10	FASCINATED ATLANTIC 0-86731	COMPANY B			
34	37	47	3	DOMINOES (REMIX) MANHATTAN V-56045/CAPITOL	ROBBIE NEVIL			
35	39	—	2	NO ONE KNOWS (REMIX) ATLANTIC 0-86736	WILD MARY			
36	36	43	3	IN CONVERSATION (REMIX) I.R.S. 23734/MCA	GENERAL PUBLIC			
37	40	—	2	CRUSH (REMIX) MANHATTAN V-56047/CAPITOL	GRACE JONES			
38	42	—	2	MUTUAL ATTRACTION (REMIX) WARNER BROS. 0-20649	SYLVESTER			
39	49	—	2	JANUARY, FEBRUARY CRIMINAL CRIM 00009	TINA B.			
40	NEW ▶	1		EACH TIME YOU BREAK MY HEART (REMIX) SIRE 0-20632/WARNER BROS.	NICK KAMEN			
41	45	—	2	WATCH OUT (REMIX) ARISTA AD1-9563	PATRICE RUSHEN			
42	41	42	4	STONE LOVE (REMIX) MERCURY 888 292-1/POLYGRAM	KOOL & THE GANG			
43	43	—	2	HE WANTS MY BODY (REMIX) ELEKTRA 66824-1	STARPOINT			
44	NEW ▶	1		LET'S WORK IT OUT OMNI 0-96774/ATLANTIC	SADIE NINE			
45	44	—	2	OLD FLAMES NEVER DIE (REMIX)/LOVE SCENE COLUMBIA 44-05998	FULL FORCE			
46	47	—	2	LIVING IN A DREAM RCA 6302-1-RD	PSEUDO ECHO			
47	NEW ▶	1		MACHO MOZART TIN PAN APPLE 885 567-1/POLYGRAM	LATIN RASCALS			
48	34	31	5	SHOWDOWN (REMIX) GEFEN 0-20599/WARNER BROS.	NO SOVEREIGN			
49	46	34	7	LET'S GET BRUTAL CUTTING CR-210	NITRO DELUXE			
50	50	—	2	JUMP RIGHT ON THE CASE 4TH & B'WAY BWAY-435/ISLAND	CLUBHOUSE ORCHESTRA			
BREAKOUTS				<ol style="list-style-type: none"> 1. JUST ANOTHER MAN JEANNE HARRIS STUDIO 2. CAN'T YOU FEEL MY HEART BEAT CLAUDJA BARRY EPIC 3. MADNESS ZEE WARLOCK 4. IT DOESN'T HAVE TO BE THIS WAY (REMIX) THE BLOW MONKEYS RCA 5. DON'T LOOK NOW/CAN'T FIND MY WAY HOME TORCH SONG I.R.S. 6. RED ROSE ALPHAVILLE ATLANTIC 7. HEAD TO TOE LISA LISA AND CULT JAM COLUMBIA 8. NO! MR. "BOOM BOOM" BODYHEAT SIZZLE INTERNATIONAL 9. QUEEN OF HEARTS (REMIX) CAROL WILLIAMS PROFILE 10. I JUST DIED IN YOUR ARMS CUTTING CREW VIRGIN 				

				12-INCH SINGLES SALES				
				Compiled from a national sample of retail store sales reports.				
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST			
				★ ★ NO. 1 ★ ★				
1	1	2	8	LEAN ON ME (REMIX) TOMMY BOY TB 894	CLUB NOUVEAU	2 weeks at No. One		
2	3	3	9	LOOKING FOR A NEW LOVE (REMIX) MCA 23689	JODY WATLEY			
3	4	4	5	SIGN 'O' THE TIMES PAISLEY PARK 0-20648/WARNER BROS.	PRINCE			
4	2	1	13	FASCINATED ATLANTIC 0-86731	COMPANY B			
5	5	5	7	YOU KEEP ME HANGIN' ON (REMIX) MCA 23717	KIM WILDE			
6	9	14	9	ONLY IN MY DREAMS (REMIX) ATLANTIC 0-86744	DEBBIE GIBSON			
7	8	8	8	MOVE OUT (REMIX) ATLANTIC 0-86734	NANCY MARTINEZ			
8	6	13	8	KEEP YOUR EYE ON ME (REMIX) A&M SP-12226	HERB ALPERT			
9	7	11	9	FEELS LIKE THE FIRST TIME (REMIX) OMNI 0-96784/ATLANTIC	SINITTA			
10	18	—	2	LA ISLA BONITA (REMIX) SIRE 0-20633/WARNER BROS.	MADONNA			
11	11	15	8	NO LIES (REMIX) TABU 429-06030/EPIC	THE S.O.S. BAND			
12	12	9	10	DO THE DANCE (REMIX) EPIC 49-06746	TRANCE-DANCE			
13	14	16	6	THEY'RE PLAYING OUR SONG JAM PACKED JPI-2007	TRINERE			
14	16	18	6	LAST CHANCE FRESH FRE-008/SLEEPING BAG	CYRE			
15	17	20	8	WAX THE VAN JUMP STREET JS-1007/ISLAND	LOLA			
16	10	6	19	COME GO WITH ME ARISTA AD1-9539	EXPOSE			
17	13	12	12	BOOM BOOM ZYX 5571	PAUL LEKAKIS			
18	15	7	10	ONE LOOK (ONE LOOK WAS ENOUGH) DICE TGR 1011/SUTRA	PAUL PARKER			
19	32	37	3	ONLY IN THE NIGHT (REMIX) ATLANTIC 0-86719	THE VOICE IN FASHION			
20	40	—	2	RIGHT ON TRACK (REMIX) MCA 23687	THE BREAKFAST CLUB			
21	26	34	3	WITHOUT YOU SUPERTRONICS RY-017	TOUCH			
22	20	17	13	SHOW ME (REMIX) FEVER SF 814/SUTRA	THE COVER GIRLS			
23	24	30	3	GONNA PUT UP A FIGHT RCA 5943-1-RD	BARBARA ROY			
24	30	41	3	JANUARY, FEBRUARY CRIMINAL 00009	TINA B.			
25	21	21	5	YOU BETTER QUIT MCA 23716	ONE WAY			
26	23	25	4	CONTENDERS (REMIX) VIRGIN 0-96790/ATLANTIC	HEAVEN 17			
27	NEW ▶	1		WHAT'S GOING ON (REMIX) PORTRAIT 4R9-06740/EPIC	CYNDI LAUPER			
28	19	10	11	LET THE MUSIC TAKE CONTROL (REMIX) RCA 5958-1-RD	J.M. SILK			
29	47	50	6	SEXAPPEAL (REMIX) PICTURE PERFECT PPR-3563/MACOLA	GEORGIO			
30	NEW ▶	1		BACK AND FORTH (REMIX) ATLANTA ARTISTS 888 385-1/POLYGRAM	CAMEO			
31	39	29	11	LOVE LETTER CUTTING CR-211	GIGGLES			
32	37	44	3	THE TELEPHONE CALL (REMIX) WARNER BROS. 0-20627	KRAFTWERK			
33	34	39	4	I'VE GOT THE NIGHT OFF CARRERE 429-05996/EPIC	KATHY KOSINS			
34	33	32	5	EV'RY LITTLE BIT (REMIX) 4TH & B'WAY BWAY-432/ISLAND	MILLIE SCOTT			
35	45	—	2	MR. RIGHT VINYL MANIA VMR 007	ELEANOR MILLS			
36	29	27	9	WHATCHA GONNA DO QUARK QK-001	BLAZE			
37	22	19	8	EGO MANIAC (REMIX) WARNER BROS. 0-20469	JOCELYN BROWN			
38	35	42	4	MADNESS WARLOCK WAR 009	ZEE			
39	41	—	2	CAN'T YOU FEEL MY HEART BEAT EPIC 49-06718	CLAUDJA BARRY			
40	NEW ▶	1		DAY-IN DAY-OUT (REMIX) EMI-AMERICA V-19234	DAVID BOWIE			
41	25	23	6	SAVE THE BEST FOR ME (BEST OF YOUR LOVIN') (REMIX) MOTOWN 4575MG	BUNNY DEBARGE			
42	36	43	3	STONE LOVE (REMIX) MERCURY 888 292-1/POLYGRAM	KOOL & THE GANG			
43	38	28	10	6 (REMIX) PAISLEY PARK 0-20608/WARNER BROS.	MADHOUSE			
44	28	24	9	DID IT FEEL LIKE LOVE (REMIX) ATLANTIC 0-86730	GENUINE PARTS			
45	48	38	4	CAN'T GET ENOUGH STATE STREET SSR-1002	LIZ TORRES			
46	27	26	8	HOLD ME PAISLEY PARK 0-20579/WARNER BROS.	SHEILA E.			
47	NEW ▶	1		LET YOURSELF GO NEXT PLATEAU NP50057	SYBIL			
48	31	31	10	SLOW DOWN (REMIX) MCA 23699	LOOSE ENDS			
49	50	47	3	IT'S TRICKY (AND MORE) (EP) PROFILE PRO-7131	RUN-D.M.C.			
50	46	—	17	SERIOUS (REMIX) 21 RECORDS 0-96794/ATLANTIC	DONNA ALLEN			
BREAKOUTS				<ol style="list-style-type: none"> 1. WORKIN' UP A SWEAT (REMIX) FIRST CIRCLE EMI-AMERICA 2. OLD FLAMES NEVER DIE (REMIX)/LOVE SCENE FULL FORCE COLUMBIA 3. HEAD TO TOE LISA LISA AND CULT JAM COLUMBIA 4. I GO CRAZY (REMIX) FLESH FOR LULU MCA 5. LESSONS IN LOVE (REMIX) LEVEL 42 POLYDOR 				

○ 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.

Let's Hear It For—And From—The DJs

FOR THOSE OF US in dance music, there's a pitfall in failing to recognize the passage of time. It can cause us to lose perspective on the music, the fans, and the industry and make assumptions based on the circumstances of years ago. We know that there's a new generation of both DJs and dancers (the first was the originators; the second, the offshoot that survived the death of disco; and the new crop powering the "hot" radio and pop-disco resurgence). Also, the discovery of dance by the record and radio industries and by the media generally changed all the ground rules, and that was more than 10 years ago.

If there's a theme for this week's pool-sponsored forum/hardware show/showcase in New York—and for all of us—it's that we must press all of our opportunities this year and be active, not passive, participants in an industry that, believe it or not, *does* want to know what DJs think and want. Our history should be a source of inspiration, but it's also evidence of how we all learned by experience to adapt. For us, taking two steps forward and one step back isn't about inefficiency, it's about maneuverability, in both a business and artistic sense.

JEANETTE "J.T." THOMAS' "Shake Your Body" (Chicago Connection, 3843 N. Southport, Chica-



by Brian Chin

go, Ill. 60613) seems to be the big one right now: It's busy, brighter-than-usual house, with disconnected vocals, vigorously dubbed in the last stretch. There's atypically concentrated energy in relatively concise five-minute form here—but didn't we hear all of this in a Boris Midney break somewhere? ... **Jungle Wonz** "Time Marches On" (Trax) is a moody rap, done to a second take of "Mystery Of Love," mixed with references to the break from Black Ivory's "Mainline" ... The **Movement's** breezy, nearly doo wop "Magic" (Underworld), on the other hand, suggests that house may be providing a backdoor way of reconstructing soul music from the ground up.

NEW SINGLES: Steven Dante's "Why Can't You Sit Still" (Cooltempo/Chrysalis) teams him with **Full Force** in a male Lisa Lisa-type setting. It's the band's best pop production since "I Wonder If I Take You Home": flashy, dynamic, and hard ... **8th Avenue's** "Mean Seasons" (Klub, 718-376-8824) is

Nick Siano's production follow-up to the top 20 "Pick It Up"; it has a similar raw drive and firm roots in classic New York soul/dance, with a male vocal. **Billy Carroll** mixed an exciting alternative version, pulling its details forward ... The **Neville Brothers'** "Whatever It Takes" (EMI America), as remixed by **Rusty Garner** and **Paul Sabu**, will remind some people of Stevie Nicks' dance hit of some years back because of its Europop elements; could be an all-formats crossover with the right video ... **Angelica Chaplin's** "Anyone Else" (Mercury), produced by the System's **Mic Murphy**, is a little brief at four minutes but is an above-average urban funk-rocker with good attitude.

BRIEFLY: **Debbie Deb's** "I'm Searching" (Jam-Packed) drums up more Kraftwerk/Latin fusion, with the trademark trebly mix of producer **Tony Butler** ... **Peter Wolf's** "Come As You Are" (EMI America) reappears in a turbulent, cutup club mix by **Garner** and **Sabu** ... Similarly, **Santana's** "Veracruz" (Columbia), mixed by **Don Miley**, gives club feel to a pop-rocker ... **Wire Train's** "She Comes On" (415/Columbia) is dynamic dance-rock, mixed by **Steve Thompson/Michael Barbiero** ... Pop DJs will appreciate **Sonya Grier's** "Love Flight 109" (RCA), a neo-Motown pastiche with a **John Morales/Sergio Munzibai** mix ... **Biz Markie's** "Nobody Beats The

Biz" (Prism), the follow-up to a long-term hit ("Make The Music With Your Mouth, Biz"), combines a well-known electronics chain's jingle with vocal drop-ins from a heartland rocker.

NOTES: **Curtis Urbina** has left Emergency Records to devote himself full time to his own Quark label, which hit the first time around with the recent Blaze single. The Blaze-produced "We Can Work It Out" by **Exit** is the first of five new Quark releases set for the next few weeks ... **Arthur Baker** is involved in some interesting projects: His remix of **Fine Young Cannibals'** "Ever Fallen In Love"—an unrecognizably overhauled, Bo Kool-influenced dub version with the bass line of "Masterpiece"—was prepromoted in London as a "bootleg" to trick purist "soul" DJs into giving the band a spin ... Meanwhile, Baker's equally radical makeover of **Fleetwood Mac's** "Big Love," the latest in unlikely dance-floor crossovers, set to be released imminently by **Warners**, appeared and vanished within a day of reaching import shops here.

We anticipate an extremely strong album from **Touch** (see story, this page): A recent early-morning performance at **Paradise Garage** suggested a heady combination of house, **Third World**, and the **Aleems**, with strong material and vocalizing.

Supertronics Has 2 Top 20 Black Hits Label Joins The Radio Club

BY BRIAN CHIN

NEW YORK Brooklyn, N.Y.-based Supertronics Records is building a roster of artists that will result in product flow suited to both radio and clubs, according to label owner **Frederick Pereira**.

In recent months, Supertronics has scored two top 20 hits on the Hot Black Singles chart, **Janice Christie's** "Heat Stroke" and **Rainy Davis'** "Sweetheart." Former RCA promotion head **Patrick Spencer** was brought into the company as vice president/general manager, further strengthening the label's profile at radio stations across the country.

Surprisingly, the experience of breaking records out of the usual dance music strongholds and on to radio has convinced Pereira to renew the label's concentration on club-oriented material. "We are prepared to take a record national," he says. "But for every 'national' record, we'll do four 'dance' records."

Citing the track record of another Gotham-based indie label, whose singles regularly chart lower but sell more, Pereira says, "It's easier to sell dance records—budgets are lower, they move themselves, and that will help to support radio records."

For Supertronics, the economics of record-making—and the aesthetics, too—have become more favorable since it established its own semiprivate 24-track studio, **Bench Recording**. New label signing

Touch, currently charting dance with its debut single, "Without You," is recording an album there, says Pereira. "We have the ability to put acts in the studio and let them create: If you want to have longevity, [a group like **Touch**] has to be able to sing, write songs, produce, and even mix. Had we hired an outside producer, we probably wouldn't have done an album at all. Having the studio gives us flexibility."

In addition to the West Indian/American quartet **Touch**, Supertronics has just released an album by **Christie**, which was previewed by a "hot" radio-style single, "Candy Love." In the works are single releases by **Richard**, formerly of the band **Trixxx**, and the follow-up single by a female vocalist who had a substantial local hit last summer.

"We were fortunate to have two top 20 records, but there's a huge market in the so-called underground," Pereira says. "What they used to call the disco beat is back."

According to **Joseph Hecht**, Supertronics' national director of marketing and sales, "We will try to take **Touch** nationally, and we're counting on record pools to give us a lock in the clubs. But their vocals are very mainstream." Radio is more receptive to a dance-oriented sound than it used to be, he says, but as for the question of how many stations around the country are ready to air the most progressive of club offerings—"We don't know that yet."

DISCO & DANCE 12"

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

We have a complete selection of all U.S. releases and all import disco records. Send for our free flyer listing all titles we stock, U.S. & Imports. We specialize in U.S. small label product. **CALL US.**

US & CANADIAN 12"

Jack Your Body Up—Benetta
Summertime—Sandra Ford
Get Your Way—The Look
Down By Law—Mc Shan
Sometimes Love—In Sync
Lies—Suzy Swan
Fantasize Me—Pleasure Pump
Candy Love—J. Christie
Be Mine Tonight—Promise Circle
The Key—Dexter D
I Will—Lori Zee
Never Can Say Goodbye—Chio Chio
If You Love Somebody—B. Doust
Tumble Terror Trax Vol II
Power—Cultural Vibe
I'm Searching—Debbie Deb
Chicago Boogie—Galfré
Escape—Three Voices
Rainbow Trilogy—Viola Wills
Another Song For Me—Olga

Communicate—Full House (rmx)
Don't Let Go—Tasha
I Need A Man—Man To Man
Silent Scream—Banana Republic
Love + Desire—Gina Desire
Hot Shot—Karen Young
Magic—Movement
No! Mr. Boom Boom—Body Heat
The More I See You—Bubbles
Mr. Right—Eleanor Mills
Living My Life—Jason
Take Some Time Out—Arnold Jarvis
House Music LP—(DJ Int)
Saving Myself—Rmx—Eria Fachin
Desp. + Dangerous—T. Caso
Dressed To Kill—Crash Boom
Can't Get Enough—Liz Torres
Bam Bam—Left Lane

Waiting In The Rain—Joy Peters
Llamo L'Amour—Charlie G
Heartbeat—Vivian Vee
Julia—K.B. Caos
Don't Break My Heart—Den Harrow
Call Me—Bacara
Up + Down—Eddy Huntington
It's Hard To Say Goodbye—D. Ryder
Unveiling The Secret—Psyche
Moving Your Hips—Squash Gang
In The Night—Daydream

DISCO CLASSICS

ALL ZYX 12"
ALL BOBBY Os 12" + Productions
ALL JDC 12"
ALL DIVINE 12"
ALL LIME 12" + Lps
Mix Your Own (Lps)

+ OVER 500 OTHER CLASSICS

EUROPEAN 12'S

Latin Fire—Fancy

UNIQUE RECORD DIST.

855 (E) CONKLIN ST. FARMINGDALE, NY 11735
FAX 516 694 4594 TEL 516 694 4594
(516) 694-4545 475 8254 IMPRT DISC 885 2522 EXP DISC

"U" RECORDS **MEMO RECORDS** **BOBCAT** **PLASTIC** **obscure** **BASIC**

The Other DANCE CHART

Keep It Coming—The Boyd Brothers	Agent Of Love—The Fem-Spies
Playhouse—Org. + F. Funk remix	Love & Desire—Gina Desire
Aggression—Charlene Davies	The Key—Dexter D. + Dynasty
Crash Bam Boom—Dressed to Kill	Too Many Promises—Nancy Dean
Love Addict—Girls Have Fun	Pedal To The Floor—Bubba & Jack Attack
Frustration—Lilly & The Pink	Heartbreak—T.B.N.
Silent Scream—Banana Republic	Latin #1—Chooch
Get Your Way—The Look	Call My Number—Oh Romeo
Desperate & Dangerous—Tony Caso	Gotta Jack—Dexter D.
Head Over Heels—Citrus	Sweet Love—J. Kordak & Sons
Motorcycle Madness—Tony Caso	Lonely Too Long—Banana Republic

ALL: FLIRTS, DIVINE, BOBBY O, TONY CASO, OH ROMEO

BOBBY ORLANDO
1776 Broadway, suite 1801, N.Y.C. 10019
Telex 4970683 ORLANDO / FAX 5829194
Phone 212-245-7000

EURO BEAT **BioVista**



my name is
Astrospider:
my light
wraps you up

CLAY PAKY
LIGHT DIMENSION

PRODUCERS AND LIGHT EFFECTS
THE CLAY PAKY GROUP
100 W. 11th Street, New York, NY 10011
Tel: 212-255-1111



Nichols Goes Milsap. Tim Nichols, right, poses with Rob Galbraith, vice president Milsap Music/Lodge Hall Music, left, and Thomas Cain, associate director performing rights BMI, after signing as a staff writer with Milsap Music.

ACM Awards Put Warners On Top

Randy Travis Wins Three Trophies

BY EDWARD MORRIS

NASHVILLE Warner Bros. recording acts dominated the 22nd annual Academy Of Country Music awards show, winning trophies for entertainer of the year, top male vocalist, top vocal group, top new male vocalist, album of the year, and single of the year. Televised on NBC, the show was staged April 6 at Knott's Berry Farm, Buena Park, Calif.

The big winner of the evening was Warners' Randy Travis, who earned the top vocalist prize as well as album-of-the-year honors for "Storms Of Life" and the single-of-the-year award for "On The Other Hand."

Warner artist Hank Williams, Jr., often nominated but seldom chosen

for country music awards, was voted entertainer of the year, triumphing over fellow nominees Alabama, Reba McEntire, Ricky Skaggs, and George Strait.

'I'll do everything I can to expand on country music'

Playing off his bad-boy image, Williams assured the academy that voting for him was the right choice. "I'm as gentle as a lamb and sweet as sugar. You don't have to be afraid of me." Referring to the influence his father had on popularizing country music, he added, "I will do everything I can to broaden and

expand this thing called country music."

MCA's McEntire won the top female vocalist and top country video prizes, the latter for "Whoever's In New England." The Judds, RCA's platinum-selling team, took the top vocal duet honors. They also co-hosted the show with actor Patrick Duffy.

Warners' the Forester Sisters carried away the top vocal group trophy. "On The Other Hand" was named song of the year. (Travis' performance of the song netted single-of-the-year honors.) Holly Dunn won as top new female vocalist, following the path of MTM Records label-mate Judy Rodman, who won in that category last year.

The award for top new male vo-
(Continued on page 36)

'Real Country' In The Heart Of Los Angeles

Calif.'s Scene '87 Is A Rousing Success

COUNTRY MUSIC'S resurgence as an important family-oriented entertainment form was dramatically displayed when some 100,000 fans attended Country Scene '87, held April 4-5 at Hansen Dam Park. The city of Los Angeles, The Los Angeles Street Scene Committee, radio stations KZLA-FM and KLAC-AM, and Sylvia Cunliffe, Los Angeles' general services director, produced and promoted the free event, which featured several of the top names in country music.

Despite the huge crowd, the event was free of the kind of violence that marred a Street Scene music festival in downtown L.A. last fall, during which one person was killed and 50 were injured. And it was free of the drug arrests and loitering complaints that accompanied a Beach Scene festival last summer. It was your typical country crowd—laid-back, appreciative, and applauding.

Five stages, with several often operating simultaneously, showcased a wide range of country acts, from Southern California performers to such national stars as John Schneider and Randy Travis.

"It will be real country," Cunliffe predicted in an earlier Billboard interview, and she was on the mark. Country was evident in many facets—square-dancing, a chili cook-off, an animal-petting exhibit for the kids, and more horses than you could find on a back lot at Universal City Movie Studios.

Though the sun-drenched temperature was in the low 70s, nippy by some Southern California standards, predicted rainfall never materialized; the setting, in the rolling California hills north of Los Angeles, was beautiful and serene. As usual, L.A. can be counted on to add some unusual overtones to what it considers country: Along with hot dog and pizza stands were booths offering teriyaki. Corn dogs and Coors was the gourmet meal of Country Scene '87.

The importance of the event was underscored by the on-stage appearance of Los Angeles Mayor Tom Bradley, nattily attired in cowboy clothing, to honor Charley Pride for his work against drug abuse.

The event garnered wide publicity, both locally and nationally. Cable News Network called Country Scene "a celebration of the down-home side of the big city," and that's exactly what it was. Between songs, Schneider asked the audience, "Do we have any country boys out there?" A resounding roar came back from the

crowd. Question answered.

The success of Los Angeles Country Scene '87 should pave the way toward making this an annual event, and other cities would do well to consider emulating the methods used to make this extravaganza work.

Congratulations to Sylvia Cunliffe, the city of Los Angeles, the Country Scene Committee, and KZLA and KLAC for successfully staging the most impressive country music event thus far in 1987.



by Gerry Wood

NEWSNOTES: Country videoclips have sometimes come in two parts, as with Emmylou Harris' early "Mr. Sandman"/"I Don't Have To Crawl" pair. But Michael Martin Murphey appears to be the first country singer with a three-part video oeuvre. "Long Line Of Love," the first video from Murphey's new "Americana"

album, completes the trilogy begun with his "Disenchanted" and "What She Wants" clips. All three videos deal with U.S. family life in the '80s. "Americana" is the most emotional album I've ever done," says Murphey. "The theme reflects the tension between people, the art of family, of holding relationships together, and unconditional love." The "Long Line Of Love" clip is due on programmers' desks this week.

The Forester Sisters, meanwhile, are celebrating a video coup of their own. Their only clip, "I Fell In Love Again Last Night," will be included in a compilation of love-song videos of Warner Bros.' country acts. The home video is due in mid-May and will sell for \$19.98.

Atlantic/America starlet Vicki Rae Von, whose first single, "Not Tonight, I've Got A Heartache," climbs to a bulleted No. 77 this week, will be heard on the May 1 episode of NBC's "Stingray" series. Von sings "Say When," written by Mike Post. When not recording singles or television songs, Von tours with Mickey Gilley.

SIGNINGS: Moe Bandy to a co-publishing agreement with the Dick James Organization's Dejamus and Nashlon wings. The agreement establishes two new publishing companies, which will be owned by Bandy and will employ staff writers... Ed Bruce to an exclusive booking deal with Top Billing... Sparrow recording artist Steve Camp to an exclusive booking agreement with Charles Dorris and Associates... Tommy Greer to a songwriter's contract with the Word Music Group.

ASCAP To Teach Songwriting

Course Features Industryite Input

NASHVILLE ASCAP will launch its seventh country songwriter workshop April 28 in the society's Nashville offices. Songwriter Mike Reid will lead the workshop, part of an ongoing series sponsored by ASCAP. The sessions feature panels with country composers, lyricists, producers, publishers, performers, and arrangers.

Reid, a former Cincinnati Bengals professional football player who retired from the game to pursue a songwriting/performing career, was ASCAP's 1985 songwriter of the year and co-wrote ASCAP's 1986 country song of the year, "Lost In The Fifties (In The Still Of The Night)," with Troy Seals and Fred Parris. His catalog

includes the Ronnie Milsap singles "Stranger In My House" and "Still Losing You" as well as cuts by Barbara Mandrell, Lee Greenwood, and Sylvia.

The workshop, meeting on six consecutive Tuesday nights from 7-9 p.m., has no registration fee and is open to the general public. Those interested in applying for the workshop, limited to 40 participants, should send a resumé and a cassette tape with two original songs marked with name, address, and telephone number to: ASCAP Country Workshop, 2 Music Square W., Nashville, Tenn. 37203. Deadline for entries is Friday (17). Responses will take 10 days.

DEBBIE HOLLEY

FOR WEEK ENDING APRIL 18, 1987

Billboard

HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

137 REPORTERS

			NEW	TOTAL
			ADDS	ON
BAILLIE & THE BOYS	OH HEART	RCA	44	44
RICKY VAN SHELTON	CRIME OF PASSION	BMI	42	44
DWIGHT YOAKAM	LITTLE SISTER	REPRISE	37	100
S-K-O	AMERICAN ME	MTM	33	34
JOHN SCHNEIDER	LOVE YOU AIN'T SEEN THE LAST OF ME	MCA	23	102

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

RETAIL BREAKOUTS

42 REPORTERS

			NUMBER
			REPORTING
CONWAY TWITTY	JULIA	MCA	8
ASLEEP AT THE WHEEL	WAY DOWN TEXAS WAY	EPIC	7
DAN SEALS	I WILL BE THERE	EMI-AMERICA	6
DWIGHT YOAKAM	LITTLE SISTER	WARNER BROS.	5
NITTY GRITTY DIRT BAND	BABY'S GOT A HOLD ON ME	W.B.	5

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



Judds Pal-lay Palladium. Caught socializing at a cocktail reception celebrating the Judds' premiere at the London Palladium are, front row from left, Bob Kaminsky, Kaminsky & Co.; Naomi Judd; Judi Pofsky, senior vice president of television for the Jim Halsey Co.; Wynonna Judd; Joe Galante, executive vice president and general manager of RCA Records, Nashville. Back row from left are Ken Stilts, the Judds' manager, and Will Byrd, Kaminsky & Co.

RCA Records Says Reduced-Cut Albums Will Yield A Greater Number Of Singles

BY EDWARD MORRIS

NASHVILLE RCA Records' decision to trim its albums from the standard 10 cuts to nine (Billboard, April 4) may turn out to be less damaging to songwriters and publishers than it first seemed to be. A source at RCA says that most of the label's albums will yield four singles instead of the average two or three now being pulled from country LPs.

This means that what writers and publishers lose in mechanical income from the reduced cuts may be made up for in increased performance income from the extra singles.

A survey of recent and current RCA albums substantiates the claim of more singles. Among the LPs that have had four singles are those by the Judds, Pake McEntire, Ronnie Milsap, and Vince Gill. Keith Whitley and Juice Newton's current albums have each produced five singles.

A poll of the other major labels indicates that RCA is maintaining the highest singles average.

Terry Choate, Capitol/EMI America director of a&r for the national division, reports, "We're still averaging three singles." The executive indicates that there are four from Tanya Tucker's current album. Because Don Williams has cut back on touring and recording, the label wants to extend the life of his album by releasing five singles, according to Choate.

Steve Buckingham, director of a&r at Columbia/Epic, says, "Our guideline is to get three singles from each album." He notes, however, that the eight-cut album from Sweethearts Of The Rodeo has had four singles and that there will be an equal number from the 10-cut project of newcomer Ricky Van Shelton.

At Warner Bros., the average is

also three per album, according to Nick Hunter, senior vice president of sales and promotion. He also points out that the number can vary greatly, noting that only one single came from the most recent Forester Sisters album while four were pulled from Randy Travis' debut.

MCA Records reports releasing two to four singles per album. Frank Leffel, national country promotion director at Mercury, says, "We would hate to get less than three an album." Leffel estimates the label average is "three or four."

While publishers lament the reduction in album cuts by RCA, they do applaud the enhanced prospects for singles. Henry Hurt, VP and general manager of Chappell Inter-song, says, "In my opinion, the mileage that you get out of a song as a

copyright is from the single. Album cuts are important for mechanical income, but the performance income that you get out of singles is what's real important."

Hurt explains that Chappell does not cross-collateralize its writers' advances against their performance income, however, and still relies on mechanicals to recoup these expenses. He says, "I would think [RCA's cutback] would be more drastic if they weren't going toward more singles."

Welk Music national division manager Bob Kirsch says, "Obviously this reduction is not something publishers are jumping up and down in great glee over, but I certainly understand the record label's point of view."

Considered A Top Steel Guitarist NEA To Honor Pete Drake

NASHVILLE Producer and musician Pete Drake will be the recipient of this year's Nashville Entertainment Assn.'s Master Award. The NEA will present the honor at a cocktail party and dinner at the Vanderbilt Plaza Hotel here May 7.

Long regarded as one of the top steel guitarists, Drake has worked on 118 gold and platinum albums. He has played on sessions for artists as varied as Peter Frampton, George Jones, Charlie Rich, Bob Dylan, Kenny Rogers, Tammy Wynette, and George Harrison.

Drake also performed on the soundtracks of several Elvis Presley movies.

As a producer, Drake's credits

include albums for B.J. Thomas, Ringo Starr, Ernest Tubb, Bobby Vinton, Leon Russell, Tommy James, and the Oak Ridge Boys.

In his music publishing capacity, Drake discovered and groomed such songwriters as David Allen Coe, Linda Hargrove, the Kendalls, Dottie West, Sonny Throckmorton, Ed Bruce, Pam Rose, Mary Ann Kennedy, and Larry Kingston.

Tickets for the tribute are \$100 each for reserved seating at tables of 10. Reservations can be made at 615-321-5662.

Previous Master Award recipients are Grady Martin, the Jordanaires, and Billy Sherrill.

Billboard's

TENTH ANNIVERSARY

COUNTRY MUSIC

SOURCEBOOK & DIRECTORY

Your #1 Country Ad Buy of the Year!



COUNTRY MUSIC'S MOST IMPORTANT REFERENCE GUIDE!

COMPLETE COUNTRY COVERAGE FROM TALENT TO FACILITIES!

EXCITING NEW FEATURES ADDED!

- ★ Top 25 artist's photos (added to) the Awards Section.
- ★ State Fairs (added to) the Facilities Section.
- ★ List of major Country Consumer Publications.
- ★ Names of important Public Relations Firms in Country Music.
- ★ Membership list of the Grand Ole' Opry.
- ★ Program suppliers (Radio & TV) . . . New section name.

PLUS:
Radio Programmers' Favorite Artists Poll.

PUBLICATION ➡ JULY
AD CLOSING ➡ MAY 15

FOR AD DETAILS CONTACT
NASHVILLE
John McCartney (615) 748-8100

NEW YORK
Norm Berkowitz (212) 764-7330
Director Sales Manager

Peggy Dold (212) 764-7754
Special Projects Sales Manager

OR ANY BILLBOARD SALES OFFICE

ADVERTISE IN BILLBOARD'S COUNTRY MUSIC SOURCEBOOK TO PICK UP NEW BUSINESS AND MOTIVATE REPEAT BUSINESS!

HOT COUNTRY SINGLES

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

Table with 5 columns: This Week, Last Week, 2 Wks Ago, Wks. On Chart, Title, Artist. Contains chart data for weeks 1-50, including 'Kids of the Baby Boom' and 'You're My First Lady'.

Table with 5 columns: This Week, Last Week, 2 Wks Ago, Wks. On Chart, Title, Artist. Contains chart data for weeks 51-100, including 'Back in the Swing of Things Again' and 'I Take the Change'.

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

Billboard Hot Country Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	4	DON'T GO TO STRANGERS	T GRAHAM BROWN	3
2	2	THE RIGHT LEFT HAND	GEORGE JONES	27
3	3	"YOU'VE GOT" THE TOUCH	ALABAMA	10
4	6	THE BED YOU MADE FOR ME	HIGHWAY 101	13
5	9	YOU'RE THE POWER	KATHY MATTEA	9
6	11	DON'T BE CRUEL	THE JUDDS	23
7	7	KIDS OF THE BABY BOOM	THE BELLAMY BROTHERS	1
8	8	OLD BRIDGES BURN SLOW	BILLY JOE ROYAL	19
9	13	TO KNOW HIM IS TO LOVE HIM	PARTON, RONSTADT, HARRIS	7
10	10	TALKIN' TO THE MOON	LARRY, STEVE, RUDY:THE GATLIN BROTHERS	47
11	15	LET THE MUSIC LIFT YOU UP	REBA MCENTIRE	4
12	1	OCEAN FRONT PROPERTY	GEORGE STRAIT	20
13	17	CAN'T STOP MY HEART FROM LOVING YOU	THE O'KANES	8
14	12	ROSE IN PARADISE	WAYLON JENNINGS	2
15	18	A FACE IN THE CROWD	MICHAEL MARTIN MURPHY AND HOLLY DUNN	6
16	14	TWENTY YEARS AGO	KENNY ROGERS	35
17	19	SENORITA	DON WILLIAMS	12
18	24	THE MOON IS STILL OVER HER SHOULDER	MICHAEL JOHNSON	5
19	20	GIRLS RIDE HORSES TOO	JUDY RODMAN	15
20	27	I WILL BE THERE	DAN SEALS	18
21	26	DOMESTIC LIFE	JOHN CONLEE	17
22	22	NEED A LITTLE TIME OFF FOR BAD BEHAVIOR	DAVID ALLAN COE	56
23	16	I'LL STILL BE LOVING YOU	RESTLESS HEART	57
24	25	IT TAKES A LITTLE RAIN	THE OAK RIDGE BOYS	11
25	5	I ONLY WANTED YOU	MARIE OSMOND	87
26	30	WHEN SOMETHING IS GOOD	HANK WILLIAMS, JR.	66
27	29	WAY DOWN TEXAS WAY	ASLEEP AT THE WHEEL	54
28	—	JULIA	CONWAY TWITTY	16
29	21	I WONDER IF I CARE AS MUCH	RICKY SKAGGS	69
30	—	GOODBYE'S ALL WE'VE GOT LEFT	STEVE EARLE	14

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	KIDS OF THE BABY BOOM	THE BELLAMY BROTHERS	1
2	3	ROSE IN PARADISE	WAYLON JENNINGS	2
3	5	DON'T GO TO STRANGERS	T GRAHAM BROWN	3
4	6	LET THE MUSIC LIFT YOU UP	REBA MCENTIRE	4
5	8	THE MOON IS STILL OVER HER SHOULDER	MICHAEL JOHNSON	5
6	9	A FACE IN THE CROWD	MICHAEL MARTIN MURPHY AND HOLLY DUNN	6
7	11	TO KNOW HIM IS TO LOVE HIM	PARTON, RONSTADT, HARRIS	7
8	12	CAN'T STOP MY HEART FROM LOVING YOU	THE O'KANES	8
9	13	YOU'RE THE POWER	KATHY MATTEA	9
10	1	"YOU'VE GOT" THE TOUCH	ALABAMA	10
11	16	IT TAKES A LITTLE RAIN	THE OAK RIDGE BOYS	11
12	15	SENORITA	DON WILLIAMS	12
13	4	THE BED YOU MADE FOR ME	HIGHWAY 101	13
14	18	GOODBYE'S ALL WE'VE GOT LEFT	STEVE EARLE	14
15	19	GIRLS RIDE HORSES TOO	JUDY RODMAN	15
16	20	JULIA	CONWAY TWITTY	16
17	22	DOMESTIC LIFE	JOHN CONLEE	17
18	23	I WILL BE THERE	DAN SEALS	18
19	21	OLD BRIDGES BURN SLOW	BILLY JOE ROYAL	19
20	7	OCEAN FRONT PROPERTY	GEORGE STRAIT	20
21	24	PLAIN BROWN WRAPPER	GARY MORRIS	21
22	27	TOO MANY RIVERS	THE FORESTER SISTERS	22
23	10	DON'T BE CRUEL	THE JUDDS	23
24	28	GOD WILL	LYLE LOVETT	24
25	—	BABY'S GOT A HOLD ON ME	NITTY GRITTY DIRT BAND	25
26	30	TIL' I'M TOO OLD TO DIE YOUNG	MOE BANDY	26
27	14	THE RIGHT LEFT HAND	GEORGE JONES	27
28	—	HARD LIVIN'	KEITH WHITLEY	28
29	—	YOU'RE MY FIRST LADY	T.G. SHEPPARD	29
30	—	DO I HAVE TO SAY GOODBYE	LOUISE MANDRELL	30

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

COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (12)	17
MCA/Curb (5)	
CAPITOL (4)	16
MTM (5)	
EMI-America (4)	
Capitol/Curb (2)	
16th Avenue (1)	
RCA (15)	16
RCA/Curb (1)	
WARNER BROS. (11)	13
Reprise (1)	
Warner/Curb (1)	
COLUMBIA	12
EPIC	9
POLYGRAM	5
Mercury (4)	
Complet (1)	
ATLANTIC	3
Atlantic/America (3)	
ALPINE	1
BGM	1
BERMUDA DUNES	1
DOOR KNOB	1
NSD	1
PEGASUS	1
PREMIER ONE	1
RHINO	1
T.N.T.	1
Killer (1)	

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
79 3935 WEST END AVENUE	(Warner-Refuge, ASCAP/U Do 2, ASCAP/Adushka, ASCAP)	(Warner-Tamerlane, BMI/Heart Wheel, BMI/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Chappell, ASCAP) HL
78 ALMOST PERSUADED	(Tom Collins, BMI/Collins Court, ASCAP)	(Lowery, BMI) CPP
67 AMERICAN ME	(Al Gallico, BMI)	21 PLAIN BROWN WRAPPER
34 ARE YOU SATISFIED	(A Little More Music, ASCAP/Uncle Artie, ASCAP/Writers Group, BMI/Bethlehem, BMI/Lawyers Daughter, BMI)	(WB Music/Gary Morris, ASCAP/Cross Keys, ASCAP) HL
70 AS LONG AS I'VE BEEN LOVING YOU	(Channel, ASCAP)	89 RIGHT HAND MAN
53 ASHES OF LOVE	(Chappell, ASCAP/Blendingwell, ASCAP)	(Earthly Delights, BMI)
88 AT THIS MOMENT	(Acuff-Rose, BMI/Opryland, BMI) CPP	27 THE RIGHT LEFT HAND
25 BABY'S GOT A HOLD ON ME	(Warner-Elektra-Asylum, BMI/Mopage, BMI/Warner-Refuge, ASCAP/Moolagenous, ASCAP)	(Hall-Clement, BMI/Frizzell, BMI/Cavesson, ASCAP) CPP/HL
68 BABY'S GOT A NEW BABY	(A Little More Music, ASCAP/Sharp Circle, ASCAP/Uncle Artie, ASCAP)	81 THE ROCK AND ROLL OF LOVE
51 BACK IN THE SWING OF THINGS AGAIN	(Jobete, ASCAP/Alcorn, BMI) CPP	(Jack & Bill, ASCAP/Ranger Bob, ASCAP/Chappell, ASCAP/Serenity Manor Music) HL
13 THE BED YOU MADE FOR ME	(Warner-Tamerlane, BMI/Sportsman, BMI)	2 ROSE IN PARADISE
8 CAN'T STOP MY HEART FROM LOVING YOU	(Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL	(Blackwood, BMI/April, ASCAP) CPP/ABP
36 CHAINS OF GOLD	(Irving, BMI)	12 SENORITA
42 COLORADO MOON	(Life Of The Record, ASCAP/Malchak, ASCAP/Caloosa, ASCAP)	(Almo, ASCAP/Little Nemo/Danny Flowers, ASCAP/Bughouse, ASCAP) CPP/ALM
50 CRAZY BLUE	(Warner-Tamerlane, BMI/Flying Dutchman, BMI/WB, ASCAP/Tim DuBois, ASCAP)	86 SHE LOVES THE JERK
64 CRIME OF PASSION	(Rick Hall, ASCAP/Beginner, ASCAP)	(Lilly Billy, BMI/Bug, BMI)
30 DO I HAVE TO SAY GOODBYE	(April, ASCAP/New and Used, ASCAP) CPP/ABP	48 SMALL TOWN GIRL
73 DO YOU WANNA FALL IN LOVE	(Ensign, BMI)	(Tree, BMI/Cross Keys, ASCAP) HL
17 DOMESTIC LIFE	(MCA, ASCAP/Nashion, BMI) HL	98 STRAIGHT TO THE HEART
23 DON'T BE CRUEL	(Elvis Presley, BMI/Unichappell, BMI) HL	(Irving, BMI/Chappell, ASCAP) CPP/ALM/HL
3 DON'T GO TO STRANGERS	(MCA, ASCAP) HL	74 TAKE THE LONG WAY HOME
43 DON'T LET GO OF MY HEART		(Song Pantry, ASCAP/Believus Or Not, ASCAP/Warner-Tamerlane, BMI)
		47 TALKIN' TO THE MOON
		(Larry Gatlin, BMI)
		41 THAT WAS A CLOSE ONE
		(Rick Hall, ASCAP)
		92 THERE AIN'T NO BINDS
		(T.Garrett/MCA, ASCAP) HL
		52 THEY ONLY COME OUT AT NIGHT
		(Rick Hall, ASCAP/Alabama Band, ASCAP)
		26 TIL' I'M TOO OLD TO DIE YOUNG
		(Window, BMI/Goodlat, BMI/Robin Sparrow, BMI) CPP
		7 TO KNOW HIM IS TO LOVE HIM
		(Mother Bertha, BMI)
		22 TOO MANY RIVERS
		(Combine, BMI)
		96 TURN THE MUSIC ON
		(Chatter Box, ASCAP/Drex Day, ASCAP)
		35 TWENTY YEARS AGO
		(Warner House of Music, BMI/WB Gold, ASCAP)
		60 WALK ME IN THE RAIN
		(Wherefore, BMI/Lawyers Daughter, BMI)
		76 WALK ON BY
		(Lowery, BMI)

SHEET MUSIC AGENTS

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

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

ACM AWARDS

(Continued from page 32)

calist went to Warners' Dwight Yoakam.

Said a gleeful Carl Perkins in accepting the academy's career-achievement award, "I don't know how much a 55-year-old heart can take, but I've got one about to jump out of here." Dick Clark presented the award to the veteran rocker.

Grand Ole Opry star Minnie Pearl earned the pioneer award. She used her acceptance speech for everything from praising Opry founder George D. Hay to warning women in the audience to get their cancer checkups. A survivor of the disease herself, she recently won the Ameri-

can Cancer Society's annual Courage Award.

Other winners announced during the ceremony were the Crazy Horse Steak House & Saloon, Santa Ana, Calif., top country nightclub; KNIX Phoenix, Ariz., top country music station; and Chris Taylor, KIXZ Amarillo, Texas, top country DJ.

Often sluggishly paced and overburdened with noncountry acts, this year's show was fast-moving and clearly focused. Among the acts performing on the show were Strait, Skaggs, Alabama, Marie Osmond, Gary Morris & Crystal Gayle, the Judds, and McEntire.



"Elizabeth" To Elizabeth. During their tour in Tucson, Ariz., the Statler Brothers visited with Elizabeth Taylor on the set of "Poker Alice" after singing their No. 1 single "Elizabeth" for her.

Jimmie Rodgers Salute May 6

NASHVILLE The third annual Nashville Salute To Jimmie Rodgers will be held at the Bluebird Cafe here May 6, with shows starting at 7 p.m. and 10 p.m. Singer Topall Glaser will host the event.

Among the acts scheduled for the salute are Razy Bailey, Justin Tubb, Marty Stuart, Erik Anderson, Peter Rowan, John Hartford, Henry Cory, Billy Ray Reynolds, Steve Forbert, Bonnie Bramlett, Guy Clark, and Riders In The Sky.

Proceeds will be donated to the American Lung Assn.

FOR WEEK ENDING APRIL 18, 1987

Billboard

TOP COUNTRY ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	4	4	19	RESTLESS HEART RCA 5648 (CD)	WHEELS
2	1	3	10	HANK WILLIAMS, JR. WARNER/CURB 1-25538/WARNER BROS. (CD)	HANK "LIVE"
3	3	2	10	GEORGE STRAIT MCA 5913 (CD)	OCEAN FRONT PROPERTY
4	2	1	8	THE JUDDS RCA/CURB 5916-1/RCA (CD)	HEART LAND
5	6	7	4	EMMYLOU HARRIS, DOLLY PARTON, LINDA RONSTADT • WARNER BROS. 1-25491	TRIO
6	5	5	24	GEORGE JONES EPIC 40413	WINE COLORED ROSES
7	7	6	43	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
8	11	10	53	DWIGHT YOAKAM • REPRISE 25372/WARNER BROS. (8.98) (CD)	GIUITARS, CADILLACS, ETC., ETC.
9	9	9	35	SWEETHEARTS OF THE RODEO COLUMBIA 40406	SWEETHEARTS OF THE RODEO
10	12	13	21	THE O'KANES COLUMBIA BL 40459	THE O'KANES
11	8	8	26	REBA MCENTIRE MCA 5807 (CD)	WHAT AM I GONNA DO ABOUT YOU
12	10	11	26	EARL THOMAS CONLEY RCA 5619-1-R (CD)	TOO MANY TIMES
13	14	14	26	ALABAMA ▲ RCA 5649-1-R (CD)	THE TOUCH
14	15	16	23	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 40431	PARTNERS
15	16	17	28	LYLE LOVETT MCA/CURB 5748/MCA	LYLE LOVETT
16	17	15	50	STEVE EARLE MCA 5713 (8.98) (CD)	GUITAR TOWN
17	13	12	26	SAWYER BROWN CAPITOL/CURB ST-12517/CAPITOL (CD)	OUT GOIN' CATTIN'
18	18	18	22	KATHY MATTEA MERCURY 830 405-1/POLYGRAM (CD)	WALK THE WAY THE WIND BLOWS
19	19	20	13	EDDY RAVEN RCA 5728-1-R	RIGHT HAND MAN
20	20	21	9	WAYLON JENNINGS MCA 5911 (CD)	HANGIN' TOUGH
21	21	22	7	OAK RIDGE BOYS MCA 5945	WHERE THE FAST LANE ENDS
22	23	19	24	JOHN ANDERSON WARNER BROS. 1-25373	COUNTRIFIED
23	25	26	47	BILLY JOE ROYAL ATLANTIC/AMERICA 90508	LOOKING AHEAD
24	24	24	19	KENNY ROGERS RCA 5633 (CD)	THEY DON'T MAKE THEM LIKE THEY USED TO
25	26	27	43	T GRAHAM BROWN CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
26	30	25	74	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
27	27	28	9	NANCI GRIFFITH MCA 5927 (CD)	LONE STAR STATE OF MIND
28	28	29	30	GARY MORRIS WARNER BROS. 1-25438	PLAIN BROWN WRAPPER
29	29	37	6	RICKY VAN SHELTON COLUMBIA 40602	WILD EYED DREAM
30	22	23	9	THE BELLAMY BROTHERS MCA/CURB 5721/MCA (CD)	COUNTRY RAP
31	32	34	7	KRIS KRISTOFFERSON MERCURY 830 406-1/POLYGRAM	REPOSSESSED
32	33	33	45	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM (CD)	FOUR FOR THE SHOW
33	34	45	3	ASLEEP AT THE WHEEL EPIC 40681	ASLEEP AT THE WHEEL
34	35	44	3	JOHN CONLEE COLUMBIA 40442	AMERICAN FACES
35	31	31	60	ALABAMA ▲ RCA AHL 1-7170 (8.98) (CD)	GREATEST HITS
36	37	42	6	MOE BANDY MCA/CURB 5914/MCA	YOU HAVEN'T HEARD THE LAST OF ME
37	41	41	7	THE WHITES MCA/CURB 5820/MCA	AIN'T NO BINDS
38	36	30	39	HANK WILLIAMS, JR. • WARNER/CURB 1-25412/WARNER BROS. (8.98) (CD)	MONTANA CAFE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	43	48	12	SCHUYLER, KNOBLOCH & OVERSTREET MTM ST 71058/CAPITOL	SKO
40	40	32	24	WILLIE NELSON COLUMBIA FC 39894 (CD)	PARTNERS
41	56	63	4	JUDY RODMAN MTM 71060/CAPITOL	A PLACE CALLED LOVE
42	45	38	19	HOLLY DUNN MTM ST 1052/CAPITOL	HOLLY DUNN
43	38	40	27	MICHAEL JOHNSON RCA AEL 1-9501	WINGS
44	48	49	23	RODNEY CROWELL COLUMBIA 40116 (CD)	STREET LANGUAGE
45	46	53	4	STEVE WARINER MCA 5926	IT'S A CRAZY WORLD
46	53	56	3	MICHAEL MARTIN MURPHEY WARNER BROS. 1-25500	AMERICANA
47	44	39	25	RICKY SKAGGS EPIC FE 40309 (CD)	LOVE'S GONNA GET YA
48	47	43	77	EARL THOMAS CONLEY RCA AHL 1-7032 (8.98) (CD)	GREATEST HITS
49	39	36	26	DAN SEALS EMI-AMERICA PW 17231 (CD)	ON THE FRONT LINE
50	52	52	12	DONNA FARGO MERCURY 422 830236-1/POLYGRAM	WINNERS
51	42	35	45	GEORGE STRAIT • MCA 5750 (8.98) (CD)	# 7
52	50	46	38	EXILE EPIC FE 40401 (CD)	GREATEST HITS
53	54	57	108	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
54	49	50	40	KEITH WHITLEY RCA CPL 1-7043 (8.98) (CD)	L.A. TO MIAMI
55	55	70	30	MARIE OSMOND CAPITOL/CURB ST-12516/CAPITOL (CD)	I ONLY WANTED YOU
56	68	—	2	K. D. LANG & THE RECLINES SIRE 1-25441 (CD)	ANGEL WITH A LARIAT
57	60	61	126	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
58	NEW ►	—	1	DAVID ALLAN COE COLUMBIA 40571	A MATTER OF LIFE... AND DEATH
59	57	58	25	THE STATLER BROTHERS MERCURY 422-826 710-1/POLYGRAM (CD)	RADIO GOSPEL FAVORITES
60	51	47	9	PATTY LOVELESS MCA 5915	PATTY LOVELESS
61	66	62	291	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
62	62	71	467	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
63	72	60	127	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (CD)	GREATEST HITS, VOLUME I
64	59	51	45	NITTY GRITTY DIRT BAND WARNER BROS. 1-25382 (8.98)	TWENTY YEARS OF DIRT
65	64	69	17	PATSY CLINE • MCA 12 (8.98)	GREATEST HITS
66	58	55	4	O.B. MCCLINTON EPIC 40674	THE ONLY ONE
67	63	59	33	CRYSTAL GAYLE WARNER BROS. 1-25405	STRAIGHT TO THE HEART
68	NEW ►	—	1	CHARLY MCCLAIN EPIC 40534	STILL I STAY
69	61	68	59	REBA MCENTIRE • MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
70	65	54	7	RAY STEVENS MCA 5918 (CD)	GREATEST HITS
71	70	74	44	SOUTHERN PACIFIC WARNER BROS. 1-25409 (8.98)	KILLBILLY HILL
72	69	72	55	TANYA TUCKER CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
73	73	64	54	RONNIE MILSAP RCA AHL1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
74	RE-ENTRY	—	—	THE BELLAMY BROTHERS MCA/CURB 5812/MCA (CD)	GREATEST HITS, VOL. II
75	74	—	71	HANK WILLIAMS, JR. • WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II

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

Tower Plans 5 More Store Openings For '87

BY GEOFF MAYFIELD

NEW YORK Tower Records' much-delayed Philadelphia store is finally open, but the chain is not standing pat. President Russ Solomon says at least five more units should be in business by the end of 1987.

The Philadelphia unit did not open until early March, although it was originally slated to open last summer (Billboard, Feb. 8, 1986). Now, with that project out of the way, the chain plans to roll out two stores near Seattle—one in Bellevue and another in Federal Way—within the next three months. Also on the drawing board for this year, says Solomon, is a first unit in New Or-

leans, a second store in the Washington, D.C., market, and the opening of its large Boston outlet, which, like the Philadelphia unit, was scheduled to bow last year.

Missing from this year's expansion, however, are two markets that Tower's boss has long coveted: Chicago and Nashville. Solomon, current president of the National Assn. of Recording Merchandisers, has a reputation for taking particular pride in selecting the proper sites for his chain, and he has yet to find what he is looking for in those target cities.

Solomon blames the delay of the Philadelphia and Boston stores, which both represent market debuts for the chain, to construction

snags. "We're bound by the remodeling people," he says. Tower began paying rent on the Philadelphia store, located on South Street at 6th Street, during the latter part of 1986.

Those frustrations aside, early results show the store was worth the wait, according to Solomon. "I've got a strong feeling it's going to be a hell of a store," he says, adding that first-month sales exceeded expectations.

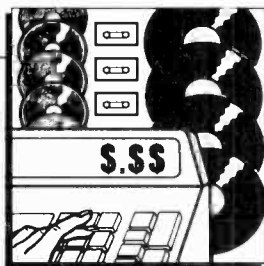
Tower's full-catalog approach, in what is now the city's largest record store, has been a key to the store's early success, says Solomon. "It's the same old story that we've seen before. In these big cities, there's a

(Continued on page 39)



Like other large Tower Records stores, the chain's Philadelphia store was designed by New York architects Buttrick White & Burtis. Concepts used in this store were first drawn for the web's landmark store in downtown Manhattan and have since been applied to 11 other Tower outlets.

RETAIL TRACK



by Earl Paige

KING KAROL: Some might call him the patriarch of Gotham record retailing. At 72, Ben Karol has been selling records for 38 years. He has two King Karol stores now: one on Third Avenue and another at Times Square (just across the street from Billboard headquarters). "It's so easy now to make money selling records," says Karol, who believes the intense price-slashing days in Manhattan may have largely passed. "They were churning money—getting 60, 90, 120 days, and then, after all that, returning [albums] for credit and then going right back—just churning money." Still an active golfer, Karol admits his enthusiasm is "like I were 49," which was his age when he started what became, at one point, a seven-store chain. "We're looking to open two, three more stores this year," Karol says. Both current stores are combos, but Karol subleases the video departments. "I'm still a record man," he says. "I get excited thinking about what's next, what's coming out that everyone will be asking for."

NO RETREAT AT CAMELOT: Isolated shutterings of video rental departments at various Camelot Music stores have fueled rumors of a possible retreat. At the same time, the 28-state, mall-oriented web has eliminated its standard \$5 membership, switching to a freebie but still retaining a deluxe club (Retail Track, March 21). If anything, though, Camelot is moving more aggressively into rental, says Larry Mundorf, senior vice president. Camelot has closed certain video departments, says Mundorf, "where they were not profitable, according to our ongoing ability to analyze performance. There's a combination of factors: Sometimes an area is too competitive, and sometimes we made a bad choice [in adding video]. Our number [of video units] has been fairly stable the past year, right now 83 [of 190] stores. There are refinements constantly, but no major game-plan change."

A MOVIE IN THE HAND is a movie more likely to go out the door, Camelot has found, after tests in six units trying both Sensormatic and Knogo systems. "We like both, but went with Sensormatic," reports Mundorf. Security is a priority for the web, as more and more stores adopt a Warehouse-type video setup that places live product, rather than empty boxes, on shelves. The Sensormatic system allows the alarm-triggering tag to be removed at the cash wrap point. "There's no deactivating and reactivating," Mundorf says, and its technology is better suited for the wide mall-front entrances at many Camelot units. Also wired are compact disks, cassettes, and sale video.

THOSE OTHER MUSIC STORES: Word is out that 30,000 retailers, a record number, may descend upon Chicago for the National Assn. of Music Merchants International Music & Sound Expo June 27-30... Fueling a mass market in popularly priced musical instruments are portable electronic keyboards, available for as little as \$100. In many cases, they "have features formerly only in higher-price instruments," says NAMM's Elizabeth Scott.

TOWER OF POWER: Tower Records in San Francisco is into remotes these days, according to Ken Sakalov, a regional manager based at the downtown store. A classical compact disk promotion with KKHI-FM was just concluded there, he adds. Another major recent event was a live hookup with Tower's Piccadilly Circus store in London via KMEL-FM. The three-hour live airing, linking the U.K. with California for four days, featured the station's morning Zoo crew. In order to hit their usual Baghdad By The Bay morning audience, the zany zookeepers had to go on "the night before," or 2-5 p.m., in the Piccadilly Tower unit. "We had a lot of calls," says Katie Eyerly, KMEL promotion director... A Tower CD blowout featured actor Edgar Weinstock, who has portrayed Beethoven for 10 years in record store promotions. "But this was only his second time as Bach," says KKHI-FM promotion director Chris Bliss. The remote featured reps from five CD player vendors—Denon, JVC, Sony, Pioneer, and Technics—and free CD albums every five minutes.

TORRID TEMPO: Tempo Records & Tapes in Los Angeles is on the move. Tempo, now with 10 stores, has just assumed operation of three Best Records outlets, says Steve Kall, vice president at parent Pacific Coast One-Stop Inc. The chain also has a Record Trader store, five combo units under the Tempo banner, and the well-known Nickelodeon in Century City. With Best, the chain now extends from the north San Fernando Valley clear down to Newport Beach. Formerly operated by Jim Lindgren, Best has a record store, a compact disk store nearby in a Cerritos shopping center, and a unit in Fashion Island. Kall describes a family dynasty going back to 1969: His father, Jack Kall, is president, and his mother, Trudy, and a sister, Karen, are involved.

VINYL VIEW: Despite rumblings from one-stops about RCA—and now Capitol—looking more critically at vinyl-pressing projections, there is little outright alarm. At Vinyl Vendors, Kalamazoo, Mich., partner Jeffrey Boyd says vinyl fill remains steady. "What we're watching is that album with the third single released. The Lionel Richie ["Dancing On The Ceiling"] is a perfect example. That's become marginal with us—and that's where any vinyl shortage would

(Continued on page 39)

BIG APPLE ENTERTAINMENT
DISTRIBUTORS OF AUDIO • VIDEO • TAPES • ACCESSORIES

New York's Largest Most Complete Audio/Video Wholesaler

Big Apple is Audio, Video, Computers, Blank Tapes, Accessories, Telephones, and more. Everything in the world of consumer electronics. Service oriented, we offer convenient toll free ordering, knowledgeable salespersons, extensive customer service, monthly and weekly specials, plus the lowest prices in town!

Call Toll Free! **1-800-221-3191** In New York State Call: **(212) 233-0747**

FREE

CATALOG

NAME _____ TITLE _____

COMPANY _____

CITY _____ STATE _____ ZIP _____

TELEPHONE _____ BB

BIG APPLE ENTERTAINMENT
15 Park Row, NY, NY 10038

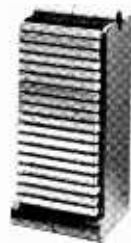
FOREVER YOUNG

Discit—the interlocking super box from LIFT—protects your valuable Compact Discs and guarantees neat and clearly arranged storage.

LIFT Discplay Inc.
7216 Bergenline Avenue
North Bergen, NJ 07047
(201) 662-8503, 662-8504
Canada: (416) 856-5438



DISCIT



SHELF TALKER



CASSETTE DIVIDERS

Pre-Printed,
Custom Printed
or Blank



800 / 648-0958
GOPHER PRODUCTS CORP.
2201 Lockheed Way
Carson City, NV 89701

CD Jewel Boxes

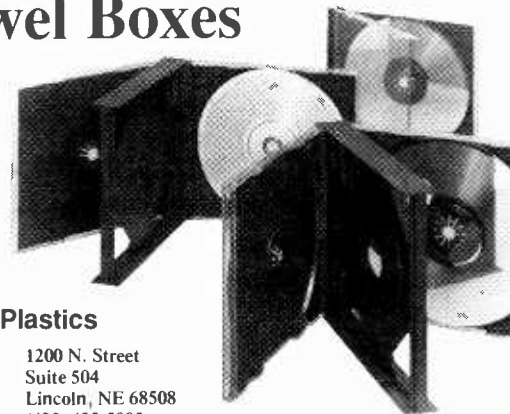
CD packaging from Filam for 1, 2, 3 or 4 discs. Available from stock; Ilsemann compatible.



Filam
National Plastics

13984 S. Orange Ave.
Paramount, CA 90723
(213) 630-2500
FAX: (213) 408-0712
TLX: 75106 FNPIUD

1200 N. Street
Suite 504
Lincoln, NE 68508
(402) 435-5005
FAX: (402) 435-4722



FOR WEEK ENDING APRIL 18, 1987

Billboard®

TOP COMPACT DISKS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	6	3	★★ No. 1 ★★ U2 ISLAND 2-90581/ATLANTIC 2 weeks at No. One THE JOSHUA TREE	
2	2	2	31	PAUL SIMON WARNER BROS. 2-25447	GRACELAND
3	4	4	29	BRUCE HORNSBY & THE RANGE RCA PCD 1-8058	THE WAY IT IS
4	11	13	5	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 2-25491	TRIO
5	5	10	36	STEVE WINWOOD ISLAND 25448-2/WARNER BROS.	BACK IN THE HIGHLIFE
6	6	7	25	BON JOVI MERCURY 830264-2/POLYGRAM	SLIPPERY WHEN WET
7	3	1	6	THE BEATLES CAPITOL CDP 46437	A HARD DAY'S NIGHT
8	8	9	40	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH
9	13	11	9	ROBERT CRAY MERCURY/HIGHTONE 830 568-2/POLYGRAM	STRONG PERSUADER
10	10	12	42	PETER GABRIEL GEFEN 2-24088/WARNER BROS.	SO
11	7	3	6	THE BEATLES CAPITOL CDP 46435	PLEASE PLEASE ME
12	9	5	6	THE BEATLES CAPITOL CDP 46438	BEATLES FOR SALE
13	14	14	11	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMD 93311	THE TONIGHT SHOW BAND
14	12	8	6	THE BEATLES CAPITOL CDP 46436	WITH THE BEATLES
15	NEW		1	PRINCE PAISLEY PARK 2-25577/WARNER BROS.	SIGN 'O' THE TIMES
16	15	15	6	BEASTIE BOYS DEF JAM 40238/COLUMBIA	LICENSED TO ILL
17	29	24	6	LED ZEPPELIN SWAN SONG 2-200/ATLANTIC	PHYSICAL GRAFFITI
18	18	22	3	SIMPLY RED ELEKTRA 2-60727	MEN AND WOMEN
19	NEW		1	BRYAN ADAMS A&M CD 3907	INTO THE FIRE
20	16	17	31	ANITA BAKER ELEKTRA 2-60444	RAPTURE
21	27	—	2	LOU GRAMM ATLANTIC 2-81728	READY OR NOT
22	17	18	25	JANET JACKSON A&M CD 5106	CONTROL
23	RE-ENTRY			PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
24	26	—	2	CROWDED HOUSE CAPITOL CDP 46693	CROWDED HOUSE
25	19	16	28	HUEY LEWIS & THE NEWS CHRYSALIS VK-41534	FORE!
26	22	27	4	CLUB NOUVEAU WARNER BROS. 2-25531	LIFE, LOVE AND PAIN
27	30	20	3	DAVID SANBORN WARNER BROS. 2-25479	A CHANGE OF HEART
28	28	28	3	EUROPE EPIC EK 40241	THE FINAL COUNTDOWN
29	23	23	5	LOS LOBOS SLASH 2-25523/WARNER BROS.	BY THE LIGHT OF THE MOON
30	24	—	5	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AGCD 386	FRESH AIRE #6

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLASSICAL™	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	23	★★ No. 1 ★★ HOROWITZ IN MOSCOW DG 419-499 20 weeks at No. One VLADIMIR HOROWITZ	
2	2	2	32	HOROWITZ: THE STUDIO RECORDINGS DG 419-217	VLADIMIR HOROWITZ
3	3	3	34	DOWN TO THE MOON CBS MK-42255	ANDREAS VOLLENWEIDER
4	4	4	8	ROUND-UP TELARC 80141	CINCINNATI POPS (KUNZEL)
5	6	7	22	KATHLEEN BATTLE SINGS MOZART ANGEL CDC-47355	KATHLEEN BATTLE
6	5	5	56	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ
7	9	15	3	IN IRELAND RCA 5798-RC	JAMES GALWAY & THE CHIEFTAINS
8	18	—	2	CARNAVAL CBS MK-42137	WYNTON MARSALIS
9	10	11	41	PLEASURES OF THEIR COMPANY ANGEL CDC-47196 KATHLEEN BATTLE, CHRISTOPHER PARKENING	
10	8	6	37	SYNCOATED CLOCK PRO ARTE CDD-264	ROCHESTER POPS (KUNZEL)
11	7	8	63	BACHBUSTERS TELARC 80123	DON DORSEY
12	11	12	11	TIES AND TAILS PRO ARTE CDD-276	ROCHESTER POPS (KUNZEL)
13	14	14	99	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
14	12	10	44	BACH MEETS THE BEATLES PRO ARTE CDD-211	JOHN BAYLESS
15	13	9	24	SOUTH PACIFIC CBS MK-42205	TE KANAWA, CARRERAS
16	16	17	6	THE CLASSIC EXPERIENCE PRO ARTE CDM-800	VARIOUS ARTISTS
17	15	13	29	HOLST: THE PLANETS TELARC 80133	ROYAL PHILHARMONIC ORCHESTRA
18	NEW		1	TRADITION ANGEL CDC-47904	ITZHAK PERLMAN
19	17	16	99	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
20	24	24	7	STRATAS SINGS WEILL NONESUCH 79131	TERESA STRATAS
21	21	21	88	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699 LOS ANGELES PHILHARMONIC (THOMAS)	
22	20	20	99	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)
23	19	19	23	FILMTRAX PRO ARTE CDD-280	LYN LARSEN
24	22	18	18	POMP ON PARADE PRO ARTE CDD-267	HOUSTON SYMPHONY (COMMISSIONA)
25	23	22	64	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)
26	26	26	99	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)
27	27	27	13	VIVALDI: THE FOUR SEASONS TELARC 80070	BOSTON SYMPHONY (OZAWA)
28	28	25	31	ROMANCES FOR SAXOPHONE CBS MK-42122	BRANFORD MARSALIS
29	25	23	20	DVORAK: CELLO CONCERTO CBS MK-42206	YO-YO MA
30	29	29	9	MOZART: REQUIEM TELARC 80128	ATLANTA SYMPHONY (SHAW)



Meeting Mathis. Veteran crooner Johnny Mathis signs his Columbia release "Hollywood Musicals" for one of the 1,000-plus fans who came to see him at Sam Goody's Rockefeller Center store. The appearance coincided with a weeklong run by Mathis and Henry Mancini at nearby Radio City Music Hall.

TOWER PLANS 5 MORE STORE OPENINGS IN '87

(Continued from page 37)

lot of disenfranchised people that have a big diversity in music tastes. "The South Street district seems to be a favored place for people, although I'm not entirely sure what it is they do down there. Some of them are buying records, it would appear," he adds.

The main store opened on March 3; an adjacent annex devoted to classical product started trading on March 6. The chain celebrated the unit's opening with a reception on March 25, which drew a wide array of music industry executives from Philadelphia and New York City.

Solomon says the complex, including the 4,000-square-foot classical shop, has a total of 18,000 square feet of selling space—roughly the same area as Tower's Lincoln Center store in New York. It carries sell-through-priced video product, but unlike other Tower superstores, it does not house a full-line rental department.

The other holdover from last year, in Boston, is "literally under construction now," says Solomon. He says the mammoth Beantown store will house two sets of escalators and will have more floor space than Tower's milestone store in downtown Manhattan, which

sprawls over 35,000 square feet. Solomon hopes to have it open by October at the latest, although he says it might be ready by August.

The two new Seattle-area units should be in business by the end of July and will give the chain a total of five stores in that market. The Bellevue complex will have a total of 18,000 square feet, with 6,000 square feet devoted to Tower Books. The store in Federal Way, located between Tacoma and Seattle, will have 10,000 square feet.

No date has yet been firmed up for New Orleans, a market which Solomon has eyed for quite some time. "The interesting thing there is that our neighbor is going to be the Hard Rock Cafe," he says.

Solomon says his chain and Hard Rock have long discussed the possibility of situating their businesses together in one market or another. If it plays well in New Orleans, the companies may look for adjacent locations in other cities.

Solomon says the chain is still negotiating the site of its second store in the Washington, D.C., market, but he is hopeful that it will be ready for business by the end of 1987.

RETAIL TRACK

(Continued from page 37)

were 38% CD, 19% LP, and the rest cassettes and singles—but the real story is in dollar volume. CD is up 165%, LP down 11%, and cassettes up 40%."

NEW ON THE BLOCK: Norwalk Record Distributors is still knocking out walls as the suburban Los Angeles one-stop steadily adds accounts, claims David Shropshall Jr. "In the last two years we've gone from 1,000 to 6,000 square feet and from two people to 12." Shropshall Jr., 32, operates the firm with his father, David Shropshall, 54. By not having stores, Norwalk has just landed a substantial account, says the younger Shropshall, adding that Norwalk has been 100% wholesale for four years. "We started as a store 20 years ago, then one partner split off. For years, we one-stopped just singles."

DECLARATION OF INDEPENDENTS: More and more people are taking a shot at opening record stores, according to Barney Cohen, founder of one-stop Valley Record Distributors, near Sacramento, Calif. "There's been a void. As the chains expanded in the past several years, it shook out a lot of independents. Now they're coming back" ... Flash Home Entertainment, Sacramento—which was opened as a combo just before Christmas by Clifford Louie, right in the backyard of Tower's headquarters—is one of the new type of stores making noise, according to Valley's Cohen. "Their promotion on the Beatles [CDs] was sensational—a trip to London, authentic English store decorations, a radio station there all day—it was incredible."

Hard Rock Cafe Spins Off Record Store

Manhattan Unit Will Carry Top 100

NEW YORK Manhattan's Hard Rock Cafe is expanding its 57th Street facility to include a small record shop.

The Hard Rock 100 store will open sometime this summer, after the 8,000-square-foot first-floor dining room merges with a similar-size space next door. Exact dimensions of the prerecorded-music outlet are as yet undetermined because the new area will also house more restaurant space, an area for live music performance, and a Hard Rock merchandise shop. Also located there will be the Cheese Club, a private club patterned after one with the same name at the Dallas Hard Rock.

The exact nature of the product that will be offered by Hard Rock

100 was sketchy at presstime. The restaurant's manager of merchandise sales, Jane Hogan, who is as-

'It will just be another aspect of what we do'

sisting owner Isaac Tigrett in launching the store, says that as the name suggests, it will carry the top 100 titles, emphasizing CD over black vinyl.

Hogan says similar record outlets may be added to Tigrett's other Hard Rocks in the future, depending on the performance of the initial installation. Tigrett current-

ly owns Hard Rock Cafes in New York and Dallas; Peter Morton, with whom Tigrett opened the original London facility, holds those in Chicago, San Francisco, Los Angeles, and Houston.

"Isaac loves rock'n'roll, which is part and parcel of everything we do," says Tigrett's executive assistant, Dee Slade. "Hard Rock 100 will be just another aspect of it."

Slade says Tigrett will probably bring Hard Rocks to Boston, Washington, D.C., and possibly Atlanta.

Funding for the store and new cafes will come via an initial public offering by London-based Hard Rock PLC (see story, page 76).

JIM BESSMAN

ULTIMATE CD EXPERIENCE

THE JIMI HENDRIX EXPERIENCE

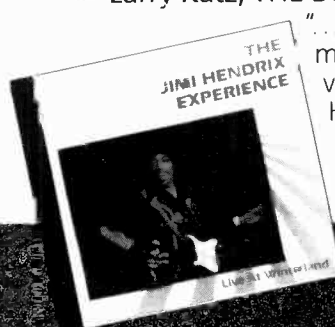
LIVE AT WINTERLAND

"LIVE AT WINTERLAND is by far the best-sounding concert recording of The Jimi Hendrix Experience..."

—Las Obrecht, GUITAR PLAYER

"This is prime live Hendrix... (the) playing is thrillingly clear"

—Larry Katz, THE BOSTON HERALD



"...all 70-plus minutes here are vivid, vintage Hendrix..."

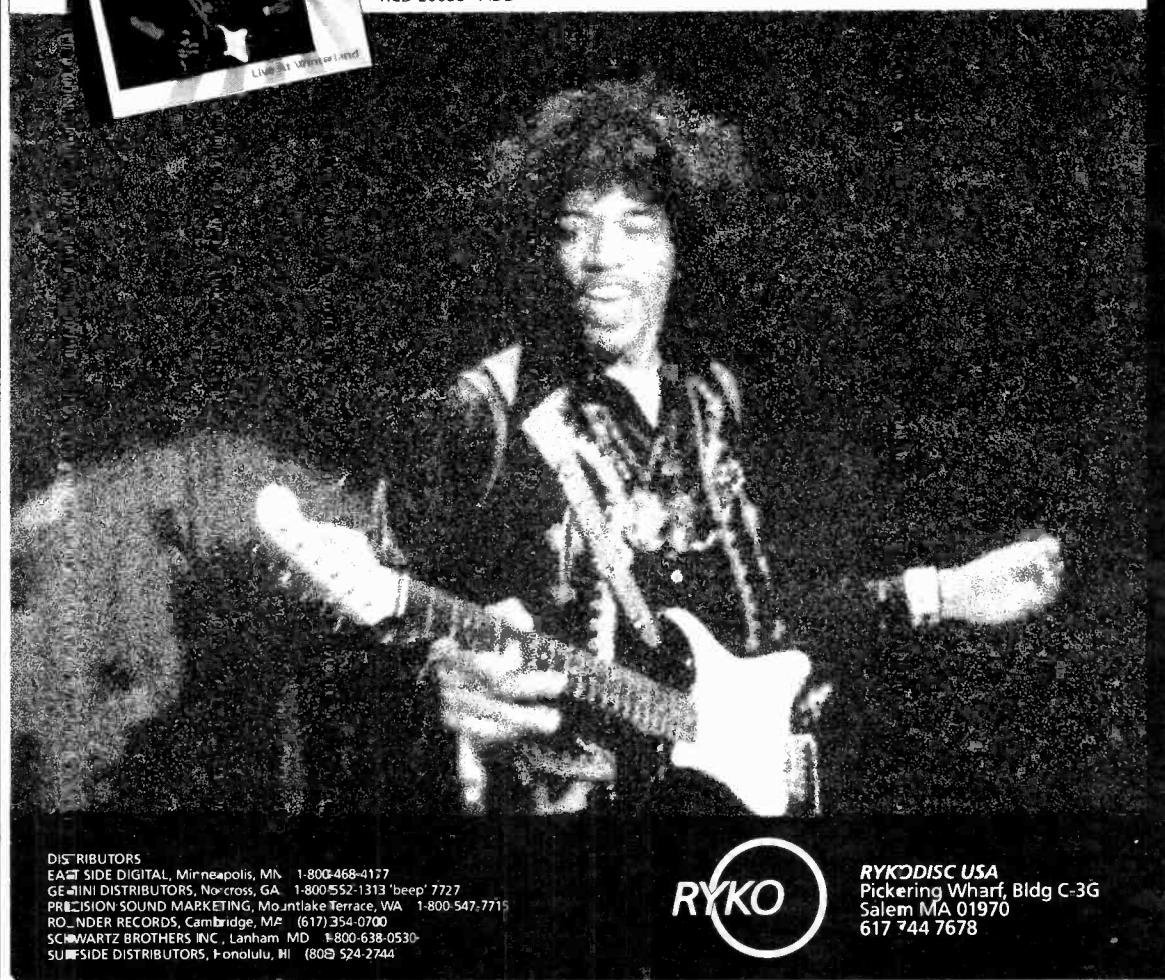
—Dan Kumin, DIGITAL AUDIO

RCD 20038 • ADD

"This startlingly dynamic 1968 live set is a CD-only release—and a highly persuasive argument for the format"

—BILLBOARD

- Features four tracks never before issued as live versions including "Sunshine of Your Love"
- Package contains a full-color reproduction of the original psychedelic concert poster
- Digital mix
- CD-only release



DISTRIBUTORS
EAST SIDE DIGITAL, Minneapolis, MN 1-800-468-4177
GEORGINA DISTRIBUTORS, Norcross, GA 1-800-552-1313 'beep' 7727
PRECISION SOUND MARKETING, Mountlake Terrace, WA 1-800-547-7715
ROUNDER RECORDS, Cambridge, MA (617) 354-0700
SCHWARTZ BROTHERS INC., Lanham, MD 1-800-638-0530
SUNNYSIDE DISTRIBUTORS, Honolulu, HI (808) 524-2744



RYKODISC USA
Pickering Wharf, Bldg C-3G
Salem MA 01970
617 744 7678

Something Old, Plenty New At Elderly Instruments

BY MOIRA McCORMICK

CHICAGO Elderly Instruments sounds like the kind of tiny, rustic shop that Garrison Keillor might de-

scribe in his weekly "Prairie Home Companion" reports from the fictitious Lake Wobegon. And, in fact, the enterprise started out as a small Midwestern musical equipment

store.

But within little more than a decade, the East Lansing, Mich., instrument dealer dramatically expanded its operation, evolving to the point that it has become a significant seller of hard-to-find prerecorded music, complete with a large mail-order operation and a wholesale division.

In 1972, Stan Werbin and Sharon McInturff were attending college in Ann Arbor when they hit on the idea of refurbishing and selling used musical instruments. Werbin and McInturff went on to open their first store in a 10- by 12-foot space. They decided to call the venture Elderly Instruments after seeing an ad that described a vintage Les Paul guitar as "a really nice elderly instrument."

Today, Elderly Instruments is headquartered in East Lansing in a 13,000-square-foot structure that houses its retail outlet, which encompasses nearly 10,000 record, tape, and compact disk titles and 2,000 books, in addition to 600 instruments; the warehouse for the operation's wholesale division, Old Fogey Distributing; and an extensive mail order service, which accounts for 40% of total volume.

One thing has not changed, however, according to Werbin: "A lot of people still think there's a Mr. Elderly."

As befits its acoustic instrumental origins, Elderly Instruments' retail and mail-order business centers on folk, ethnic, and other specialty genres, primarily on independent labels. "We sell a lot of bluegrass, blues, Celtic, and new age music," says Werbin.

Elderly Instruments' expansion began when Werbin and McInturff started selling new instruments as well as used items. Business thrived, and after a year they made contact with independent distributor Rounder in order to carry small quantities of their favorite records in the store.

"It's the best thing you can sell," says Werbin of the personally picked disks. "You can tell people all about them."

By 1975, he relates, Elderly had found itself in the mail-order business, "largely in response to a competitor from Detroit." Werbin and



Elderly Instruments' large facility in East Lansing, Mich., above, provides ample space for hard-to-find recordings, instruments, and music lessons—along with wholesale and mail order divisions. Below are record department staffers Brian Hefferan, left, and Chris Rietz, manager. (Photos: Steve Szilagyi)



McInturff decided to put out a 32-page catalog that January, but when it finally appeared the following August, the catalog had grown to 100 pages. Mail orders took off, and Elderly's proprietors never looked back.

"Mail order is a different way to sell," observes Werbin. "People don't come in and browse, so the importance of keeping titles in stock is more vital than ever."

Elderly Instruments experimented with a number of local distributors before deciding to buy directly from the record companies. Eventually, says Werbin, "we became distributors ourselves." Old Fogey Distributing bowed in 1979, and now services 300 accounts through-

out the Midwest—"a lot of mom-and-pop stores, and a couple of small chains," says Werbin.

Old Fogey supplies Elderly's retail outlet as well, which Werbin terms "a big advantage, because it's all on the same premises. If we run out of an obscure title, we run downstairs to Old Fogey. There might be only two copies down there, but that's all we need."

In 1983, Elderly moved to its current address at 1100 N. Washington. "It's an old 1914 Odd Fellows Hall, a three-story brick structure with a ballroom on top. We'd hoped to do concerts up there, but we don't really want to get into another big venture," says Werbin, who bought

(Continued on next page)



America's Largest CD Distributor HERE'S WHY:

- **PRICE**—Low everyday prices, incredible weekly sales.
- **FILL**—Best fill in the industry.
- **SERVICE**—100% computerized inventory. The order you place is the order you get. No disappointments!! No surprises!!
- **DELIVERY**—guaranteed 1-2 day delivery anywhere in the U.S. at no extra charge to you.

CALL NOW and receive a weekly printout of THOUSANDS of CD's ACTUALLY IN STOCK!

New York (212) 517-3737
Los Angeles (213) 388-9834
Connecticut Toll Free (203) 544-8391 (800) 826-0079
DEALERS ONLY

JUST ed's DISTRIBUTORS, Inc.

- We specialize in Compact Discs and Accesories
- Great Variety of Latin Compact's
- Service to all Latinamerica and the Caribbean from Miami

"Hablamos Español" Orders Call: George Navarro

6854 N.W. 75th STREET (Bay No. 2) MEDLEY, FLORIDA 33166

Ph. (305) 885-8346 / 47

ORIGINAL CD JEWEL BOX

- LICENCEE OF CD JEWEL BOX MANUFACTURING ACCORDANCE TO POLYGRAM SPECIFICATION
- ACCURATE DIMENSION FOR CD AUTOMATIC PACKAGING MACHINE
- AVAILABLE IN SINGLE BOX AND MULTIPACK CASE (FOR 2 CDs 3 CDs AND 4 CDs)
- COMPETITIVE PRICE WITH PROMPT DELIVERY

CDMPACT
disc
DIGITAL AUDIO



VIVA MAGNETICS LIMITED

16th Fl., E On Fty. Bldg., 14 Wong Chuk Hang Road, Hong Kong
Tel: 5-530285 Telex: 83234 VIVA HX FAX: 852-5-511041

DIVIDER CARDS

ALL SIZES AVAILABLE

15¢ and up

Why Pay More?

Direct from Manufacturer
Call or Write
Sam Lempert
(718) 802-0300

544 Park Avenue, Brooklyn, NY 11205

AL-LEN CUTTING CO.

Special Volume Rates
Fiberboard cards available.
We buy used cards.

CD Blisters BEAT Paper Packaging.

Much Higher Quality
& Lower Prices Than
Paper CD Packaging.

From the No. 1 Supplier
of CD Blisters.

Call Bob Parish 612-934-4078
INNOVATIVE PLASTICS INC.

ELDERLY INSTRUMENTS

(Continued from preceding page)

out McInturff in 1986.

Visitors to Elderly Instruments' store enter through the hall, which is hung with "oddball instruments" and stocked with cassette racks that will soon include CDs. The main showroom has 2,400 square feet, with a pressed-tin ceiling, creating what Werbin calls a vintage atmosphere "in keeping with our emphasis."

Instruments and accessories are displayed in the showroom, which also includes two separate rooms for the demonstration of electric guitars and keyboards, respectively. Records and books are displayed in the adjacent 40- by 30-foot room, and there are three smaller rooms in which music lessons are given. "We also have a repair shop on premises, with four repairmen," Werbin says.

Elderly's basement is devoted to Old Fogey Distributing, the mail-order business, and storage. Werbin estimates that more than half of Elderly's record and tape sales are through mail order. In general, he says, musical instruments account for 70% of total volume, with albums accounting for 10%.

Mail-order catalogs are published annually, and involve separate publications for instruments, books, and records and cassettes. In keeping with the tradition of selling favorite records, Werbin points out that Elderly also publishes a catalog called "Our Favorites—Recommendations from the Folks at Elderly Instruments."

Elderly Instruments offers a number of specialized services to mail-order clients. Discounts of 10% are offered to customers who order a minimum of \$50 worth of records or books. Ordering may be done via order form or telephone, and payment can be made by Visa, MasterCard, or personal check.

Customers who want an idea of what is on the jacket of an album they are interested in purchasing may order photocopies of that jacket, at 20 cents per album (orders of 10-20 will be filled).

"It's a bit of a pain to photocopy," he admits. "When people want a lot of them, it's like pulling a record order. But we realize that the difference between mail order and shopping in a store is that customers can hold the album jacket in their hands, so we continue to offer the service."

Werbin is particularly proud of the "Favorites" catalog, which unlike the other catalogs is able, because of its smaller size, to feature blurbs on each recommended album. "It helps people choose records from unknown genres they'd like to try," he says. Categories include "everything from Appalachian dulcimer to zydeco."

Following that same philosophy, the store also has a 24-hour phone line, called "Dial-A-Ditty-A-Day," that offers callers a short sample of recent releases by little-known artists. The service is publicized in the store's mailers.

Even though instruments account for the bulk of Elderly's volume, Werbin says records are "very important. I always try to tell instrument stores that they should carry records because it's through them that music is disseminated."

SOUNDS. PERFECT.



SOUNDS LIKE
LASERVIDEO, INC.
Compact Disc Manufacturer

 LaserVideo, Inc.
A QUIXOTE COMPANY

Call: Sue Simone
Anaheim
714/630-6700

Cal Roberts
New York
212/551-1448

Julie Frangella
Chicago
312/467-9006



Label Support. Columbia Records executives greet Paul Young backstage following his recent sold-out show at New York's Radio City Music Hall. Young is touring behind his latest release, "Between Two Fires." From left are Jerry Lembo, local promotion manager; Jack Rovner, vice president of marketing, East Coast; Joe McEwen, director of a&r; John Fagot, former vice president of promotion; Mickey Eichner, senior vice president of a&r; Danny Yarbrough, vice president of sales; Young; Bob Sherwood, senior vice president of marketing; Paul Rappaport, vice president of national album promotion; and Burt Baumgartner, director of national album promotion.



Stong Seller. Robert Cray accepts a gold album on behalf of the Robert Cray Band for sales of the group's hit Mercury/HighTone album, "Strong Persuader." Standing are, from left, Bob Jamieson, PolyGram executive vice president of marketing and sales; Dick Asher, PolyGram president and chief executive officer; Cray; Mike Kappus, head of Cray's management firm, Rosebud Agency; and band members Peter Boe and David Olson. Seated are Dick Wingate, PolyGram senior vice president of a&r; band member Richard Cousins; and Peter Lubin, PolyGram vice president of a&r.



Thin Gold Line. Manhattan Records executives present members of Glass Tiger with gold disks for their latest release, "Thin Red Line." The band is currently playing dates with Tina Turner. Standing are, from left, Gerry Griffith, senior vice president of a&r; Bruce Garfield, vice president of pop a&r; Al Connelly, group member; Bruce Lundvall, label president; Joe McFadden, national sales director; Alan Frew, group member; Geoff Bywater, director of sales and West Coast operations; Wayne Parker, group member; Joe Mansfield, vice president of sales; and Stephen Reed, senior vice president. Kneeling are Dennis White, vice president of records group services, and group members Michael Hanson and Sam Reid.



Right Exposure. Arista Records chief Clive Davis joins members of Exposé at Manhattan's Palladium to celebrate the success of the group's debut release, "Exposure." With Davis are, from left, Ann Curless, Gioia Bruno, and Jeanette Jurado.



Historic Meeting. ASCAP's board of directors meets with Texas legislators to discuss opposition to the new source licensing bills, H.R. 1195 and S. 698, that were recently introduced in Congress. Clockwise from left are Rep. Jeff Storie, ASCAP board member Marilyn Bergman, Rep. George Bragg, former ASCAP president Hal David, Speaker of the House Jim Wright, ASCAP president Morton Gould, and Rep. Jack Noble White.



Congressional Salute. Ray Charles, right, is congratulated by Rep. Bob Carr, D-Mich., chairman of the Congressional Arts Caucus, on his performance at the Kennedy Center in Washington, D.C., for members of Congress. Also pictured is BMI president Frances Preston, organizer of the event, and caucus member Rep. Beryl D. Anthony Jr., D-Ark.



Music Makers. MCA Music president Leeds Levy, left, meets with writer/producer Stephen Hague, center, to sign him to a worldwide publishing agreement. Also pictured is MCA Music vice president Rick Shoemaker.

New Releases

ALBUMS

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number. ▲=Simultaneous release on CD.

POP/ROCK

CHASTAIN
The 7th Of Never
LP Leviathan LA 871/Important/\$8.98
CA LC/Important/\$8.98

▲ **JUDY COLE**
Judy Cole
LP Warner Bros. 1-25553/WEA/\$8.98
CA 4-25553/\$8.98
CD 2-25553/\$15.98

FAITH NO MORE
Introduce Yourself
LP Slash 1-25559/WEA/\$8.98
CA 4-25559/\$8.98

THE FIENDS
Gynecology
LP PVC 8954/PARAS Group/\$8.98
CA PVC PVCC8954/\$8.98

NICK KAMEN
Nick Kamen
LP Sire 1-25574/WEA/\$8.98
CA 4-25574/\$8.98

▲ **PENGUIN CAFE ORCHESTRA**
Signs Of Life
LP EG EGED50/PARAS Group/\$8.98
CA EGED50/\$8.98
CD EEGCD50/NA

SACRED CHILD
Sacred Child
LP Target TE 1351/\$8.98
CA TEC 1351/\$8.98

▲ **WILLIAMS BROS.**
Two Stories
LP Warner Bros. 1-25547/WEA/\$8.98
CA 1-25547/\$8.98
CD 2-25547/\$15.98

DWIGHT YOAKAM
Hillbilly Deluxe
LP Reprise 1-25567/WEA/\$8.98
CA 4-25567/WEA/\$8.98

DR. YORK
Re-New, For Lovers Only
LP York YRC-786-36/NA

BLACK

LADYSMITH BLACK MAMBAZO
Shaka Zulu
LP Warner Bros. 1-25582/WEA/\$8.98
CA 4-25582/\$8.98

COMPACT DISK

ATLANTIC STARR
All In The Name Of Love
CD Warner Bros. 2-25560/WEA/\$15.98

JOCELYN BROWN
One From The Heart
CD Warner Bros. 2-25445/WEA/\$15.98

NITTY GRITTY DIRT BAND
Hold On
CD Warner Bros. 2-25573/WEA/\$15.98

PRINCE
For You
CD Warner Bros. 2-3150/WEA/\$15.98

PRINCE
Prince
CD Warner Bros. 2-3366/WEA/\$15.98

SMOKEY ROBINSON
One Heatbeat
CD Motown 6226MD/MCA/NA

TESLA
Mechanical Resonance
CD Geffen 2-2410/WEA/\$15.98

THE TIME
The Time
CD Warner Bros. 2-3598/WEA/\$15.98

VARIOUS ARTISTS
Time Speaks
CD Delos CDSJP 187/NA

VARIOUS ARTISTS
Four Seasons
CD Delos CDSJP 210/NA

VIOLENT FEMMES
The Blind Leading The Naked
CD Warner Bros./Slash 2-25340/WEA/\$15.98

JACK WAGNER
Don't Give Up Your Day Job
CD Qwest 2-25562/WEA/\$15.98

SERVICE.

PERFECT.

Here Are 10 Good Reasons To Call LaserVideo For Compact Disc Pressing:

- 1 Fast Turnaround Time
—25 Days on New Releases
—15 Days on Reorders
—7 Days on Promotional Discs
(when previously scheduled)
- 2 Custom Drop Shipping and Order Fulfillment Services
- 3 Competitive Prices
- 4 Complete In-House Packaging
- 5 Returns Processing
- 6 Made In The U.S.A.—First With 2 U.S. CD Plants
—In California and Alabama
- 7 On-Line Computer System Tracks Details of All Orders
- 8 74-Minute Playing Time—No Problem, No Extra Charge
- 9 Independent of Any Record Label
—Your Orders Receive Top Priority
- 10 Only U.S. CD Source Capable of Mastering and Replicating CD-Video



SERVICE FROM
LASERVIDEC, INC.
Compact Disc Manufacturer

 **LaserVideo, Inc.**
A QUIXOTE COMPANY

Call: Sue Simone
Anaheim
714/603-6700

Cal Roberts
New York
212/551-1448

Iulie Frangella
Chicago
312/467-9006

Arista Backs Rushen With Vid Kit

Press Profile Supports Her Label Debut

BY JIM BESSMAN

NEW YORK Arista Records is reinforcing its commitment to Patrice Rushen's debut album for the label, "Watch Out!" by manufacturing and distributing its first "video profile," a press kit in the form of a videocassette (see related story, page 25).

"Other labels have made these things," says Arista's director of video production and promotion, Peter Baron, "but it's hard to say how much use they get out of them. You really need to have the right artist to make it work and be worth the investment, and, to be honest, we've never had the right artist before."

Included in the 15-minute videocassette are in-studio "performance bites" of four songs from the album; an on-camera interview of Rushen conducted by Donnie Simpson, the host of Black Entertainment Television's "Video Soul"; and various "endorsements" of Rushen from such notables as the album's producer, Charles Mims.

One goal of the video profile, according to Baron, is to present Rushen as an Arista artist and to reintroduce her to the marketplace after a three-year hiatus from recording. "People know her name, but

they might not know her work or the extent of her talent," he says. "So we found the concept of a video profile to be a great way to bring this out."

The profile was produced by Arista's artist development/video de-

'It's being used as a canned interview and a personality piece, which is great'

partment and was directed by Bill Parker, who has done videoclips for Stevie Wonder, Isaac Hayes, and Klymaxx, among others. It was released in February at the same time as the album's leadoff single, the title track, and an accompanying video. In addition to television video outlets, the press kit was distributed to label sales personnel, radio programmers, retailers, booking agents, promoters, and other industry figures.

The release was also timed to coincide with Rushen's appearances at the recent NARM and Gavin con-

ventions. "If Patrice didn't have time to sit down with everyone," says Baron, "she could at least hand out the cassette for later use."

Baron says the video profile immediately proved "extremely effective," not only as a marketing tool but also as a piece of product suitable for commercial airplay.

"Michael Spears of [the Dallas weekly syndicated video show] 'The Beam' aired the entire piece, which is something he's never done before," says Baron. "And other shows are playing bits and pieces of it. So it's being used as a canned interview and a personality piece, which is great because you can't send an artist to every city to promote a record."

Baron says the video's production costs were insubstantial compared with the expense of sending Rushen to all the markets where the profile is being played. Even so, he is reluctant to commit Arista to the use of video press kits in the future.

"We'll surely consider it for other artists where it's the right thing to do. But it's not for everyone. There are a lot of local r&b video shows; you don't really need a profile for a rock artist because not as many programmers are going to be interested in playing it."



Enjoying The Night Life. Manhattan recording artist Robbie Nevil, second left, celebrates the success of his eponymous debut album, with friends at New York City's popular club the Tunnel. Shown with Nevil are artist Cheryl Lynn, left, MTV VJ Julie Brown, and Chris Ocasek (son of Ric Ocasek).

Video Track

NEW YORK

SIMEON SOFFER directed Columbia recording act **Full Force's** video for "Old Flames Never Die." It features the group in a television-talk-show setting, with actor **Houie Montaug** playing the program's host. **Lisa Lisa** makes a cameo appearance as an audience member. **Julie Pantelich** produced for **Soffer/Pantelich**. **Debbie Samuelson** served as executive producer. The clip was shot at **Matrix Stages**.

ATI Video's "Night Flight" will give "Infected—The Movie" its U.S. TV premiere Friday (17). The late-night video show is carried to more than 37 million viewers on the USA Network. The longform video features the music and conceptual clips of **Matt Johnson of The The** and is a non-punches-pulled vision of the sorry state of the world today. It's worth checking out.

Manhattan night spot **Paradise Garage** was the location for **Jocelyn Brown's** video for "Egomaniac," the **Jellybean Benitez**-produced single off her Warner Bros. album, "One From the Heart." Making a guest appearance was **Giants** running back **Lee Ruson**. **Tony Vanden Ende** directed. **Joe Nardelli** and **Lyn Healy** produced for **Vivid Productions**.

LOS ANGELES

LOS LOBOS recently completed a clip for "Set Me Free (Rosa Lee)," a single off the group's new **Slash/Warner Bros.** album, "By The Light Of The Moon." It was shot on location at the historic **Pico House** and is described by director **Mark Robinson** as a spirited performance piece. **John Caldwell** produced for **Modern Productions**. **Bill Pope** was director of photography.

Robinson and **Caldwell** also teamed up to create a clip for "Watch Out!" with **Patrice Rushen**. It's an upbeat performance piece that was filmed on the docks of **Port Hueneme** in **Oxnard, Calif.** The video supports the first single

off Rushen's new Arista album, "Watch Out!"

Janet Jackson's video for "Let's Wait Awhile," currently on **MTV** and **Houston-based Hit Video USA**, is a conceptual piece that uses striking black-and-white footage. It was directed by **Dominic Sena** and supports the latest single off her smash **A&M** album, "Control."

OTHER CITIES

CANADIAN RECORDING artist **Gowan's** video for "Moonlight Desires" is an enchanting piece that was lensed on location at the **Pyramids of Teotihuacan** and **Xochicalco** in **Mexico**. It was directed by **Robert Quartly**; **Allan Weinrib** served as executive director for **Champagne Pictures**. **David Buder** edited. The clip supports the first single from **Gowan's** new album, "Great Dirty World," distributed by **CBS Records of Canada Ltd.**

MCA Rockers Triumph just wrapped a clip for "Just One Night" with director/producer **Don Allan**. The project's background features electronic painting created by illustrators **Sylvie Talbot** and **Dominique Normand** for the **André Perry Group**. **Adam Swica** and **Alan Macpherson** served as cinematographers.

Up-and-coming videotes in the **Chicago** area will have a chance to strut their stuff in the **Fourth Annual Chicago Music Video Contest**, slated for **May 30**. The event is open to any local producer, director, artist, or musical group; deadline for entries is **May 13**. The winner will receive \$300 from **Park West's Video Dance Party**, and all finalists will air on **MV-50**. For more information, contact **Shelley Howard, Jam Productions**, 207 W. Goethe, **Chicago, Ill.** 60610; 312-266-6262.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to **Linda Moleski, Video Track, Billboard**, 1515 Broadway, New York, N.Y. 10036.

New Videoclips

This weekly listing of new videoclips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, director. Please send information to **Billboard, New Videoclips**, 1515 Broadway, New York, N.Y. 10036.

BON JOVI
Wanted Dead Or Alive
Slippery When Wet/Mercury/PolyGram
Billy Briggode/The Company
Wayne Isham

DAVID BOWIE
Day-In Day-Out
Never Let Me Down/EMI America
Amanda Pirie/Limelight
Julien Temple

THE ROBERT CRAY BAND
Right Next Door (Because Of Me)

Strong Persuader/PolyGram
David Naylor
Oley Sassone

DEAD OR ALIVE
Something In My House
Mad, Bad, And Dangerous To Know/Epic
Paul Darbyshire
Vaughan Arnell, Anthea Benton

FUZZBOX
Love Is The Slug
We've Got A Fuzzbox And We're Gonna Use It/Geffen
Nick Small
Nick Small

NONA HENDRYX
Why Should I Cry
Female Trouble/EMI America
Stewart Samuels, Barry Rebo
Zbigniew Rybczynski

CHRIS ISAAK
You Owe Me Some Kind Of Love
Chris Isak/Warner Bros.
Vicki Niles/Limelight
Jean-Baptiste Mondino

K.D. LANG & THE RECLINES
Turn Me Around
Angel With A Lariat/Sire/Warner Bros.
Adam Whittaker/Limelight
Daniel Kleinman

THE LINES
In My Car
Will You Still Love Me When I've Lost My Mind?/Sideman
Paul Carchidi/maxPRO Group Inc.
Paul Carchidi

CHERYL LYNN
New Dress
Start Over/EMI America
Eric Mesa/Mesa Movies
Dan Levinson

NASTY HABITS
Can't Help Wondering
Big Chief
Abigail Simon, Tai Yarden/Manic/Tango Ltd.
Abigail Simon

THE PARTLAND BROTHERS
Soul City
Electric Honey/EMI America
D'Allan
Don Allan

SIMPLY RED
The Right Thing
Men And Women/Elektra
Richard Bell/Vivid Productions
Andy Morahan

TNT
10,000 Lovers (In One)
Tell No Tales/PolyGram

Eric Leikeset, Bonnie Sills/Mark Freedman Productions
Marius Rezyk

TESLA
Little Suzi
Mechanical Resonance/Geffen
Bill Bridgeode/The Company
Doug Freel, Jean Pellerin

THE THE
Heartland
Infected/Epic
Aubrey Powell Productions
Peter Christopherson

THOMPSON TWINS
Get That Love
Close To The Bone/Arista
Luc Roeg/Vivid Productions
Andy Morahan

RANDY TRAVIS
Forever & Ever Amen
Always & Forever/Warner Bros.
Marty Pitts
Jack Cole

CINDY VALENTINE
In Your Midnight Hour
Secret Rendez-vous/PolyGram
Fiona O'Mahoney/MGMM
Nick Morris

LUTHER VANDROSS/GREGORY HINES
There's Nothing Better Than Love
Give Me The Reason/Epic
Jon Small/Picture Vision
Jon Small

BILLY VERA & THE BEATERS
Let You Get Away
Blind Date (Soundtrack)/Rhino
Pamela Morrow/Stewart/Shiff Productions
Tony Shiff, Daniel Stewart

WORLD PARTY
Private Revolution
Private Revolution/Chrysalis
Danny Nissim/Chrysalis
Jeff Baynes

DWIGHT YOAKAM
Little Sister
Hillbilly Deluxe/Warner Bros.
Sherman Halsey
Sherman Halsey

Intl-Clip Show Goes National

NEW YORK International Music Video, a 2 1/2-year-old music program specializing in foreign clips, has gone national.

As of the beginning of April, **IMV** can be seen from 10-11 p.m. (EST) on **Tempo Television**, which has 12.9 million subscribers in all 50 states.

The show, produced by **Skyline Features**, can still be seen in **Manhattan** on **Manhattan Cable's** "Overnight Television," Friday and Sunday from midnight-4 a.m.



PROGRAMMING

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	JOHN EDDIE PRETTY LITTLE REBEL Columbia	BREAKOUT
	FLEETWOOD MAC BIG LOVE Warner Bros.	SNEAK PREVIEW
	OTHER ONES WE ARE WHAT WE ARE Virgin	BREAKOUT
	IGGY POP ISOLATION A&M	BREAKOUT
	ROCK AND HYDE DIRTY WATER Capitol	BREAKOUT
TESLA LITTLE SUZI Geffen	BREAKOUT	
SNEAK PREVIEW VIDEOS	BRYAN ADAMS HEAT OF THE NIGHT A&M	3
	JON BUTCHER GOODBYE SAVING GRACE Capitol	5
	KANSAS CAN'T CRY ANYMORE MCA	4
	MADONNA LA ISLE BONITA Warner Bros.	2
	STEVE MILLER BAND I WANNA BE LOVED Capitol	2
	NIGHT RANGER THE SECRET OF MY SUCCESS MCA	3
	RATT SLIP OF THE LIP Atlantic	3
	THOMPSON TWINS GET THAT LOVE Arista	4
	TRIUMPH JUST ONE NIGHT MCA	3
	U2 WITH OR WITHOUT YOU Island	5
HEAVY ROTATION	GREGG ALLMAN BAND I'M NO ANGEL Epic	7
	BANGLES WALKING DOWN YOUR STREET Columbia	7
	THE BARBUSTERS LIGHT OF DAY CBS	11
	DAVID BOWIE DAY-IN DAY-OUT EMI	4
	CROWDED HOUSE DON'T DREAM IT'S OVER Capitol	15
	CUTTING CREW (I JUST) DIED IN YOUR ARMS Virgin	9
	EUROPE ROCK THE NIGHT Epic	7
	GLASS TIGER I WILL BE THERE Manhattan	8
	LOU GRAMM MIDNIGHT BLUE Atlantic	10
	*SAMMY HAGAR WINNER TAKES IT ALL Columbia	10
	HIPSWAY THE HONEYTHIEF Columbia	11
	ROBBIE NEVIL DOMINOES Manhattan	9
	PSYCHEDELIC FURS HEARTBREAK BEAT Columbia	11
	REO SPEEDWAGON THAT AIN'T LOVE Epic	10
	PATTY SMYTH NEVER ENOUGH Columbia	5
	BRUCE SPRINGSTEEN BORN TO RUN Columbia	4
	ANDY TAYLOR I MIGHT LIE MCA	7
	TINA TURNER WHAT YOU SEE IS WHAT YOU GET Capitol	10
	*WANG CHUNG LET'S GO Geffen	13
	STEVE WINWOOD THE FINER THINGS Warner Bros.	14
PETER WOLF COME AS YOU ARE EMI	7	
ACTIVE ROTATION	BREAKFAST CLUB RIGHT ON TRACK MCA	6
	CINDERELLA SOMEBODY SAVE ME Mercury/PolyGram	8
	DOKKEN DREAM WARRIORS Elektra	8
	*GEORGIA SATELLITES BATTLESHIP CHAINS Elektra	7
	CYNDI LAUPER WHAT'S GOING ON Epic	7
	RUN-D.M.C. IT'S TRICKY Profile	8
	SIMPLY RED THE RIGHT THING Elektra	7
MEDIUM ROTATION	JULIAN COPE TRAMPOLENE Island	4
	THE CULT LOVE REMOVAL MACHINE Warner Bros.	5
	DEAD OR ALIVE SOMETHING IN MY HOUSE Epic	2
	A. FRANKLIN/G. MICHAEL I KNEW YOU WERE WAITING (FOR ME) Arista	9
	FROZEN GHOST SHOULD I SEE Atlantic	6
	HOWARD JONES WILL YOU STILL BE THERE Elektra	3
	LITTLE AMERICA WALK ON FIRE Geffen	9
	LOS LOBOS SET ME FREE (ROSA LEE) Warner Bros.	3
	SPOONS RODEO PolyGram	2
	STRANGLERS ALWAYS THE SUN Epic	12
	WHITESNAKE STILL OF THE NIGHT Geffen	4
WORLD PARTY PRIVATE REVOLUTION Chrysalis	5	
BREAKOUT ROTATION	AGE OF CHANCE KISS Virgin	4
	AUTOGRAPH LOUD AND CLEAR RCA	5
	JULI DAVIDSON TELL HIM Shanachie	2
	*DEEP PURPLE CALL OF THE WILD Mercury/PolyGram	6
	DEL FUEGOS LONG SLIDE Slash/Warner Bros.	4
	THE DAVE EDMUNDS BAND PARALYZED Columbia	3
	ESQUIRE TO THE RESCUE Geffen	2
	FARRENHEIT FOOL IN LOVE Warner Bros.	5
	DARYL HALL SOMEONE LIKE YOU RCA	3
	COREY HART DANCING WITH MY MIRROR EMI	4
	CHRIS ISAAK YOU OWE ME SOME KIND OF LOVE Warner Bros.	2
	JANET JACKSON LET'S WAIT AWHILE A&M	2
	JEFFERSON AIRPLANE WHITE RABBIT RCA	2
	LEVEL 42 LESSONS IN LOVE PolyGram	4
	KENNY LOGGINS MEET ME HALFWAY Columbia	5
	LOVE TRACTOR PARTY TRAIN Big Time	3
	SAINTS JUST LIKE FIRE WOULD TVT	8
	STRYPYER FREE Enigma	4
TIMBUK 3 HAIRSTYLES AND ATTITUDE I.R.S.	4	
WIRE TRAIN SHE COMES ON Columbia	4	

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

VIDEO MUSIC



Dancing On The Docks. Arista recording artist Patrice Rushen performs her current hit, "Watch Out," during the filming of her debut video, shot on the docks of Port Hueneme in Oxnard, Calif., by director Mark Robinson. John Caldwell produced for Modern Productions. Related story, page 44.

NYU Offers Filmmaking For Beginners

NEW YORK Seminars and courses targeted at beginning film and video professionals are part of this summer's filmmaking program offered by the New York Univ. School of Continuing Education.

One-day seminars are set to cover breaking into directing and finding a niche in the home video marketplace.

"Home Video: Independent Development, Production, And Distribution," scheduled for June 13, will be led by Michael Weise, a producer and author. The seminar is described as offering solutions to "creative and business problems experienced by independent media producers."

The other one-day seminar is "Making A Living As A Director," set for June 18. A panel of television and film producers, executives, and directors will be moderated by Theodora K. Slover. Guests may include noted producer Lester Persky; Josh Kane, former vice president of CBS Television; and director Maggie Harrer.

Included among the longer summer film courses:

- "Filmmaking: Techniques & Technology," June 8-July 22. Award winning editor Jerry Bloedow covers cameras, lighting, lenses, sound, scripts, budgets, lab work, and other technical aspects of film.

- "Film Production I," July 7-Aug. 6. A hands-on workshop in basic filmmaking, without audio.

Finally, the Filmmaking Program will sponsor a free career seminar on June 2, in the Loeb Student Center at NYU. For details on the programs and the free seminar, contact 212-598-7064.

Watch for
**BILLBOARD
SPOTLIGHTS**

A P R I L

- TWIN CITIES:
MINNESOTA MUSIC AWARDS
- SPECIAL INTEREST VIDEO

M A Y

- NAIRD '87
- HEAVY METAL
- SOUNDTRACKS
- WEST GERMANY
- CLASSIC MOVIE VIDEO

BILLBOARD COVERS IT ALL!

Academy Targets A Wide Section Of The Market

BY DAVID WYKOFF

BOSTON In a field increasingly glutted with product and young companies, 2-year-old Academy Home Entertainment isn't treading the path least traveled. "We're not looking to carve a narrow niche in the market," says Academy president Robert Baruc.

"Instead, we're primarily dealing in the top three movie genres in home video—action/adventure, horror, and comedy—and are just starting to push a diverse range of informational titles. The home video market is still very unsettled, and room for great growth is there," he says.

While Academy is owned by and shares building space with distributor Artec in Shelburne, Vt., Baruc characterizes his company's relationship with Artec as "the same as that in any usual manufacturer-distributor arrangement, especially in pricing, where they pay the same everyone else does." Academy relocated from Los Angeles, where longtime film producer Roger Reese headed day-to-day operations, to northern Vermont last year. The firm operates a marketing/PR office in New York.

Baruc admits that there has been some confusion as to the Artec-Academy relationship, but he says that Academy has developed a national distribution system with nearly all of the country's

major wholesalers, and that it is widely recognized as a "wholly independent home video manufacturer." So how can a company without the backing of a major studio cut through the morass of shoot-'em-up, car-chase, and slasher product now available? "It's mostly a matter of selectivity and image-building on a merchandising level," Baruc says.

"We're very careful with the movies that we bid on. Movies must exceed certain levels of visual and content quality, even if they appear to be exploitable at the marketplace.

"I think that there's an opportunity now to develop a reputation for good product in this field. There are so many titles out there now that distributors, salespeople, and retailers don't have the time to look at every movie they rent or sell. It's the customer who ends up discovering whether most movies are or aren't good. That's where a reputation can be built," he says.

According to Baruc, Academy's growth has been swift over the past six months. "We've gone from being a small to a mid-size manufacturer, and revenues have quadrupled. Whereas we were selling between 3,000 and 5,000 pieces with most titles before, we're consistently looking at numbers of 15,000 to 20,000 per movie now," he says, noting that he

(Continued on page 50)

CBS/Fox Creates Sports Division Strikes Exclusive Deal With NBA

BY AL STEWART

NEW YORK CBS/Fox Video has become the first major video supplier to form a division devoted entirely to sports programming. In announcing the creation of CBS/Fox Video Sports at a recent press conference here, company reps said the organization has also secured the exclusive rights to programming from the National Basketball Assn. (NBA).

"It won't be just sports on video, but video sports," said Ken Ross, director of sports and music programming and head of the newly created division. "Though there are some 400 sports titles currently available, there hasn't been one cohesive label that spans all sports."

Ross said that cassettes released by the new division will be priced at about \$19.98 and sold in video stores as well as through other outlets, including sporting goods stores, souvenir stands at sporting events, and mail order. The company is also in the process of enlisting corporate sponsors that are interested in having their commercials included on the tape, the first time CBS/Fox has been involved in such an undertaking.

According to Ross, releases in the sports line will feature top-name stars and will distinguish themselves from other sports tapes through extensive use of special effects and viewer interaction.

The first tapes offered by the new division will be "Play Ball! With Mickey Mantle: Baseball Beyond the Basics Featuring Gary Carter

and Tom Seaver" and "Dr. J's Basketball Stuff," which are scheduled for May release. The baseball instructional tape is a sequel to "Mickey Mantle's Baseball Tips For Kids of All Ages," which sold more

than 50,000 units, according to CBS/Fox.

As a result of its deal with the NBA, CBS/Fox cassettes will feature outstanding plays, team high-

(Continued on page 50)

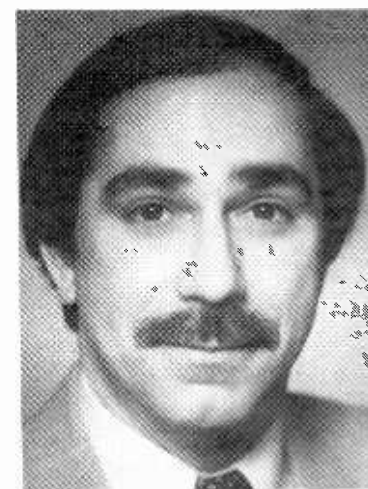
CBS/Fox Ups DeLellis

NEW YORK CBS/Fox Video has appointed Bob DeLellis to the post of senior vice president of sales and marketing. In his new position, DeLellis will assume the responsibilities of Len White, who left the company in March to establish a home video division at Orion Pictures. DeLellis, who previously served as group vice president, sales and marketing, has been with CBS/Fox since 1984.

DeLellis says he does not envision any immediate changes in the company's marketing strategy. "We have some very strong films due out, and we'll remain active in the sales market [with projects] like the Five Star IV collection we recently announced. We'll maintain our present philosophy and release major films at a higher price and then re-release titles for the sell-through market."

According to DeLellis, CBS/Fox, which was the first company to announce price increases on its major titles, will continue to price major films at \$89.95. "We have been very suc-

cessful with it. On the titles we've released at that price point, we projected that sales will be lower than titles released [at \$79.95], but that hasn't been the case."



Bob DeLellis, the recently appointed senior vice president of sales and marketing for CBS/Fox Video, foresees no major changes in the company's strategy.

newsline...

VIDEO REEL is predicting \$100 million in revenues for the 1988 fiscal year. Founder Bob Mann's "Automatic Golf" is close to the 500,000 mark, according to the company. The more recent "Isometric Stretch" was recently certified by the ITA, and due out shortly is "Weight Training At Home—Simplified," featuring Miss Olympia Carla Dunlap and Mann. Other projects on the back burner include tapes on walking, total body toning through a daily seven-minute workout, home fitness testing, and golf.

CBS/FOX ADDS ANOTHER \$89.95 title with the release of "Jumpin' Jack Flash," a comedy starring Whoopi Goldberg (street date May 28). This is the third title from the supplier to carry the higher price point. (The other two are "Aliens" and "The Fly.") Already in the higher-price camp are RCA/Columbia, MCA Home Video, Warner Home Video, and Touchstone.

MACROVISION is providing dealers with counter cards that troubleshoot 14 potential problems consumers might have with their VCRs. Reason: to offset the spread of "misinformation" about the system. The company says its anticopying process, now on some 20 million prerecorded tapes, is often blamed for other common problems. It concedes that its system is not 100% foolproof, but claims it should not be linked to all cassette and machine ills.

ORIGINALS KEEP ON COMING: "The Power Of Positive Thinking," based on the perennial best seller by Norman Vincent Peale, is Karl-Lorimar's latest offering. More than 15 million copies of the book are estimated to be in print. The tape is 60 minutes long and priced at \$29.95. Shot at Peale's Pawling, N.Y., farm, it features Peale in small group meeting covering such areas as happiness, motivation, breaking the worry habit, tension and stress, defeat, energy supply, loneliness, and faith. Also from Karl-Lorimar is a new Consumer Reports edition called "Smart Investing." Suggested retail is \$19.95. Meanwhile, Vestron is set to release "Robert Klein On Broadway" on May 20. **JIM McCULLAUGH**

FOR WEEK ENDING APRIL 18, 1987

Billboard

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

TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Format	Suggested List Price
1	NEW ▶		TOP GUN	★ ★ NO. 1 ★ ★ Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	R	Laser	29.95
2	1	5	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	Laser	34.95
3	NEW ▶		SHORT CIRCUIT	CBS-Fox Video 3724	Steve Guttenberg Ally Sheedy	1986	PG	Laser	34.95
4	NEW ▶		STAND BY ME	RCA/Columbia Pictures Home Video 30736	Wil Wheaton River Phoenix	1986	R	Laser	29.95
5	2	9	THE KARATE KID PART II	RCA/Columbia Pictures Home Video 30717	Ralph Macchio Pat Morita	1986	PG	Laser	29.95
6	4	7	LABYRINTH	Tri-Star Pictures Embassy Home Entertainment 8553	David Bowie	1986	PG	Laser	34.95
7	5	3	RUNNING SCARED	MGM/UA Home Video 801008	Gregory Hines Billy Crystal	1986	R	Laser	39.95
8	9	3	ARMED AND DANGEROUS	RCA/Columbia Pictures Home Video 30724	John Candy Eugene Levy	1986	13	Laser	29.95
9	3	3	9 1/2 WEEKS	MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R	Laser	39.95
10	NEW ▶		PSYCHO III	Universal City Studios MCA Home Video 80359	Anthony Perkins	1986	R	Laser	34.95

● 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.

ISSUE DATE: MAY 30
AD CLOSING: MAY 5

C L A S S I C V I D E O

WHEN MOVIES WERE MOVIES AND TV WAS YOUNG!

Classics on video are sweeping the sell-thru market. Proven winners generations ago, their allure is as strong as ever. They have become the status symbols of the 80's, the new collectibles. Their repeatability, their prominence with movie and tv buffs is unquestionable.

Billboard's May 30 issue takes a close look at the nostalgic favorites in film and TV which are making history again . . . this time on video. We'll explore the variety of programming available, retail reaction and much more.

GET YOUR AD IN NOW!

Don't miss this chance to share the limelight in Billboard's Spotlight on Classic Video. You, too, can show retailers: HOW TO MINE GOLD FROM THE SILVER SCREEN!

CLASSIC VIDEO SPOTLIGHT INCLUDES:

- RETAIL GUIDE – tips on recognizing and retailing a classic
- COLOR ZATION CONTROVERSY → is this issue as clear as black and white?
- TV CLASSICS – the emerging home video frontier
- COMPETITIVE PRICING – pricing that makes points
- CHILDREN'S CLASSICS – movies that bridge the generation gap
- CLASSIC CHARTBUSTERS → the top 30 classic films every dealer should stock

BONUS DISTRIBUTION: to all attendees at the American Booksellers Association (May 23-26, New Orleans)

FOR AD DETAILS CONTACT:

NEW YORK Gene Smith, Associate Publisher, (212) 764-7356 ■ Ron Willman, Director of Sales: Video/Sound, (212) 764-7350 ■ Ken Karp (212) 764-7352 **LOS ANGELES** Mickey Grennan (213) 859-5313
OR CONTACT ANY BILLBOARD SALES OFFICE

Video Reviews

With this issue Billboard begins weekly reviews of nontheatrical home video programs. Suppliers interested in seeing their product reviewed should send VHS-format cassettes to Home Video Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

"Behind The Wheel With Jackie Stewart," Karl-Lorimar Home Video (Produced by Ford Motor Co.), 60 minutes, \$59.95

Even veteran road warriors are likely to find this back-seat view rewarding. The format cleverly conveys the fundamental similarities of race-car and normal driving, zeroing in on such basics as accelerating, turning, and braking. Editing is fast-paced, and the production values are high.

The real heart and soul of the product, however, is former world champion Stewart. His passionate and compelling fervor about the subject matter is hard to resist.

JIM McCULLAUGH

"Bizarre Sports And Incredible Feats," Fox Hills Video, 30 minutes, \$19.95

Cockroach racing is already known to many U.S. urban dwellers, but on this tape we get a glimpse of how it has been formalized as a sport in Australia. Watching this tape, at times there is a feeling that this is just a patchwork quilt of outtakes from around the globe, but sequences on sand sailing, ice climbing, elephant soccer, dog skiing, and other offbeat "sports" draw you in.

This might just be the perfect gift for the sports fan who has everything.

JIM McCULLAUGH

"Norman Rockwell's World . . . An American Dream—Narrated by Norman Rockwell," Home Vision, 30 minutes, \$24.95

This 1972 short, an Academy Award winner, neatly juxtaposes work by the late illustrator with news footage. More to the point, given Rockwell's honest and sincere view of the American myth, are his own narrative and views of Stockbridge, Mass., where he lived and found many of the real-life faces that made their way into his work. John Kander & Fred Ebb wrote an appropriately folklike song, "Faces," for the film. Print and sound quality are excellent.

IRV LICHTMAN

"How To Read A Woman Like A Book," Fox Hills Video, 30 minutes, \$14.95

Interpreting nonverbal language in romantic situations is the focus of this video, which is set in a singles bar and features dialog between men and women, advice from a lady bartender, and personal monologs on amorous strategy from single women.

Production values are high and the acting is fine, but the knowledge offered here is rather obvious and will satisfy few curious bachelors.

CHRIS McGOWAN

"Joe Ely: Live From Texas," Barzton Productions/Praxis Media Inc., 60 minutes, \$19.95

(Continued on next page)



FIREWALKER™
 CHUCK NORRIS • LOUIS GOSSETT, JR.
 A pair of down-and-out fortune hunters cash in on high adventure!

THE CANNON GROUP, INC. Presents CHUCK NORRIS • LOUIS GOSSETT, JR.
 in a GOLAN GLOBUS Production with J. LEE THOMPSON Film FIREWALKER
 MELODY ANDERSON • WILL SAMESON • SONNY LANDHAM
 and JOHN REYS-DAVIES as Cowboy Music Composed and Performed by GARY CHANG
 Photography ALEX PHILLIPS, A.S.C. Executive Producers NORMAN ALADJEM
 and JEFFREY M. ROSENEALUM Story by ROBERT GOSNELL
 & JEFFREY M. ROSENEALUM & NORMAN ALADJEM Screenplay by ROBERT GOSNELL
 Produced by MENAHEM GOLAN and YORAM GLOBUS Directed by J. LEE THOMPSON
 ©1987 CANNON FILMS, INC. AND CANNON INTERNATIONAL B.V.

CANNON

Video Reviews

**LOUIS GOSSETT JR.
AND CHUCK NORRIS.
TWO FORTUNE HUNTERS
WITH A KNACK FOR
MISFORTUNE.**

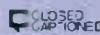
You'll be the one to make the fortune on these two proven video winners, together for the first time in the wildest adventure yet!

Action megastar Chuck Norris and Academy Award winner Louis Gossett, Jr. team up for a swashbuckling, wise-cracking romp through the Guatemalan jungle in pursuit of Aztec treasure.

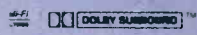
So cash-in on the high adventure. Order *Firewalker* by April 23rd. Now Available On Videocassette.



Media Home Entertainment
A Herwin Communications Inc. Company
Los Angeles, California



Closed Captioned by the National Captioning Institute. Use as permitted.



Joe Ely's reputation as a Texas rock'n'roller is well-documented in this concert, recorded at Texas' oldest dance space, the Green Hall. Such songs as "Company Store," "I Keep My Fingernails Long" (a tribute to Jerry Lee Lewis), and "DC-9" set the stage for a great evening of entertainment. Notable among Ely's band are guitarist David Grissom, whose chattering blues solos are unusual and interesting, and veteran Bobby Keys (Rolling Stones, etc.), whose honky-tonk sax contributions possess an edge that hints at years of playing whiskey bars and session dates. Overall, the set is cohesive and sustaining, but a few more acoustic renditions would have been welcome.

There's little documentary or dialog in the video, but that's just fine. One gets the impression that Joe Ely is doing what he does best, playing his music—it speaks for itself.

CHRIS VOLLOR

"Shades Of Love Series: The Rose Cafe," Karl-Lorimar Home Video, 80 minutes, \$14.95

"The Rose Cafe" is a typical romance drama introduced by Karl-Lorimar as part of its Shades Of Love series. The story is based on the chance encounter of two old high school friends, who find they still harbor strong feelings for each other. The successful Josh Harper (played by Parker Stevenson of Hardy Boys fame) and the sprite, attractive Courtney Fairchild (Linda Smith) meet outside a restaurant, where their affair begins. The plot proceeds as you might expect, with a few romantic surprises along the way.

Although the acting is good, it is thwarted by the type of situational contrivances usually associated with romance dramas; inevitably, any real characterization of Josh or Courtney never emerges. Production values for "The Rose Cafe" are simple but clean and acceptable. The score, composed by Lewis Furey, is pat and uninteresting.

Other dramas in the Karl-Lorimar Shades Of Love series include "Lilac Dreams," "Champagne For Two," and "Sincerely Violet." These promise more of the same: pleasant, clichéd drama for a specialized audience.

CHRIS VOLLOR

"Touch The Sky," Twin Tower Enterprises, 60 minutes, \$19.95

Although on the market since November, Twin Tower Enterprises' "Touch The Sky" is now enjoying the tie-in with Paramount's recent release of "Top Gun." In fact, however, they are really not much alike. While "Top Gun" places us in slick cockpit flight scenarios, "Touch The Sky" provides realistic and interesting insight into the Navy's Blue Angels. Hosted by Christopher Reeve, the video benefits greatly from his interest in flying (he is a licensed pilot) and actual participation in some tricky flight maneuvers. Unfortunately, we are treated to only about one minute of actual footage inside a cockpit. The rest of the aerial footage is taken from the ground with what seems to be a rather shakily hand-held camera.

CHRIS VOLLOR

TOP VIDEOS CASSETTES SALES



CBS/Fox Video announced the creation of a sports division as well as an agreement that provides exclusive rights to programming from the National Basketball Assn. Making the announcement at Madison Square Garden in New York, from left, are James Fifield, president and CEO of CBS/Fox; David Stern, commissioner of the NBA; and Ken Ross, director of sports and music programming for CBS/Fox.

CBS/FOX SPORTS ARM

(Continued from page 46)

lights, bloopers, great moments in athletes' careers, and instructional-motivational segments. The agreement also permits CBS/Fox to repackage and redistribute all previously released NBA programs. The company plans to release between four and six basketball programs before the end of 1987.

David J. Stern, commissioner of the NBA, said that the league had considered the possibility of establishing its own video division but re-

jected the idea.

"It's a recognition of our own limitations," said Stern. Even though the league has an in-house production arm—NBA Entertainment—it does not have either the sales force or distribution capability of CBS/Fox, said Stern.

"Besides, I like the idea of having our tapes sold alongside Barbra Streisand and Billy Joel," he said, alluding to two artists whose videos are marketed by CBS/Fox.

ACADEMY TARGETS A WIDE SECTION OF THE MARKET

(Continued from page 46)

movie now," he says, noting that he expects the rapid growth to continue through to the end of 1987, when he sees Academy competing favorably with other major independents for first-run theatrical product that is likely to sell in the 50,000-unit range.

Current hot product for Academy includes "Killer Workout," a movie that combines "California beautiful bodies" and "slasher on the loose" themes, which ships Thursday (16), and "Dangerous Orphans," a story of young men made orphans by the Mafia out for revenge, which Baruc labels a "slick, hi-tech production along the lines of 'Miami Vice.'"

"Dangerous Orphans," which ships May 21, sports a promotional tie-in with the Save The Children Foundation. Says Baruc, "We don't want to come across as being exploitive, which is very easy to do with some of the markets and genres we work in. With this promotion, we support a child for a year in the name of each distributor that meets its sales goals. It's important to do something that directly benefits those in trouble instead of just making movies about their problems."

Academy is beginning to develop a line of instructional tapes called Infovid. Initial titles include instructional golf tapes with Bob Rosberg and Judy Rankin; "The San Francisco Firemen's Cookbook"; "How To

Draw," featuring New England television personality Captain Bob; and, most recently, "Smash Hit," an instructional tennis tape that features Jimmy Connors, Ivan Lendl, and Chris Evert Lloyd and is narrated by Pat Summerall. All Infovid titles carry a \$19.95 list. Baruc reports pressure from some mass merchants to push lists down to \$9.95.

"There's a big market developing here, and we don't feel it necessary to limit ourselves to certain categories. As long as it's a quality product, we'll carry it. We're also looking to do some joint productions with some of the people we've licensed titles from," says Baruc, noting that Academy has yet to produce any of its titles.

Academy recently debuted a line of theatrical productions from the PBS "American Playhouse" series. "Though there's a smaller market for these kinds of fine stage productions, we feel it important to put out these kinds of titles for home video. All of these titles feature highly respected actors like Rex Harrison, Amy Irving, and Tom Hulce," he says.

The first "American Playhouse" title was "Rocket To The Moon," and upcoming titles include "The Rise Of Daniel Rocket" and Sam Shepard's "True West." All will retail for \$59.95 list.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	4	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	R	26.95
2	2	26	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
3	3	76	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
4	5	24	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
5	4	13	CALLANETICS	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
6	16	90	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
7	7	69	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	29.98
8	6	5	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R	89.98
9	11	18	PLAYBOY VIDEO CENTERFOLD # 4	Karl Lorimar Home Video 513	Luanne Lee	1986	NR	9.95
10	22	53	ALIEN ▲◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
11	21	23	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	29.95
12	9	14	SECRETS OF THE TITANIC	National Geographic Video Vestron 1063	Martin Sheen	1986	NR	29.95
13	13	3	STAND BY ME	RCA/Columbia Pictures Home Video 6-20736	Wil Wheaton River Phoenix	1986	R	89.95
14	8	43	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
15	12	74	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
16	14	8	RICHARD SIMMONS AND THE SILVER FOXES	Karl Lorimar Home Video 043	Richard Simmons	1986	NR	24.95
17	17	143	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
18	19	124	JANE FONDA'S PRIME TIME WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
19	10	4	HELP!	Walter Shenson MPI Home Video MP1342	The Beatles	1965	G	69.95
20	NEW▶		THE FLY	CBS-Fox Video 1503	Jeff Goldblum Geena Davis	1986	R	89.98
21	27	89	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
22	RE-ENTRY		THE MUSIC MAN ●	Warner Bros. Inc. Warner Home Video 11473	Robert Preston Shirley Jones	1962	G	24.98
23	18	2	LOST HORIZON	RCA/Columbia Pictures Home Video 6-20763	Ronald Colman Jane Wyatt	1937	NR	29.95
24	31	74	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	19.95
25	34	39	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	19.95
26	24	9	KATHY SMITH'S TONEUP ▲	JCI Video Inc. JCI Video 8112	Kathy Smith	1986	NR	29.95
27	28	107	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
28	15	6	RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R	79.95
29	NEW▶		ARMED RESPONSE	Cinetel Films, Inc. RCA/Columbia Home Video 6-20758	David Carradine Lee Van Cleef	1986	R	79.95
30	30	4	TEDDY RUXPIN: GUEST OF THE GRUNGES	Hi-Tops Video HT 0022	Animated	1986	NR	12.95
31	NEW▶		THE NAME OF THE ROSE	Twentieth Century Fox Embassy Home Entertainment 1342	Sean Connery F. Murray Abraham	1986	R	79.95
32	NEW▶		A WEEK WITH RAQUEL	Total Video, Inc. HBO/Cannon Video TVA9965	Raquel Welch	1987	NR	29.95
33	35	72	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
34	38	9	THE KARATE KID PART II	RCA/Columbia Pictures Home Video 6-20717	Ralph Macchio Pat Morita	1986	PG	79.95
35	23	72	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
36	40	10	JANET JACKSON CONTROL-THE VIDEOS	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	NR	12.95
37	36	28	PLAYBOY VIDEO CENTERFOLD # 3 ●	Karl Lorimar Home Video 509	Rebekka Armstrong	1986	NR	9.95
38	26	11	BACK TO SCHOOL	HBO/Cannon Video TVA2988	Rodney Dangerfield	1986	PG-13	79.95
39	20	3	52 PICK-UP	Cannon Films Inc. Media Home Entertainment M892	Roy Scheider Ann-Margret	1986	R	79.95
40	25	65	CASABLANCA ▲	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98

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

Facets Offers Art Films By Mail Order

NEW YORK Almost like a badge of honor, the people at Facets Video boast that "you won't find any of the 'Rocky' series, no 'Rambo,' and no 'Robot Monster.'" The small Chicago-based distributor ignores those titles in favor of movies that "even the most dedicated video searcher would be hard put to find in the video stores of most cities."

'Customers have access to many of the greatest films ever made'

Established 12 years ago as a nonprofit exhibitor of art films, Facets originally branched out into video by renting tapes in the theater lobby. Word spread, and the directors of the organization—Milos Stehlik and Nicole Dreiske—realized that not everyone who owns a VCR is interested only in watching Rocky punch out a Russian. They opened a small basement store (Billboard, Nov. 15, 1986) and are now using mail order to sell—and even rent—their 2,000-title catalog.

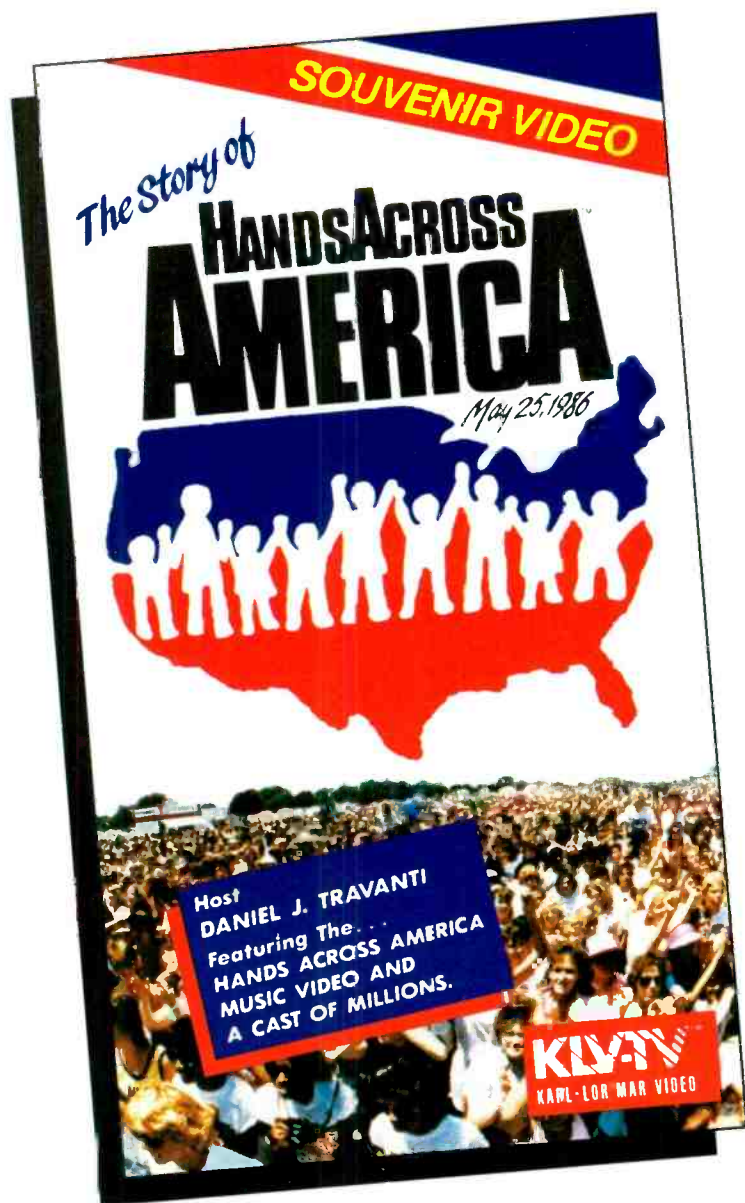
"Using the mail ties up the tape for a long time," says Stehlik, "but these are not like commercial titles. These are movies that will sit on the shelf at a video store and only rent a couple times a month. But they are titles that draw customers into the store and attract attention for a long time."

Still, most retailers would rather stock Fonda than Fellini, which is why Facets appealed directly to consumers through ads in film-buff magazines. "The Facets rent-by-mail system gives individuals throughout the country access to many of the greatest films ever made," says Stehlik.

The system engineered by Facets requires a \$20 membership fee. Members are then allowed two free rentals, with subsequent transactions charged to the consumer's credit card. An initial payment of \$100 allows consumers 12 rentals before they have to pay the \$10-per-tape rental charge, which includes shipping costs. Even if the fees appear steep, Stehlik stresses that the audience for these hard-to-find movies is not particularly price sensitive.

Aside from carrying foreign films previously unavailable in the U.S., Facets has also introduced what it terms the New Vision series. The series offers movies produced by independent American filmmakers.

Though the directors of Facets harbor no illusions about getting rich by marketing art films—it still retains its status as a not-for-profit organization—they clearly recognize the need for their unique service. Says Stehlik: "You walk through the warehouse of most wholesalers and basically see 16 different versions of the latest slasher movie—it's depressing."



THE VIDEO SIX AND ONE-HALF MILLION PEOPLE WILL STAND IN LINE FOR!

INCLUDES MUSIC FROM:

- James Brown
- Pointer Sisters
- Harry Chapin
- Prince
- Joe Cocker
- Lionel Richie
- John Lennon
- Kenny Rogers

Pre-Order Date: 4/23/87
Warehouse Ship Date: 5/13/87
Catalog #: 396
Approx. 30 Mins.
Closed Captioned

\$14.95
Suggested Retail Price



EXCLUSIVELY DISTRIBUTED BY KARL • LORIMAR HOME VIDEO
A Lorimar Telepictures Company
Karl • Lorimar Home Video, Inc. 17942 Cowan, Irvine, CA 92714
P.O. HOTLINE 1-800-624-2694. Inside California Call 714-474-0355
© 1986 USA for Africa d/b/a Hands Across America. All Rights Reserved.
KLV-TV is a trademark of Karl • Lorimar Home Video, Inc.
Photography: Tony Haig

KLV-TV
KARL • LORIMAR VIDEO



Down The Hatch. Is there a better way to celebrate the release of a video on bartending? Actor Walter Gotell, at left, who has played in a number of James Bond flicks, prepares to toss down one of the concoctions created during a party hosted by Video Gems at the Los Angeles department store the Broadway. The company is touting the release of "Seagram's Video Home Bartender's Guide, A Toast to Hosting." Scheduled for April release, the 60-minute tape will list for \$19.95. With Gotell are, from left, Marion Watson of Seagram Distillers; Elizabeth Gelfand, special events director, the Broadway; and Joseph C. Infante, president of Video Gems. (Photo: Thom Elden)

'Callanetics' Continues To Sell Briskly For MCA

LOS ANGELES MCA Home Video's "Callanetics," showcasing Callan Pinckney's deep-muscle-exercise techniques, has flexed beyond the 100,000-unit plateau and shows little signs of letting up.

That milestone ranks the tape among the industry's all-time best-selling original programs. The \$24.95 cassette was released last November.

According to Suzie Peterson, director of new product development, the success has not been an "out-of-the-blue phenomenon." A major preawareness for the tape was created by the book of the same name, which has sold 700,000 hardback copies. Graphics are identical on both book and cassette.

Peterson says, "More people are discovering the inherent value of

the system. Her method is not about weight reduction. It's about toning and looking better [using] small, precise exercises that are powerful. Once people learn it, they can see the difference in a couple of weeks. Then the word of mouth spreads."

Pinckney recently returned from a promotional tour for the cassette and is embarking on another national sweep. Also helping to fuel sales will be the paperback release of the book. MCA will continue to promote the title with merchandising campaigns and expects the numbers to keep on climbing.

Ironically, the hardcover book languished for a year before Pinckney began booking herself on talk shows to promote it.

JIM McCULLAUGH

Star-Oriented Catalog Films For \$19.98 Warner Sets Low-Price Line

LOS ANGELES With an eye on the mass market, Warner Home Video is putting together its Screen Legends campaign, which offers low-price, star-oriented catalog films at \$19.98.

Initial titles, debuting June 3, include Burt Lancaster's "The Crimson Pirate" and "The Flame And The Arrow"; Kirk Douglas' "Along The Great Divide" and "Young Man With A Horn"; Paul Newman's "The Silver Chalice" and "The Left-Handed Gun"; and Liberace's "Sincerely Yours."

Later releases will focus on the star power of Bette Davis, John Wayne, Henry Fonda, Katharine Hepburn, Jimmy Stewart, Gregory Peck, Laurence Olivier, Sophia Loren, Lauren Bacall, and others.

Silver packaging will emphasize

the recognizable Warner Bros. shield. Co-op money is available. Retailers can also obtain a counter-top display rack holding 40 cassettes with the purchase of 50 units or more.

FOR THE RECORD

"Janis," a documentary on the life of Janis Joplin from MCA Home Video, will have a suggested list of \$29.95. The price was misstated in a story in the April 11 issue.

FOR WEEK ENDING APRIL 18, 1987

Billboard

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

TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
HEALTH AND FITNESS™						
★★ NO. 1 ★★						
1	2	15	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 070	Jane Fonda's newest workout focuses on stretching and toning.	39.95
2	1	15	JANE FONDA'S NEW WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
3	3	15	CALLANETICS	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
4	4	15	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	15	RICHARD SIMMONS AND THE SILVER FOXES	Karl Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
6	6	15	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
7	7	15	JANE FONDA'S PRIME TIME WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	39.95
8	12	15	KATHY SMITH'S TONEUP	JCI Video Inc. JCI Video 8112	Comprehensive workout for all fitness levels designed to shape and tone.	29.95
9	10	15	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
10	8	15	20 MINUTE WORKOUT	Vestron 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
11	9	15	THE JANE FONDA'S WORKOUT CHALLENGE	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	59.95
12	NEW ▶		A WEEK WITH RAQUEL	Total Video, Inc. HBO/Cannon Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
13	13	15	RAQUEL, TOTAL BEAUTY AND FITNESS	Total Video, Inc. HBO/Cannon Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
14	RE-ENTRY		FREEDANSE WITH MARINE JAHAN	MTI Home Video	Dance fitness system combines exercise and dance in an exhilarating workout.	39.95
15	18	7	JOANIE GREGGAINS' AEROBIC SHAPE-UP	Parade Video 201	This program is designed to firm and shape every part of the body.	29.95
16	16	5	THE FIRM AEROBIC WORKOUT WITH WEIGHTS	Meridian Films	Susan Harris presents a combination of weights and exercise for men & women.	39.95
17	15	11	JAZZERCISE: BEST YET!	Parade Video 202	Judi Sheppard Missett's newest video features all-new aerobic dance routines.	29.95
18	14	15	JANE FONDA'S P. B. & R. WORKOUT	Karl Lorimar Home Video 046	Designed for pregnant women who want to keep in shape.	59.95
19	11	3	FIT FOR LIFE	MSS Productions Warner Home Video 35020	How to improve your health through proper dieting and exercise.	24.98
20	19	3	MICHAEL MARON'S MAKEOVER MAGIC	Suntree Video Associates, Inc.	Michael Maron's beauty secrets are revealed in this video based on his book.	29.95
BUSINESS AND EDUCATION™						
★★ NO. 1 ★★						
1	2	13	CONSUMER REPORTS: HOW TO BUY A HOUSE, CONDO, OR CO-OP	Karl Lorimar Home Video 079	How to evaluate, purchase, and finance a home.	19.95
2	4	15	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
3	5	13	CAREER STRATEGIES 1	Esquire Video ESQ0200	Developing managerial skills and mental exercises are taught by top executives.	29.95
4	1	15	LIVING LANGUAGE SPANISH LESSONS	Karl Lorimar Home Video 060	Learn to speak Spanish at your own pace in six easy weeks.	29.95
5	6	15	PERSUASIVE SPEAKING	Esquire Video ESQ0230	Successful public speaking through use of body language & eye contact.	29.95
6	11	13	TOO SMART FOR STRANGERS	Walt Disney Home Video 736	Winnie The Pooh teaches kids to deal with strangers and protect themselves.	29.95
7	7	15	HOW TO USE YOUR IBM PC-IN TEN EASY LESSONS	Kennon Publishing Corp. Kennon Video	Basic knowledge to make the IBM-PC work in countless ways.	79.95
8	3	15	CARS: CONSUMER REPORTS	Karl Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
9	10	5	SHATTERED	MCA Home Video 80430	The problems and solutions of teenage drug addiction are discussed.	24.95
10	13	15	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
11	8	5	SAY NO TO DRUGS	Kid Stuff	Advice to parents on how to teach their kids the dangers of drug abuse.	14.98
12	RE-ENTRY		CAREER STRATEGIES 2	Esquire Video ESQ0210	Learn when and how to move to get the most out of a new position.	29.95
13	9	11	LIVING LANGUAGE FRENCH LESSONS	Karl Lorimar Home Video 059	Learn basic French in just 6 weeks-look, listen, and repeat the phrases!	29.95
14	14	9	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
15	15	7	TOUCHE ROSS VIDEO TAX GUIDE 1987	Mastervision	This common sense guide helps clarify the new tax laws and form 1040.	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.

Vid Show Airs On Radio Web Experiments In Pa.

BY GEOFF MAYFIELD

NEW YORK Can radio effectively promote video? According to West Coast Video, the answer is yes, based on campaigns the franchiser has been running with stations in Philadelphia, its home market.

The chain has been airing a daily 90-second program on adult rock station WIOQ. The program, "West Coast Video Report," offers information about various home video titles. More recently, the web staged an Oscar-themed contest with CBS-owned AM station WCAU.

Harry Kalish, the company's director of advertising, and Gary Delfiner, its promotions director, say radio has been a useful tool for drawing customers' attention to West Coast's 79 stores in the Delaware Valley area.

The WIOQ feature, developed by Kalish and Delfiner with station co-program directors Helen Leicht and David Dye, started in March. It airs weekday afternoons at 2:50.

Based on early response to the spots, the franchise hopes to bring similar promotions to all of its markets: New England (seven stores, ranging from Boston to Providence, R.I.), Long Island, northern New Jersey, Baltimore, Pittsburgh, and Southern California. Within the next two-three months, West Coast says, it will add more markets to its map (see related story, this page).

"It truly is a service," says Delfiner. The reports, he explains, "don't just cover new releases. We go into vintage stuff. Each one ties into a theme, like the Oscars. The other day we did one on pictures that were never nominated for Oscars."

Kalish adds that on April 3, the date of the Philadelphia Phillies' home opener, the show revolved

around baseball-related tapes, including movies and how-to titles.

The show is tied in with a station contest: WIOQ announcers ask movie-trivia questions in the morning, with winners receiving free West Coast memberships, rentals, and videos. At the end of each month, all of the daily winners are eligible for a drawing that awards a VCR.

The station runs announcements throughout the course of each day, plugging both the trivia contest and "West Coast Video Report." In turn, the franchise is promoting the feature in its stores with bag stuffers, displays, and tags in its regular newspaper ads. Additionally, stores play the report when it airs.

The program has generated "strong feedback," says Delfiner. "We've gotten a lot of listener response, which should translate into customer response."

The contest with WCAU—a news, sports, and talk station—was themed Pick The Academy Awards Winners. West Coast distributed ballots to its customers, inviting them to pick winners in five key categories: best picture, best actor, best actress, best supporting actor, and best supporting actress.

The first entry selected that correctly picked all five award winners won a three-day, two-night stay at Resorts International in Atlantic City; a VCR; a one-year West Coast membership; and one free overnight rental a week for a year.

The winner was announced over the air April 4 on the station's "Mr. Movies" show. That program, devoted to the cinema and hosted by film buff Steve Friedman, airs from 10 p.m. Saturday to 5:30 a.m. Sunday. West Coast Video is the exclusive video retail sponsor for Friedman's show.

West Coast Expands Its Horizons

NEW YORK West Coast Video is on an expansion roll. The web opened 10 stores within the last month, bringing its count to 94. It plans to add six new markets—including London—within the next 60-90 days.

"Before May, we'll open our 100th store," says Richard Abt, executive vice president. "We've been selling them at a rate of two or three a week." He predicts a count of 180 stores by year's end.

According to Abt, West Coast will soon be clustering either com-

pany-owned or franchised stores in Chicago, Denver, and Columbus, Ohio. Single stores have also signed on to open in Allentown, Pa., and Albany, N.Y., says Abt.

He adds that plans call for Long Island and Pittsburgh—markets in which the chain only has single stores now—to soon have additional units.

"We're trying to cluster in these places," says Abt. "We don't want only one store in a market because it's hard to survive that way, and when you have a cluster, you cer-

tainly make it much easier to advertise and promote."

West Coast's ambitions are not confined to the U.S. Abt says that within three months a franchised outlet will open in London, with more to follow. He acknowledges that the overseas market presents some challenges.

"We realize there could be a lot of problems and hitches there that we haven't encountered here," he says. Not the least of those concerns is the cost of real estate.

(Continued on page 55)

FOR WEEK ENDING APRIL 18, 1987

Billboard

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

TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
				★ ★ NO. 1 ★ ★		
1	1	25	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
2	2	81	PINOCCHIO ◆	Walt Disney Home Video 239	1940	29.95
3	4	6	TEDDY RUXPIN: ESCAPE FROM THE TREACHEROUS MOUNTAINS	Hi-Tops Video HT 0023	1986	12.95
4	5	76	ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95
5	7	81	DUMBO ▲ ◆	Walt Disney Home Video 24	1941	29.95
6	3	44	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	1951	29.95
7	14	44	WINNIE THE POOH AND THE BLUSTERY DAY ◆	Walt Disney Home Video 63	1968	14.95
8	10	6	TEDDY RUXPIN: GUEST OF THE GRUNGES	Hi-Tops Video HT 0022	1986	12.95
9	8	44	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
10	6	53	THE SWORD IN THE STONE ◆	Walt Disney Home Video 229	1963	29.95
11	13	5	THE TRANSFORMERS: THE MOVIE	Family Home Entertainment 26561	1986	79.95
12	17	39	POUND PUPPIES	Family Home Entertainment F1193	1985	14.95
13	16	6	TEDDY RUXPIN: TREASURE OF THE GRUNDO	Hi-Tops Video HT 0021	1986	24.95
14	9	43	WINNIE THE POOH AND THE HONEY TREE ◆	Walt Disney Home Video 49	1965	14.95
15	18	37	MICKEY KNOWS BEST ◆	Walt Disney Home Video 442	1986	14.95
16	20	14	MADBALLS	Hi-Tops Video HT 0009	1986	19.95
17	11	18	THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron 1547	1986	24.95
18	15	27	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
19	23	29	THE IMPORTANCE OF BEING DONALD ◆	Walt Disney Home Video 443	1986	14.95
20	19	68	PETE'S DRAGON ▲ ◆	Walt Disney Home Video 10	1977	29.95
21	12	15	MY PET MONSTER	Hi-Tops Video HT 008	1986	29.95
22	21	23	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
23	24	26	LEARNING ABOUT NUMBERS ▲	Children's Television Workshop Random House Home Video 88315-24	1986	No listing
24	22	31	LEARNING ABOUT LETTERS ▲	Children's Television Workshop Random House Home Video 88319-57	1986	No listing
25	NEW ▶		ELMER FUDD'S COMEDY CAPERS	Warner Bros. Inc. Warner Home Video 11606	1986	17.98

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



Harry Kalish, left, director of advertising for West Coast Video, and Gary Delfiner, right, West Coast promotions director, hit the airwaves daily on WIOQ to promote titles available at their chain's Philadelphia-area stores. Standing is David Dye, the station's co-program director.

A SPECTACULAR MASTERPIECE FOR THOSE WHO LOVE OPERA. AND THOSE WHO DON'T.

Franco Zeffirelli's inspired direction, Placido Domingo's vocal artistry, and Giuseppe Verdi's music come together in a film of magnificent grandeur, high drama, and universal appeal.

Otello. Each scene soars with lavish pageantry and heroic passion. English subtitles make it easy to follow every nuance of love, jealousy, and treachery.

This cinematic tour-de-force is an unforgettable experience for everyone, opera lover or not. To miss it would be a real tragedy.



Hi-Fi

DOLBY SURROUND

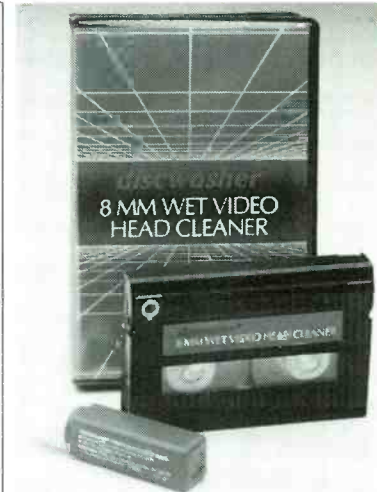
Order by April 23.



Media Home Entertainment

A Home Communications Inc. Company

Los Angeles, California



Discwasher offers a new wet video head cleaner for 8mm camcorder and VCR users. Unit carries a suggested list price of \$17.95.

Video Plus

BY EDWARD MORRIS

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

ONE MORE TIME: Erase-A-Label (516-822-3538) says its new videocassette labeling kit is salvation for those who use and reuse the same cassette until it's scaly with label buildup—or until the erasures, scratchouts, and write-overs look like hurried hieroglyphics. Packaged in a cassette-size container, the kit includes a marking pen, 12 self-adhesive, reusable labels shaped to fit the cassette's spine, and an eraser.

According to the product description, the ink from the marking pen dries in 10 seconds and will not wear off in normal handling. It can be erased, though, with the special eraser. Suggested retail price for the VCR cassette labeling kit is \$6.95.

HEAD CLEANER: For users of 8mm camcorders and VCRs, Discwasher (312-671-5680) is offering a new wet video head cleaner. The cleaner is packed in a storage case that holds both the cleaning unit and the fluid bottle. In the unit, a nonabrasive tape traces the same path as a standard 8mm videotape. Suggested price is \$17.95. New also from the company is a series of counter-top product displays, each of which holds 10 units of Discwasher's video or audio products. The displays are made of heavy-gauge blue styrene and are emblazoned with the Discwasher logo on the front. They are designed to spark impulse sales.

(Continued on page 57)

Chicago-based art film supplier offers mail-order video rental ... see page 51

"A masterpiece! A filmed opera so gorgeous and so spectacularly cinematic that it will delight even those people who think they don't like opera."

—Michael Medved,
SNEAK PREVIEWS

Giuseppe Verdi's

Otello
On Videocassette

TOP VIDEOS CASSETTES RENTALS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
Compiled from a national sample of retail store rental reports.							
★★ NO. 1 ★★							
1	1	4	TOP GUN	Paramount Pictures Paramount Home Video 1692	Tom Cruise Kelly McGillis	1986	R
2	2	5	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R
3	3	6	RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R
4	8	2	STAND BY ME	RCA/Columbia Pictures Home Video 6-20736	Wil Wheaton River Phoenix	1986	R
5	4	10	BACK TO SCHOOL	HBO/Cannon Video TVA2988	Rodney Dangerfield	1986	PG-13
6	7	6	ABOUT LAST NIGHT . . .	Tri-Star Pictures RCA/Columbia Home Video 6-20735	Rob Lowe Demi Moore	1986	R
7	5	7	RUNNING SCARED	MGM/UA Home Video 801008	Gregory Hines Billy Crystal	1986	R
8	6	9	THE KARATE KID PART II	RCA/Columbia Pictures Home Video 6-20717	Ralph Macchio Pat Morita	1986	PG
9	NEW ▶		THE FLY	CBS-Fox Video 1503	Jeff Goldblum Geena Davis	1986	R
10	11	3	52 PICK-UP	Cannon Films Inc. Media Home Entertainment M892	Roy Scheider Ann-Margret	1986	R
11	9	6	HEARTBURN	Paramount Pictures Paramount Home Video 1688	Meryl Streep Jack Nicholson	1985	R
12	12	5	MANHUNTER	DEG Inc. Karl Lorimar Home Video 411	William L. Petersen Kim Greist	1986	R
13	20	5	HALF MOON STREET	Twentieth Century Fox Embassy Home Entertainment 1328	Sigourney Weaver Michael Caine	1986	R
14	NEW ▶		THE NAME OF THE ROSE	Twentieth Century Fox Embassy Home Entertainment 1342	Sean Connery F. Murray Abraham	1986	R
15	13	6	ARMED AND DANGEROUS	RCA/Columbia Pictures Home Video 6-20724	John Candy Eugene Levy	1986	PG-13
16	10	9	BIG TROUBLE IN LITTLE CHINA	CBS-Fox Video 1502	Kurt Russell	1986	PG-13
17	14	9	FLIGHT OF THE NAVIGATOR	Walt Disney Home Video 499	Joey Cramer	1986	PG
18	19	4	SHANGHAI SURPRISE	Vestron 5141	Sean Penn Madonna	1986	PG-13
19	NEW ▶		ONE CRAZY SUMMER	Warner Bros. Inc. Warner Home Video 11602	John Cusack Demi Moore	1986	PG
20	15	10	EXTREMITIES	Paramount Pictures Paramount Home Video 12511	Farrah Fawcett James Russo	1986	R
21	22	2	THE BOY WHO COULD FLY	Karl Lorimar Home Video 351	Lucy Deakins Jay Underwood	1986	PG
22	NEW ▶		TOUGH GUYS	Touchstone Films Touchstone Home Video 511	Burt Lancaster Kirk Douglas	1986	PG
23	18	18	SHORT CIRCUIT	CBS-Fox Video 3724	Steve Guttenberg Ally Sheedy	1986	PG
24	NEW ▶		DEADLY FRIEND	Warner Bros. Inc. Warner Home Video 11601	Matthew Laborteaux Kristy Swanson	1986	R
25	23	8	PSYCHO III	Universal City Studios MCA Home Video 80359	Anthony Perkins	1986	R
26	24	6	FRIDAY THE 13TH PART VI: JASON LIVES	Paramount Pictures Paramount Home Video 31982	Thom Mathews Ron Palillo	1986	R
27	16	9	CLUB PARADISE	Warner Bros. Inc. Warner Home Video 11600	Robin Williams Peter O'Toole	1986	PG-13
28	30	25	9 1/2 WEEKS	MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R
29	27	7	THE TEXAS CHAINSAW MASSACRE PART 2	Cannon Films Inc. Media Home Entertainment M884	Dennis Hopper	1986	R
30	17	9	LABYRINTH	Tri-Star Pictures Embassy Home Entertainment 8553	David Bowie	1986	PG
31	25	28	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R
32	26	11	OUT OF BOUNDS	RCA/Columbia Pictures Home Video 6-20722	Anthony Michael Hall Jenny Wright	1986	R
33	21	9	WISE GUYS	CBS-Fox Video 4739	Danny DeVito Joe Piscopo	1986	R
34	NEW ▶		A ROOM WITH A VIEW	CBS-Fox Video 6915	Helen Bonham Carter Maggie Smith	1986	PG-13
35	29	11	HOWARD THE DUCK	Universal City Studios MCA Home Video 80511	Lea Thompson Jeffrey Jones	1986	PG
36	39	25	THE MONEY PIT ▲	Amblin Entertainment MCA Home Video 80387	Tom Hanks Shelly Long	1986	PG
37	28	3	SHE'S GOTTA HAVE IT	Island Pictures Key Video 3860	Spike Lee	1986	R
38	32	3	MY BEAUTIFUL LAUNDRETTE	Karl Lorimar Home Video 385	Saeed Jaffrey Shirley Anne Field	1986	R
39	37	20	THE GODS MUST BE CRAZY	Playhouse Video 1450	Marius Weyers Sandra Prinsloo	1984	PG
40	35	19	COBRA	Warner Bros. Inc. Warner Home Video 11594	Sylvester Stallone	1986	R

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

VIDEO RETAILING

N.E. Retailers Group
Flagship To Give Support

This story prepared by Chris Morris and Earl Paige.

LOS ANGELES A new video marketing group has been launched to provide enhanced visibility for New England's independent retailers.

The group, called Flagship Entertainment Centers, was officially introduced at the Danvers, Mass., trade show held by the Video Software Dealers Assn.'s New England chapter March 28-29 (see separate story, page 56).

Flagship seeks to provide advertising and marketing support to independent dealers and to broaden the entertainment services offered by existing video stores. Most of the Flagship principals have noteworthy track records in video retailing.

President Frank Lucca and executive vice president Nelson Lundy were, respectively, vice president of operations and secretary of franchiser Video Connection. Vice president Robert Hamalian owns four Home Entertainment Showplaces in Massachusetts. Vice president Charles McCauley owns Video Ventures in Bingham, Mass., and is

president of the New England VSDA chapter.

The sole Flagship executive from outside the video business is chairman of the board Martin Grossmueller, who comes from a background in furniture retailing and insurance sales.

McCauley stresses that although the group will secure some discounts on merchandise for its member stores, Flagship is not styled as a buying group like the Mesa, Ariz.-based American Video Assn.

"To buy something cheaply is not always best for the indie retailer, because if you can't get the customers to the doors, what good does the break on cost of sale do you?" asks McCauley.

He says Flagship will not warehouse videocassettes. The thrust of its services lies in the realm of marketing and merchandising assistance.

While Flagship's basic arrangement with member stores resembles a franchising agreement, a store's gross has no bearing on the monthly charge—all members pay (Continued on next page)

New Releases

HOME VIDEO

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

ABBOTSFORD INTERNATIONAL AIRSHOW
U.S. Navy's Blue Angels, Brazilian and French Demo Teams
▲♥ World Aviation/\$39.95

CREATURES OF THE NAMIB DESERT
Burgess Meredith
▲♥ National Geographic 1070/Vestron/\$29.95

HUGHES AND HIS AIRCRAFT
Howard Hughes
▲♥ World Aviation/\$39.95

MINIATURE MIRACLE: THE COMPUTER CHIP
Documentary
▲♥ National Geographic 1068/Vestron/\$29.95

PIMA AIR MUSEUM
Documentary
▲♥ World Aviation/\$29.95

POLAR BEAR ALERT
Jason Robards
▲♥ National Geographic 1069/Vestron/\$29.95

THE PRESIDENT'S PLANE IS MISSING
Buddy Ebsen, Peter Graves, Arthur Kennedy

▲♥ Republic Pictures 7564/SBI/\$69.95

SHADES OF LOVE: CHAMPAGNE FOR TWO
Nicholas Campbell, Kirsten Bishop
▲♥ Karl-Lorimar DVC 389/\$14.95

SHADES OF LOVE: LILAC DREAM
Susan Almgren
▲♥ Karl-Lorimar KVC 387/\$14.95

SHADES OF LOVE: THE ROSE CAFE
Parker Stevenson, Linda Smith, Damir Andrei
▲♥ Karl-Lorimar KVC 388/\$14.95

SHADES OF LOVE: SINCERELY, VELVET
Simon MacCokindale, Patricia Phillips
▲♥ Karl-Lorimar KVC 390/\$14.95

SNATCHED
Howard Duff, Leslie Nielsen, Sheree North
▲♥ Republic Pictures 7745/SBI/\$69.95

TAX REFORM SIMPLIFIED
Harvey A. Goldstein
▲♥ Financial News Network FNN 001/\$19.95

TENNIS OUR WAY
Arthur Ashe, Vic Braden, Stan Smith
▲♥ WorldVision 2004/SBI/\$39.95

WINGS OF VICTORY
Confederate Air Force
▲♥ World Aviation/\$39.95

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

WEST COAST EXPANDS ITS HORIZONS

(Continued from page 53)

On the plus side, however, Abt notes that although European hardware and software differ from U.S. video technology, "almost every major title you can think of here has a counterpart produced in Europe, at very close to the same prices."

Despite what appears to be vigorous expansion, Abt cautions, "I'm a conservative guy. I don't like to

count a store until it's actually open."

However, Abt says there is more to video retailing than store count. "We've never had a missed payment, a deferred payment, or a short payment. We know it can't last forever, but that's a record we're very proud of."

GEOFF MAYFIELD

FLAGSHIP ENTERTAINMENT

(Continued from preceding page)

the same flat fee. Existing independents buy into Flagship for \$500, with a monthly fee of \$100.

Members will not have to change the names of their stores. Dealers belonging to the group will display a Flagship logo on a window decal.

Not every video store can join Flagship, according to McCauley.

"We want guys who are willing to sell, cross-market, and survive in the industry for years to come," says McCauley. He adds that prospective Flagship members will be screened by the group's board.

Another prerequisite for membership is computerization: All Flagship members must either be computerized or be willing to become so within a year.

"We want to be ready for shifts in the market as they happen," says McCauley—his company is developing a computer software program, which can be used, among other things, for pay-per-transaction programs.

Perhaps the greatest benefit to Flagship stores will come in a traditionally problematical area for indie dealers—co-op ad money.

Through an arrangement with the large northeastern distributors, a Flagship co-op pool will be instituted. Flagship retailers will be able to make group ad buys from the pool. In some cases, this will be a boon for small retailers who were unable to qualify for significant co-op sums in the past.

Other Flagship services will include a monthly dealer magazine and a toll-free marketing and merchandising hot line. But McCauley emphasizes that Flagship's consumer outreach will not end with the traditional services provided at mom-and-pop and franchise video outlets.

"We are a total entertainment center," he says. "Anything that a retailer thinks his market can support, he can get through Flagship. We intend to create new markets."

Services that Flagship hopes to

steer its member stores toward include film-to-tape transferring, videotaping services, VCR repairs, and ticket sales. The possibility of offering Flagship "home-entertainment credit cards" is also being explored.

Flagship has set up shop in 1,500-square-foot quarters in Taunton, Mass. According to McCauley, the group hopes to enlist 300 New England retailers within a year and a half. So far, 50 have expressed interest; McCauley says that 10 new calls are received each day.

A side effect of Flagship's debut

has been a request for McCauley's resignation from the AVA board by president John Power. "We are not that direct a conflict, but I can understand why John asked for my resignation," McCauley says.

One of the first Flagship Entertainment Center members will also become the first store to bear the group's name. Video Connection in Weymouth, Mass., will soon do business under a Flagship shingle, according to owner Harvey Siteman.

"I'm converting my logo as soon as I can get my sign made," Site-

man says.

The retailer chose to shift his allegiance to Flagship rather than stick with his established franchise, which was recently sold to a Florida computer concern (Billboard, March 21 and April 4).

"[Flagship] is a good way for us to work together and use each other's help in advertising and buying," Siteman says. "You're not tied into a contract—you can leave with 30 days notice—and you're not tied in with a lot of money, like with a franchise."

New England VSDA Trade Show Is A Big Draw

BY DAVID WYKOFF

DANVERS, Mass. The best spring weather of the year so far didn't dampen attendance figures for the trade show hosted by the New England chapter of the Video Software Dealers Assn. at the Sheraton Tara in this north Boston suburb on March 28-29 (Billboard, Jan. 24).

"We've heard nothing but positive comments from the attendees and exhibitors. And the numbers of both were better than we could have expected, even if the weather had been more conducive to spending the day inside," says Dick Tedeschi, chapter president and owner of Prime Time Video in Hanover, Mass.

Tedeschi and show coordinator Mary Ann Athanas, Boston-area sales representative for Shelburne, Vt.-based distributor Artec, estimate an attendance of 350 for the March 28 showing of "The Color Of Money" and a cocktail reception, which featured the Video Blues Band, made up of distribution and retail executives. Over 1,000 came for the March 29 trade show and seminars.

The show's 60 booth reservations were filled by mid-March, and three additional booths were set up in the foyer outside of the hotel's ballroom. Most of the major studios were represented at the show as well as many smaller manufacturers, all four area distributors, catalog print-

ers, computerized inventory suppliers, and accessory and hardware vendors.

Jack Burnett of hardware distributor 21st Century Electronics summarizes much of the supplier reaction. "I was here to get feedback from the smaller mom-and-pop dealers on the equipment that we're selling. I did get a lot of feedback, but I also opened up 12 new accounts, something that I didn't come intending to do," he says.

"We were very pleased and surprised by the turnout," says Tedeschi. "Response was very strong from those close to home here in Massachusetts, and there was a great turnout from the northern

New England areas of Maine, New Hampshire, and Vermont. Some dealers came from as far as Pennsylvania, upstate New York, and Virginia." He adds that approximately 200 of the attendees were VSDA members; the remainder were non-member dealers and suppliers.

Two well-attended seminars were "Survival," hosted by Gary Messenger, treasurer of the national VSDA board and president of Durham, N.C.-based North American Video, and "Compact Disk Marketing In Video Dealerships," hosted by Artec salesmen Kathleen Michaels and Robert Resnick.

BILLBOARD SPOTLIGHTS
CES



Grand Jury Examines Adult Tapes In Ohio Case

BY EDWARD MORRIS

NASHVILLE Shortly after a March 20 raid for adult videotapes led to the closing of their three Video Barn locations, owners Bob and Vicky Emerson are back in business.

The Clermont County, Ohio, couple could face felony pornography charges if the grand jury reviewing the seized tapes concludes there are

grounds for indictment. The tapes in question feature Tracy Lords, who gained wide notoriety last summer when she said she was underage when many of her films were made.

Clermont County prosecutor George Pattison says the investigation and the raids on the Video Barn stores were "jointly done by my office and the Union Township police department." Seized during the

raids were copies of "Swedish Erotica, Vol. 60," "The Grassenburg Spot," and "More Than A Handful." Business records on the rental of these films were also taken.

Conviction on the second-degree felony charges could lead to sentences of two to 15 years in prison, according to Pattison. He declines to say when the grand jury might act or whether he will press for a maximum sentence.

Four days after the raids, on March 24, the Emersons closed their stores and kept them closed until March 30. Customers who called the main Video Barn location were greeted with a recorded message from Bob Emerson, which said, "We've been having a little more than our share of problems with the county lately." Emerson added that the stores would be getting back in contact with their customers "if things change."

Emerson says that no one was ar-

rested during the raids. So far, he adds, the local VSDA has not intervened in the case, nor has he requested that it do so.

Louis Sirkin, the Emersons' lawyer, says that one of his defenses, should the case come to trial, will be to cast doubt on the suggestion that Lords was actually underage when she made the films, as pornography foes have long contended. He says that no one "from the other side" has interviewed Lords and that she has never been available for a cross-examination. "Obviously," he says, "the government has to prove that she was under 18."

This is not Video Barn's first brush with the law. Prior to standing trial in December on obscenity charges, Vicky Emerson agreed to stop renting three tapes alleged to have an incest theme. An earlier obscenity trial against Emerson in January 1986 ended in a hung jury.



Tops With Tapes. Turtle's Records & Tapes, the Atlanta-based music and video combo chain, earns the BASF Inventor's Award, which recognizes a dealer's efforts to market the company's blank video and audiotape lines. Pictured, from left, are Al Levinson, president, Turtle's; John Ziemba, director of sales, BASF; Ira Schwartz, accessories buyer, Turtle's; Don Sebusch, Southern regional manager, BASF; and Joe Martin, director of advertising, Turtle's.

VIDEO PLUS

(Continued from page 54)

PRINT PERSUADER: Publication and Marketing Service (800-235-6646, extension 50; in California, 800-235-6647, extension 50) will debut a new magazine, Video Playback, in May, designed to increase customer loyalty to specific video sales and rental stores. Among the

plays the magazine will use to boost repeat business for the stores that carry the publication is a full page of coupons the stores can customize for their own promotions. The publishing company also intends to run monthly contests "that will reward readers for shopping at the stores that distribute Video Playback."

Tapes Seized In Ariz. Raids

NASHVILLE Three video stores in the Phoenix area were raided by agents of the U.S. marshal's office March 31 in search of pirated copies of videocassettes. A total of 1,046 tapes suspected of being illegal were seized at two Video Station stores in Scottsdale and the Channel 4 Video outlet in Tempe. All are owned by Malcolm Shaw.

As a consequence of the raid, members of the Motion Picture Assn. of America filed a civil suit, seeking damages against Shaw and charging copyright infringement and trademark violations. A federal judge in Phoenix has issued a temporary restraining order against the stores, which, according to MPAA lawyer Steve Bressler, "precludes the defendant from renting or selling any of the videocassettes put out by the plaintiffs."

More than 200 titles are represented among the seized tapes, including "Top Gun," "Ruthless People," "Pretty In Pink," "Rocky IV," "Aliens," "Agnes Of God," and "Spies Like Us." The MPAA's film and video security office assisted in the raid, a spokesman says.

EDWARD MORRIS

WITH AN AD IN BILLBOARD!



With all the retailers, buyers, distributors and reps descending upon Chicago for the 1987 Summer International Consumer Electronics Show, how can you make your presence felt at the show and after (even if you're not there)? Easy! With an ad in Billboard! We'll make sure you're visible at CES where the future is determined!

When people in the industry want the low-down on what's new at CES, they turn to Billboard. Everyone knows it's the most

respected, widely-read weekly trade magazine in the home entertainment field. Billboard covers the entire spectrum of software and hardware in home entertainment . . . from the latest marketing techniques to the new cutting edge technologies.

Long after the Show closes, you know that your message will be read and referred to by Billboard subscribers as well as those who pick up their copy of Billboard at CES.

SPECIAL CES ISSUE TO FEATURE:

- New product and manufacturing trends • Digital audio technology • Video hardware and software • Blank audio and video tape • Laser optics • 8 MM
 - CDs - interactive and personal electronics • Accessories • And much more
- SPECIAL REPORT ON NEW TECHNOLOGIES FROM JAPAN!**

FOR MORE AD DETAILS CONTACT: NEW YORK Ron Willman, Director of Sales: Video/Sound (212) 764-7350 • Norm Berkowitz (212) 764-7330 • Ken Karp (212) 764-7352 • LOS ANGELES Mickey Grennan (213) 859-5313 • Christine Matuchek (213) 859-5344 • NASHVILLE John McCartney (615) 748-8145

BONUS DISTRIBUTION to attendees at '87 International Consumer Electronics Show (CES) Chicago, May 30-June 2

ISSUE DATE: JUNE 6

AD CLOSING:

- CES Spotlight MAY 12
- CES Issue MAY 22

LOST IN THE CROWD!

Digital Video Interactive Debuts Not Seen As Competition To CD

BY RICHARD BAKER

SEATTLE Can consumers (not to mention pros) stand to be hit with yet another new multimedia entertainment technology? Whatever the answer, General Electric and RCA jointly announced another new technology, Digital Video Interactive, at the recent Microsoft CD-ROM Conference here.

DVI was not presented as a totally new concept but rather as a response to some of the limitations presented by the compact disk when used for the storage and playback of full-motion video.

At the root of the new technology is proprietary RCA software allowing compression and decompression of both audio and video digital information, thus allowing the LaserVision disk to be used as a potentially more effective storage medium than the compact disk.

The LaserVision videodisk uses an analog data-encoding scheme coupled with a disk revolution speed of 1,800 rpms. This speed, coupled with the analog data-encoding scheme, generates 30 video frames per second; 30 frames per second is the standard rate at which video frames are renewed on the television screen.

However, when a standard screen of analog video is converted into digital form, the information takes about 600 kilobytes per frame.

The 4.72-inch CD, on the other

hand, holds approximately 540 megabytes of digital data and travels at a much slower revolution rate of 200-600 rpms. The data-transfer rate is only 150 kilobytes per second.

With the 540 megabytes of storage and at the 150-kilobyte-per-second data-transfer rate, the CD-ROM disk could hold approximately

'We're evaluating our options for possible markets'

30 seconds of digital video, which it could play back in approximately one hour.

GE and RCA claim that one answer to the slow digital information-transfer rate and significantly less storage space offered by a CD could be the newly developed compression/decompression system.

This process begins with the compression of both the audio and video digital data by a computer at some point prior to the mastering of the disk. The compression factor is something on the order of a 100 or more times, said an RCA technician.

Using this scheme, a single video frame of digital data is compressed into five kilobytes. After compression there is real-time decompression and restoration of the data by RCA's proprietary decompression

software algorithms and IC chips.

The DVI demonstration at the Microsoft CD-ROM Conference brought a standing ovation from the 1,000 or so attendees watching the event. DVI demonstrated that digital compression and decompression could be achieved.

RCA engineer Arthur Kaiman labeled the chip introduction a "technology announcement," rather than a formal product or marketing statement. "As far as marketing the technology goes, we are still evaluating our options for possible applications and markets," he said.

RCA did, however, demonstrate a prototype product at the Microsoft CD-ROM show to "participate in standards and to solicit help in development by software developers, application developers, and investors," Kaiman said.

Emile Petrone of America Interactive Media said that although the DVI demonstration was "well-executed," the technology "should have no effect on the interactive compact disk [CD-I] systems his firm is involved in developing."

"CD-I is an all-encompassing technology and a complete stand-alone system," said Petrone. "CD-I is aimed primarily at the consumer market."

Bert Gall of Philips Home Interactive Systems said that Philips can make no formal comment on the technology. It should be noted, how-

(Continued on next page)



Phase One For Album Four. Capitol act Helix has been tracking its fourth album for the label at Toronto's Phase One Studios, with Neil Kernon producing two tracks and Mike Stone producing the remainder of the material. Stone and the group are now at The Manor in Oxford, England. The group will be mixing soon at Yamaha Studios in Los Angeles. Pictured, from left, are Stone and band members Brent Doerner, standing, Paul Hackman, and Daryl Gray.

Audio Track

NEW YORK

NASHVILLE

NOTED SESSION GUITARIST Paul Pesco, who has toured with Steve Winwood and Madonna, was at midtown studio **Soundtracks** mixing his Sire debut single, "Hypnotized." The record is slated for a May release, with an album to follow later this year. Engineering the session was **Bob Rosa**; **Ed Bruder** assisted.

Rosa and Bruder are also working at **Unique Studios** on a project for unsigned local rockers **B-Rock**. Sure to attract major label interest is a track titled "Burning Star." Rumors that the production team will be taking its talents to Florida have been denied.

UTFO was in at **Bayside Recording Studios** working on its third album. **Full Force** was producing. **Andre DeBour** was at the console.

Shatter act **AKU*AKU** was in at Brooklyn's **Rawlston Recording** for its second album. "Capt." **Carl Segal** produced and **Tommy Weber** engineered.

LOS ANGELES

THE NEW COCK ROBIN album received a final mix from producer **Don Gehman** at Burbank's **Master Control**. Engineering the project for CBS was **Greg Edward**. Assisting him were **Toni Greene** and **Dan Nebenzal**.

The **Chick Corea Elektric Band** has been spending the last four months at the keyboardist's **Madhatter Studio** tracking, overdubbing, and mixing its second GRP album. Corea produced. Engineer **Bernie Kirsh** was assisted by **Ira Rubnitz** and **Larry Mah**.

Jellybean Benitez was in at West Hollywood's **Summa Music Group Studios** working on synth tracks for his upcoming **Chrysalis** debut. Also there, **Reggie Calloway** completed synth overdubs as well as the programming for **Natalie Cole's** new project.

GARY CHAPMAN WAS in at **Music Mill** co-producing his upcoming RCA album with **Mark Wright**. Engineers were **Gene Eichelberger** and **Joe Scaife**. Also there, **Alabama's Jeff Cook** was adding vocal tracks to the group's upcoming RCA release. **Harold Shedd** was producing. **Jim Cotton** and **Paul Goldberg** shared the board. Finally, **Pam Tillis** was in to work on a cut for the soundtrack to **Cannon Films'** upcoming "Tough Guys Don't Dance." Production credit goes to **Shedd** and **Angelo Badalamenti**. **Jim Cotton** was at the controls.

OTHER CITIES

TOMMY TUTONE WAS in **Look-out Mountain, Tenn.'s Pyramid Recording Studio** to work on a new project. Producer **Scott MacLellan** and engineer **Jim Stabile** were helping.

In **Hendersonville, Tenn.**, **Mike Lawler** was in at **Air Studios** contributing synthesizer overdubs to **Rick Durrat's "Odetta"** album. **M. Daniel** was at the controls. Also there, **Mercury/PolyGram** artist **Glen Sutton** was in with producer **Carl Jackson**. **Scott Blevine** was at the console. Finally, producer **Mick Lloyd** teamed with engineer **Bernie Vaughn** to complete the mix on **Ride The River's** new **Advantage/PolyGram** album.

Guitarist/vocalist **Wilbert Longmire** was in at **Rainbow Recording Studios**, Dayton, Ohio, laying tracks for an upcoming album. Guitarist **Doug Simon**, who has played with **Vesta Williams** and **Jack McDuff**, was in to produce. **Clarence Ross** was at the desk.

L.A.-based hard rockers **Hans Naughty** traveled to **Reno, Nev.**, recently and took over **Granny's House Recording** to work on a new project.

The **Unforgiven** were in **Fairfield, N.J.'s Broccoli Rabe Entertainment** *(Continued on next page)*

Work On First HDTV Film Is Under Way

NEW YORK Production on the first film to be shot in high-definition video (HDTV) is under way by Rebo High Definition Studio Inc. here.

Late in 1986 Rebo also produced

the first music videos to use the ultra-high-resolution video gear.

The HDTV movie, "Crack In The Mirror," is an independent feature budgeted at about \$5 million. Carrying an antidrug theme, the film is

being lensed at Kaufman Astoria Studios in Queens and on location in Manhattan.

Rebo partners **Barry Rebo** and **Denis Bieber** are producing, along with **Jubran Jubran**; no distribution has yet been set. Actor **Robby Benson** is directing and starring in the production, which also features **Danny Aiello**, **Tawny Kitaen**, **Karla DeVito**, **Alan Hunter**, and **Kevin Gray**.

Calling the filmmaking debut of the electronic-imaging process a "historic breakthrough," Rebo says that HDTV could cut normal 35mm film production costs by 20%-30%; for films requiring complex special effects, costs could be slashed by as much as 50%.

He further estimates production time saved could be as much as 14% and time spent in postproduction could be cut by a third.

If it were shot on film, says Rebo, "Crack In The Mirror" would cost as much as \$8 million. Rebo attributes cost savings to the "security" allowed by HDTV's ability to control all aspects of the production as well as offering a highly sophisticated use of the electronic blue screen process.

"HDTV offers the security of seeing the completed image composite as it's being done," Rebo says. He notes that the "live" shooting and editing techniques made possible by HDTV will also "spur creativity" on the part of filmmakers.

(Continued on next page)

King Collects \$8.5 Mil In Patent Case Otari Electric Settles Suit

NEW YORK Otari Electric Co. Ltd. of Tokyo and its U.S. subsidiary have paid \$8.5 million to King Instruments Corp. for settlement of a patent-infringement suit originally filed in 1980.

The settlement and other agreements between the two firms were announced jointly by **Walter F. O'Connell**, chairman of King Instruments; **Masayuki Hosoda**, president of Otari Electric Co. Ltd. in Japan; and **Norikatsu Soma**, president of Otari in Belmont, Calif.

Both firms are involved in the manufacture of cassette-loading equipment used in high-speed duplication. At issue in the suit was King's U.S. patent No. 3,637,153, which King claimed Otari had copied and incorporated into a cassette-loading system. The court upheld King's position that its basic patent was valid and infringing.

The settlement precludes any

further litigation between King and Otari. A representative for King says a portion of the \$8.5 million payment accounts for "lost-profit damages from prior sales of the infringing machines."

In addition, Otari must now pay a royalty to King on future sales of magnetic-tape winding equipment in the U.S., the spokesman says.

In a separate agreement, Otari Electric has acquired a nonexclusive license from King for its basic patent in the U.S. as well as equivalent patents in Belgium, Canada, West Germany, Japan, and the U.K.

Anderson says he is "gratified that this time-consuming and expensive litigation has been resolved, and that our patent position has been vindicated. We have demonstrated that we are ready to defend our patents."

STEVEN DUPLER



Mick Gets Small. Mick Fleetwood, center, and KTXQ Dallas radio announcer Redbeard, left, recently co-hosted "The British Invasion," a 12-hour radio special. Steve Deutsch of Los Angeles-based MicroPLANT Studio, seated at the console, engineered the program, which will air during the Fourth of July weekend. MicroPLANT is a MIDI-based studio located upstairs at the Record Plant.

PRODUCTION ON FIRST HDTV FILM UNDER WAY

(Continued from preceding page)

With HDTV, says Rebo, "you can replicate images in the most natural way and shoot matting at different focal lengths for depth of field. This is difficult, if not impossible, with film and standard NTSC video because the images dissolve."

Rebo claims that when it is completed the HDTV feature will look "as good or better than a 35mm release print." He says that because

its 5-3 aspect ratio is the same as 35mm, the HDTV videotape can be transferred directly to 35mm film for theatrical distribution or can be "down-converted" from its 1,125-line resolution format to conform to the 525-line NTSC TV picture used in the U.S.

"It's the first time we have a universal master for a video or film project, with flexibility on how it

will be distributed," says Rebo.

Sound recording for the project is like that for normal filmmaking, Rebo says. In this case, though, primary tracks will be recorded on both the HDTV videotape recorder, equipped with Dolby SR cards, and a stereo Nagra. Time code will be burnt into the image.

After shooting three HDTV videoclips with director Zbigniew Rybczynski, Rebo and the director currently have several bids out on similar projects.

On the commercial side, HDTV ads for Japanese TV have already been shot at his studio, and he says he expects the U.S. advertising industry to follow suit soon.

Rebo hopes to produce six HDTV features a year. **JIM BESSMAN**

AUDIO TRACK

(Continued from preceding page)

ment Complex working on six tunes with producer Bo Blaze for Elektra/Asylum. Also there, local band Onyx was in with Blaze working on its debut for Long Island indie label Catch 'Em Records. Craig White was at the knobs.

Down in Tallahassee, Fla., Foghat was in at Flamingo Recording Studios last month to record and mix songs for its newest release, as yet untitled. Foghat is

drummer Roger Earl, bassist/vocalist Craig MacGregor, guitarist/vocalist Erik Cartwright, and guitarist/lead vocalist EJ Burgeson. Fred Chester engineered and the band produced.

All material for the Audio Track column should be sent to Nadine Reis, Billboard, 1515 Broadway, New York, N.Y. 10036.

DVI DEBUTS

(Continued from page 59)

claimed that full-motion video on CD-I would not be possible until sometime in the '90s.

"The demonstration we saw was impressive," said Gall. "However, it was not of sufficient quality to be acceptable to Philips. In every technology there are always trade-offs, and Philips' posture is one designed around ensuring that the consumer will see sufficient quality to at least equal what he has today and what he is likely to have in the future."

Gall said that the GE/RCA demonstration revealed that many scenes in RCA's display were "cropped" and "somewhat blurry."

Gall said the visual quality of the demonstration was somewhat below that of VHS tape. "RCA has made use of some of the existing means of semiconductor chip manufacturing to bring the next step in the natural evolution of graphics to the PC," he said.

The "green book" of CD-I standards will soon be available, providing both standardization in player construction and in the way in which the CD-I medium will work with the player.

From reviewing the information packages given away at the show it is not too clear what RCA's intentions are. It is apparent that RCA intends to seek the support of outside applications developers, and investors, before it formalizes any business or marketing plans.

NAB Technologies Set To Market FMX System

NEW YORK NAB Technologies, a nonprofit subsidiary of the National Assn. of Broadcasters, says its first project will be to participate in the final development and marketing of FMX, a new FM stereo transmission/reception system.

Edward Fritts, president of NAB Technologies, announced the group's plans at the recent NAB convention in Dallas, March 28-31. According to Fritts, some early performance problems of the new FM system have been resolved after additional lab work and field testing during the past year.

FMX is a trademarked designation for circuitry that is said to greatly improve distant reception of FM stereo signals. The circuitry, which involves both the radio transmitter and the consumer's receiver, is claimed to be able to provide fully separated stereo reception, even when the stereo signal is currently too weak to activate the receiver's stereo detector.

FMX transmissions are said to be fully compatible with non-FMX-equipped FM stereo receivers as well.

Completion of the FMX project will be handled by a new company, Broadcast Technology Partners. The majority interest in the new

entity is held by a group of Detroit-area investors, led by consulting engineer John F.X. Browne.

Other partners in the company are NAB Technologies; CBS Inc.; and the two inventors of FMX circuitry—NAB senior vice president Thomas Keller and former CBS Laboratories vice president of audio systems research Emil Torick.

Further research and development on FMX will be conducted in Greenwich, Conn., lab space provided by CBS Publications Inc.

A SINGER'S DREAM!

REMOVES VOCALS FROM RECORDS!

Now You can sing with the world's best bands!
The Thompson Vocal Eliminator can remove most or virtually all of a lead vocal from a standard stereo record and leave the background!

Write or call for a free brochure and demo record.

LT Sound, Dept. B. P.O. Box 338,
Stone Mountain, GA 30086 (404) 493-1258
For 24 hour Phone Demo call
(404) 493-6879
**For a Free Brochure and Demo Record
call: (404)-493-1258**

BASF has a bullet with your name on it.



If you want to hit the top of the charts then keep this in mind: no matter how much talent and effort you put into your work, you're only going to sound as good on cassette as the tape you use.

So reach for the best tape—reach for BASF Chrome. Nothing brings out musical talent like BASF Chrome. That's why as many as 40% of the top 10 pop albums have cassette releases on BASF Chrome. And why quality labels like A&M, American Gramophone and Windham Hill use BASF Chrome.

Take aim at the top with BASF Chrome—you can't miss.

Reach for a bullet. Reach for the Chrome.



BASF

SAVE 50% ON HOTEL RATES FOR LONG-TERM STAYS

Split-level Executive Suites and 1 Bedroom Suites available in attractive West Hollywood location for stays of 30 days or longer. No large security deposit or lease required.

Monthly Rates Payable in Advance:

Executive Suite **One Bedroom Suite**
\$1250-\$1500 **\$1500-\$1800**

Rate includes:

Completely furnished with T.V., clock radio, telephone, and answering machine (telephone service arrangements responsibility of guest) • Twice weekly maid service • Indoor garage parking with security gate • Coin operated laundry facilities • Rooftop pool and whirlpool • Linens • Kitchen utensils and flatware provided

949 LARRABEE

Reservations & Information:
(800) 424-4443
or (213) 659-9407

**ADULT
CONTEMPORARY
SINGLES**

**CHART
RESEARCH
PACKAGES**

The definitive lists of the top hits year by year, through the entire history of the Adult Contemporary Singles charts.

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

**THREE TITLES
AVAILABLE:**

Number One Adult Contemporary Singles, 1961 through 1985.

Lists Billboard issue date, title, artist and label of the number one record of each week. \$30.00.

Top Ten Adult Contemporary Singles, 1961 through 1985.

Lists title, artist and label of every record which reached number 10 or higher on Billboard's Adult Contemporary Singles chart. Listed alphabetically within each year. #1 records are indicated. \$30.00.

Top Adult Contemporary Singles Of The Year, 1966 through 1985.

The annual listings of the top hits of the year in rank order, as published in Billboard's year-end special issues. Includes title, artist and label for each entry. \$30.00.

Individual yearly lists may also be purchased separately; see coupon below. \$5.00 per list.

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

Please send me the following Billboard Chart Research Packages:

- G-1 Number One Adult Contemporary Singles @ \$30.00
- G-2 Top Ten Adult Contemporary Singles @ \$30.00
- G-3 Top Adult Contemporary Singles Of The Year @ \$30.00
- Individual yearly lists from _____ (please list book code number) for _____ please list year(s) desired.

Check or money order is enclosed in the amount of:

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

Name _____

Company _____

Address _____

City, State, Zip _____
Overseas air mail rates available upon request.

All sales are final.

"I tried it."



Nickelodeon Polls Kids On Favorite Stars

NEW YORK More than 35,000 kids ages 17 and under say the Monkees, Phil Collins, and Madonna are their favorite musical artists, according to a nationwide poll conducted by Nickelodeon, the children's programming service operated by MTV Networks Inc.

The entries received in Nickelodeon's first annual Big Ballot voting were recorded through a number of outlets, including more than 1,000 Toys R Us, Musicland, and Herman's World of Sporting Goods stores. Ballots also came in through the Hard Rock Cafe chain and directly to Nickelodeon (the result of an extensive on-air promotion).

The results of the competition were to be aired during a special April 11 edition of Nickelodeon's highly regarded "Rated K: For Kids By Kids" movie review program, which allows four teenagers to offer advice on films to their peers.

Music stars were not the only celebrities voted on in the balloting; other categories included favorite sports figures, television shows, films, and actors.

Berlin Fair To Feature HDTV Technology

BERLIN The very latest developments in radio and television technology will be on display this year at the International Audio & Video Fair here, Aug. 18-Sept. 6. High-Definition Television will receive the largest display area in the history of the annual event, giving visitors a glimpse of the industry's future.

The direct reception of programs broadcast by satellite is the major feature that will be demonstrated, with additional showcases of the D2-Mac System, the Radio Data System, 3-D television, and the Videorecorders Programmed by Videotext project.

The two German public-sector broadcasting authorities, ARD and ZDF, will be involved in the series of demonstrations, along with the Cable Communication Project and the Broadcasting Technology Institute in Munich.

The setting for the HDTV presentation will be a mockup of a fully oom. Using special screens, a comparison will be made between high-definition images and TV signals using the PAL system. For the first time, the technical and scientific program at the 1987 International Audio & Video Fair will feature the Radio Data System, a new service to be provided by broadcasting authorities in the near future. It will be introduced into radio traffic reports in April of next year, and trials are already under way. RDS car-radio receivers will also be on display.

m hooked."

When the elite of Rock knock on your studio door, you'd better sound totally together. That's why producer Nile Rodgers bought a Sony PCM-3324 digital multitrack recorder.

The clarity, the freedom from tape hiss, the ability to make endless overdubs all impressed the uncompromising Mr. Rodgers. So did the ease of using two machines for 48 channels, digital "fly-ins" and full electronic editing.

In fact, Nile likes his 3324 so much, he's used it almost exclusively for the last four years. Both at home and on the road. As Nile says: "It's seen a lot of action, and it's going to see a lot more."

For information on Sony digital audio products, contact your Sony Pro-Audio representative. Or call Sony at (201) 833-5231.

SONY
PRO AUDIO



Sony Communications Products Company, Professional Audio Division,
1300 Queen Anne Rd., Teaneck NJ 07666. © 1987 Sony Corporation of America.
Sony is a registered trademark of Sony Corporation.

DIGITAL
AUDIO RECORDER PCM-3324

Billboard CLASSIFIED ACTION MART

To order an ad . . . check the type of ad you want . . .

- Regular classified (ads without borders): \$2.55 per word, per insertion. Minimum ad order, \$51.00.
- Display classified (all ads with borders): \$83.00 per column per inch, per insertion; 4 insertions \$77.00 per; 12 insertions \$71.00 per; 26 insertions \$68.00 per; 52 insertions \$55.00 per. Price discounts are based on insertions in consecutive issues.
- REVERSE AD \$10.00 ADDITIONAL CHARGE

Count 8 words for our Box Number and address. Add \$6.50 for handling. Only regular mail forwarded—tapes not acceptable.

Check the heading you want . . .

- For Sale Help Wanted Positions Wanted Tapes
- Business Opportunities Investors Wanted
- Real Estate/For Sale/Lease Songwriters Talent
- Accessories Golden Oldies Novelties/Merchandise
- Services/Supplies/Equipment Wanted To Buy
- Comedy Material Computer Schools & Instructions
- Video Miscellaneous

Payment must be enclosed with your ad copy. Send to Billboard Classified, 1515 Broadway, N.Y., N.Y. 10036.

Cancellations must be in writing and mailed to the Classified Dept.

15% agency commission applicable only on ads of 2" or more running 2 consecutive weeks.

Need to get your ad in fast? Call Jeff Serrette . . . In NY State phone 212/764-7388 . . . Outside N.Y. State phone toll free

Your Name _____
 Company _____
 Address _____
 City _____ State _____ Zip _____
 Telephone _____
 Please fill in the information below if you wish to charge the cost of your classified advertising.
 American Express Diners Club Visa Master Charge
 Credit Card # _____ Exp. Date: _____
 Bank # _____
 Your signature _____

800/223-7524.

FOR SALE

Stratford DISTRIBUTORS

135 Dupont St., Plainview, N.Y.

Features:
 COMPLETE INVENTORY OF CD's, LP's, Cass., 7", 12"
 Authorized Distributor For

- BASF
- DENON
- DISCWASHER
- G.E.
- GENEVA
- MAXELL
- RECOTON
- SAVOY
- SCOTCH
- SONY
- TDK

EXCELLENT FILL & SERVICE
 CALL FOR OUR NEW VALUE PACKED CATALOG
 1-800-645-6558
 (Toll Free Outside N.Y.S.)
 516-349-3000
 TELEX: 685-2550
 FAX: 516-349-0222

FOR SALE

CASSETTE SHELL MOLDS

- 2- 12 cavity sonic cover cassette
- 2- 12 cavity bass cassette
- 1- 12 cavity screw cover cassette
- 1- 8 cavity sonic cover cassette
- 1- 8 cavity bass cassette
- 1- 4 cavity cassette box
- 1- 32 cavity keyhole hub
- 1- 64 cavity guide roller mold

Gima automatic audio cassette assembly machine plus misc. components for cassette assembly.
 \$300,000 for all!
 Box 7668
 Billboard Magazine
 1515 Broadway
 New York, NY 10036

While Other People are raising their prices, we are slashing ours. Major Label LP's as low as 50¢. Your choice of the most extensive listings available.
 For free catalog call (609) 890-6000 or write
 Scorpio Music Inc
 Post Office Box A
 Trenton NJ 08691 (0020)

OUTSTANDING SELECTION AT BARGAIN PRICES!

Budget/Midline/Cutouts
 LP's/CASSETTES/CD's
 Gospel, Blues, Jazz, MOR, etc.
 Free Catalog — Dealers only!
 A.B.A. Record Dist.
 5 Lawrence St., Bloomfield, NJ 07003
 (201) 429-7797

DON'T BUY CUTOUTS!

Until You See Our Catalog Of Great Cassettes and LP's
 TARGET MUSIC DISTRIBUTORS
 2628 N.W. 72nd Ave., Miami, FL 33122
 (305) 591-2188

ROCK & SOUL ELECTRONICS

470 7th Ave. (bet. 35th & 36th Str.)
 New York, N.Y. 10018

WE HAVE THE LOWEST PRICES IN TOWN!

LP's	\$4.99—\$5.77
12 inch	\$2.99—\$3.19

also

LARGEST SELECTION OF IMPORT 12 INCH RECORDS

***COMPACT DISC \$10.99 to \$12.99

SONY—60min\$1.77
TDK—60min\$1.88
MAXELL XLII 60min\$1.69
FAMOUS BRANDS T-120\$2.99
DURACELL AA (pk of 4)\$1.39
SONY T-120, PANASONIC, JVC, KODAK, MEMOREX T-120's ALL	FOR ONLY \$3.99—\$4.29 each

We accept mail orders—\$100.00 minimum—add 12% shipping and handling

FOR SALE

CD'S AVAILABLE

Along with 1,000's of cassette and LP titles
 Dealers only Write or call for free catalog

Record-Wide Distributors, Inc.
 P.O. # 8100
 Fenton, MO 63026
 (314) 343-7100

ALL DISC TRADING

The one stop for all your CD needs

ATTENTION RETAILERS

- Personalized Service
- Thousands of Titles in Stock
- CD Accessories
- Competitive Pricing
- Same or Next Day Shipment
- Volume Discounts Available

1-800-255-3472

In CT CALL 452-0203
 41 MONROE TWP. TRUMBULL CT 06611(203) 452-0203

MCI 528B SERIES RECORDING CONSOLE

Available approx. Mid-April.
 Sale price \$26,000.
 (213) 467 6151

CUT OUTS & IMPORTS

LP's, cassettes, 8 tracks and 45's, Rock, Country R & B and Gospel.
 Write for free catalog. Trade only

MARNEL DIST.
 P.O. Box 953
 Piscataway, NJ 08854

C.D. INC.

We distribute compact discs for:

- RCA
- POLYGRAM
- CAPITOL
- MCA
- WEA
- CBS

Check our prices
 Wholesale only

Call: 1 (800) 237 1880
 In CO call: 1 (800) 237 3674

FOR SALE

WE EXPORT TO ALL COUNTRIES 12" / LP'S / CD'S

BEST STOCK—BEST SERVICE—BEST INFORMATION

We specialize in 12" Dance Records all small and major labels

TRY US!!

EXPORT-O-DISC

855(E) Conklin Street
 Farmingdale, N.Y. 11735 USA
 Tele # (516) 694-4545
 Telex: 6852522
 Telex: 4758254
 Fax # (516) 694-4594

SCANDIA SUS-CASSETTE wrapper \$12,500 - Liberty 1" bin loop duplicator - 4 slaves \$4,800 - 3 - 760 King Winders \$14,500. (601) 844 0632.

SOFTWARE

ATT: MUSIC STORE RETAILERS

MUSIC RETAILERS POINT-OF-SALE/INVENTORY/ACCOUNTING COMPUTER SYSTEM FOR THE IBM/PC AND COMPATIBLES

- Daily control of sales/inventory
- Automatic vendor ordering
- Full store accounting GL/AP/AR etc.
- Flexible point-of-sale register
- Utilize Bar codes and credit card scanners
- Auto end-of-day feed to accounting
- Affordable/low maintenance system

MusicWare™, P.O. Box 792365,
 Dallas, Tx 75379, (214) 739-2710.

TAPES

BLANK AUDIO & VIDEO CASSETTES

22ND ANNIVERSARY
 LOWEST PRICES IN TOWN

- Audio Cassettes • Video Cassettes
- Mastering Tapes • 8 Tracks

Don't Delay—Call Today! For More Information
 Andol Audio Products, Inc.
 4212 14th Ave., Brooklyn, NY 11219
 Call Toll Free—(800) 221-6578
 N.Y. Res.
 (718) 435-7322

PROFESSIONAL QUALITY VIDEO CASSETTES

Lowest Prices in nation—Audio cassettes video cassettes Universal video library cases For more information

Darke Cassettes
 715 Paralta St.
 Oakland, CA 94607
 (415) 465 0181 or (415) 465 1246

TAPES

BULK BLANK LOADED audio cassettes direct from manufacturer. Highest quality, lowest prices, custom lengths, fast service. American Magnetics, P.O. Box 862, Harrisburg, PA 17108. (717) 652-8000.

VIDEO

OPENING A NEW VIDEO STORE?

WANT TO INCREASE PRESENT INVENTORY?
 WANT TO ROTATE OLD INVENTORY? WANT TO SELL DEAD INVENTORY?

CALL
 TRADE-A-FLICK
 1 800 654 5390

WE BUY AND SELL USED MOVIES—ANY QUANTITY.
 WE SPECIALIZE IN "ALMOST NEW" RELEASES AND TOP 40—NONE HIGHER THAN \$38.00. CALL FOR TITLES AND PRICES!
 (800) 833 3264 or
 (803) 282 2072

NOVELTIES/MERCHANDISE

EEL SKIN WALLET

The elegant black, bifold "CELEBRITY". Skillfully designed, superbly crafted of tough, long lasting genuine EEL SKIN leather. The ultimate way to protect I.D., currency and credit cards. \$19.99 postpaid

BODEGA
 Box 83 Estudillo Sta., San Leandro CA 94577

POSTERS ZAP ENTERPRISES

1251-3 Irolo St
 Los Angeles, Calif 90006
 (213) 732-3781
 DEALERS ONLY
 ROCK POSTERS

NOVELTIES/ MERCHANDISE

POSTERS

87 COLOR CATALOG NOW AVAILABLE

Toll Free
1 (800) 544 0900
(In MI)
(313) 674 4691

National Trends
2260 Scott Blake Road
Pontiac MI 48054

LOOK

- POSTERS
- BUTTONS
- SUNGLASSES
- and
- NOVELTIES

ORION DISTRIBUTING
(216) 881-1500

MISCELLANEOUS

**TOLL
FREE
CLASSIFIED
ADS
HOT
LINE!**

CALL
NOW

TO
PLACE
YOUR
AD!

800-223-7524
(212) 764-7388
in N.Y. State!

HELP WANTED

HELP WANTED

Billboard Special Project Sales Group is looking for highly motivated and organized salespeople. MUST be good on the phone. Send resume to:
Box SPS
Billboard Publ., Inc.
1515 Broadway
New York, NY 10036

ATTENTION

VIDEO SALESPERSONS
SALES REPS/TELEMARKETERS
UP TO

\$60,000

FIRST YEAR POTENTIAL

Video product sold nationally to retail stores, chains and supermarkets. Excellent benefits. Substantial draw against commission. Some travel. Send resume to CVC, 123 Woodland Ave., Westwood, NJ 07675 Attn: John Edwards or call 1-800-524-0495. In NJ, call (201) 664-5800.

Major television show and music publication seeking pt/ft ad salesperson. Must have knowledge of all areas of music; 3 yrs. professional sales experience required.

Send resume to:
P.O. Box 258
Roslyn, NY 11576

EXPERIENCED SALES PERSONS NEEDED FOR THE PHILADELPHIA/MARYLAND/WASHINGTON TERRITORIES. FAMILIARITY WITH THE RECORD WHOLESALERS AND RETAIL CHAINS WITHIN THESE AREAS A MUST. TRAVEL REQUIRED BUT RELOCATION TO MAIN OFFICE IS NOT NECESSARY. EXCELLENT GROWTH OPPORTUNITY. SALARY COMMENSURATE WITH EXPERIENCE. SEND RESUME AND REFERENCES TO:

Box 770B, Billboard Magazine
1515 Broadway, New York, NY 10036

SCHOOLS & INSTRUCTIONS

MUSIC/VIDEO BUSINESS

Get started on a career in the music/video business. Five locations - Atlanta, Dallas, Denver, Ft. Lauderdale or Seattle. Learn fascinating behind-the-scenes techniques, play a key role backstage or at the controls. Top pro training in studio/concert/video production, artist representation/management, retail/wholesale, promotion/marketing, copyright law, publishing, much more. Employment assistance. Financial aid available. For information: Atlanta, 800-554-3346, Dallas, 800-441-1577, Denver, 800-525-6556, Ft. Lauderdale, in Florida 800-821-9145, outside Florida 800-327-7603, Seattle, in Washington 800-352-1110, outside Washington 800-345-0987, or write MB, Dept. 23, 3376 Peachtree Road, N.E., Atlanta, GA 30326. Specify city.

BUSINESS OPPORTUNITIES

EARNINGS UNLIMITED! MAIL our burglar alarm advertisements from home! RBM Merchandising, Box 59314, Chicago IL 60659

COMPACT DISC STORE CENTRAL FLORIDA

HIGH INCOME LOCATION.
PRICED TO SELL. INQUIRIES TO:
G. Rosen, Broker-Salesman
(305) 628 4151

ROCK HUDSON

Producer/label wanted to reproduce intimate conversation with Rock Hudson on cassettes.

Call:
Tyron Lamont
(213) 939 5787

Well-established record & video store in southern Ohio. High repeat customer base. Includes all inventory, fixtures, equipment... everything you need, even the clientele! A great opportunity! Showing high ROI. Serious inquiries to: U.J., 1110 Pauline, Columbus, Ohio 43224.

SONGWRITERS

THE FINEST QUALITY IN DEMOS

Your songs fully produced on cassette on reel. SPECIAL RATE FOR A LIMITED TIME ONLY! Call or write for FREE brochure
Easton One Productions
P.O. Box 30682, Bethesda, MD 20814
(301) 493 6440
Also: Cassette copying/Labeling/Editing

Sell Us the Manuscripts of Your Hit Songs

Songwriters • Performers

We will purchase
Original Literary &
Musical Manuscripts
of Rock & Roll

BIBLIOTOPUS
Box 309
Idyllwild, CA 92349
(714) 659-5188

Collectors • Heirs

SERVICES/SUPPLIES/ EQUIPMENT

EUROPADISK, LTD.

Direct Metal Mastering

DMM U.S. Only Complete
DMM Facility—

- Disk Mastering Suite
- Hi-Definition Plating
- State-Of-The-Art Pressing

For brochure & pricing, call or write

EUROPADISK, LTD.

75 Varick St. N.Y. 10013
(212) 226-4401

Sound Off Two Ways

Ideal For Studio Demos or Retail Sales

AUDIO CASSETTES Send for your free "Cassette Talk" newsletter complete with latest prices

SOUNDSHEETS Inexpensive flexible vinyl discs sound great, won't break!

EVA TONE Toll Free 1-800-EVA-TONE
P.O. Box 7020 B Clearwater FL 33518

Diskmakers DOES IT ALL

CALL FOR OUR PRICE LIST

RECORD JACKET CASSETTE
PRESSING DESIGN & DUPLICATION
PRINTING

CALL NOW
TOLL FREE 1-800-468-9353

153 W. 46th Street • NY, NY 10036
In NYC • 212-302-4140

MISCELLANEOUS

REGGIE SULLIVAN. LARRY said you went to NY. Need you. Write box 14181, San Diego 92114, phone (619) 299 0535 weekdays. Maria

GOLDEN OLDIES

Original out-of-print albums and singles. All types of music. We specialize in records from the 50's, 60's, and 70's. Largest selection. Write for free catalog.

HAVEMEYER PARK RECORDS
P.O. BOX 32B
OLD GREENWICH, CT. 06870

Satisfaction guaranteed

REAL ESTATE/FOR SALE/LEASE

888 7th Avenue, at 57th Street
1st class office space; low, low rental
Approximately 6000 sq. ft; move in condition
Overlooks Carnegie Hall
Ideal for Entertainment Industry!
Call: Michael Cohen
N. Peter Burton & Co., Inc.
(212) 867-7020

Billboard

BLACK

CHART RESEARCH PACKAGES

The definitive lists of the top singles and albums, year by year, covering the entire history of the Black (R&B) charts.

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

TITLES AVAILABLE:

#1 Black Singles, 1948 through 1985. (\$50.00)

#1 Black Albums, 1965 through 1985. (\$25.00)

Listings include Billboard issue date, title, artist and label of the number one record of each week.

Top Ten Black Singles, 1948 through 1985. (\$50.00)

Top Ten Black Albums, 1965 through 1985. (\$25.00)

Listings include title, artist and label of every record that reached number 10 or higher on the Billboard Black Singles or Black LPs chart. Titles are listed alphabetically within each year. #1 records are indicated.

Top Black Singles Of The Year, 1946 through 1985. (\$50.00)

Top Black Albums Of The Year, 1966 through 1985. (\$25.00)

The annual charts of the top records of the year in rank order, as published in Billboard's year-end special issues. Listings include title, artist and label for each entry.

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

Please send me the following Billboard Chart Research Packages:

- E-1 Number One Black Singles @ \$50.00
- E-2 Top Ten Black Singles @ \$50.00
- E-3 Top Black Singles Of The Year @ \$50.00
- F-1 Number One Black Albums @ \$25.00
- F-2 Top Ten Black Albums @ \$25.00
- F-3 Top Black Albums Of The Year @ \$25.00
- F-3 Individual yearly lists from _____ (please list book code number) for _____

(please list year(s) desired.)

Check or money order is enclosed in the amount of:

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

Name _____

Company _____

Address _____

City, State, Zip _____
Overseas air mail rates available upon request.

All sales are final.

HELP WANTED

NEW YORK AREA mastering studio seeks experienced disc cutting engineer—preferred with following. Send resume to: Box 7709, Billboard Magazine, 1515 Broadway, New York, NY 10036.

BUSINESS AFFAIRS MANAGER

Record company seeks dynamic individual to administrate/negotiate license agreements and act as liaison with outside attorneys on litigation matters. Record company and music publishing experience a must. Send resume and salary history to:

Box #7710
Billboard Magazine
1515 Broadway
New York, NY 10036

SERVICES/SUPPLIES/ EQUIPMENT

KAMINO

INTERNATIONAL TRANSPORT
EXPORTING

WE ARE SPECIALISTS TO THE MUSIC INDUSTRY. OWN OFFICES THROUGHOUT THE U.S.A. AND EUROPE. COMPETITIVE RATES. CALL NOW FOR QUOTATIONS
MR. DAN FILIPESCU, L.A. TEL. (213) 649-4150
MR. RANDY MCGUIRE, LONDON, U.K. (0753) 44177

RECORD PRESSING

- *Quality Pressing Using Virgin Vinyl
 - *LP's and Disco Jackets & Labels
 - *Color Separations
 - *Mastering & Plating/Stampers
 - *Free stampers after 1st 1,000 Pressings
 - *Fast Turn-Around Time
 - *Ship anywhere in USA & Canada
- Int'l Record & Tape MFG.
750 8th Ave. Suite 503
New York NY 10036
(212) 869 6031

DISCO & STAGE
LIGHTING/AUDIO

- ★ Mirror Balls Pin Spots Rain Lights
- ★ Chasers Portable DJ Gear Club
- ★ Lighting etc
- ★ WHOLESALE PRICING AVAILABLE
- ★ Farralane Enterprises, Inc.
- ★ 166 Central Ave.
- ★ Farmingdale, N.Y. 11735
- ★ (516) 752-9824

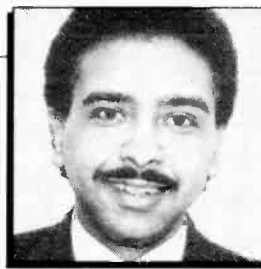
©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				Compiled from national Latin radio airplay reports.	
				★★ NO. 1 ★★	
1	1	1	15	EMMANUEL RCA	ES MI MUJER
2	2	2	17	VERONICA CASTRO PROFONO	MACUMBA
3	5	4	12	BRAULIO CBS	EN BANCARROTA
4	4	5	16	JUAN GABRIEL ARIOLA	HASTA QUE TE CONOCI
5	3	3	26	DANIELA ROMO EMI	DE MI ENAMORATE
6	6	8	8	LORENZO ANTONIO MUSART	DOCE ROSAS
7	8	10	7	LOS BUKIS FONOVISIA	TU CARCEL
8	11	11	9	LUCIA MENDEZ ARIOLA	CASTIGAME
9	7	6	17	ANGELICA MARIA RCA	EL HOMBRE DE MI VIDA
10	10	9	10	JOSE JOSE ARIOLA	CORRE Y VE CON EL
11	9	7	23	MARISELA PROFONO	TU DAMA DE HIERRO
12	12	14	7	AMANDA MIGUEL PROFONO	EL PECADO
13	13	15	24	FLANS FONOVISIA	TIMIDO
14	14	13	14	EDDIE SANTIAGO TH	QUE LOCURA ENAMORARME DE TI
15	17	23	4	FRANKY RUIZ TH	QUIERO LLENARTE
16	22	19	9	BRAULIO CBS	NOCHE DE BODA
17	15	21	6	MIGUEL GALLARDO RCA	DOS HOMBRES Y UN DESTINO
18	18	39	3	FRANCO PEERLESS	SOY
19	16	12	10	TROPICALISIMO APACHE SONOTONE	LA HIERVA SE MOVIA
20	25	36	4	LUNNA A&M	SI VIVIR CONTIGO
21	26	17	13	JOSE FELICIANO RCA	TE AMARE
22	20	20	13	VICENTE FERNANDEZ CBS	HOY PLATIQUE CON MI GALLO
23	23	22	8	ESTELA NUNEZ ARIOLA	MALDITO SEA TU AMOR
24	21	27	5	BEATRIZ ADRIANA Y MARCO ANTONIO SOLIS PROFONO	ENTRE TU Y YO
25	30	30	6	CARMIN A&M	A PUNTO DE SERTE INFIEL
26	34	34	29	ROCIO DURCAL ARIOLA	QUEDATE CONMIGO ESTA NOCHE
27	29	26	8	YURI EMI	ES ELLA MAS QUE YO
28	28	18	20	DYANGO Y ROCIO DURCAL EMI	LA HORA DEL ADIOS
29	27	31	4	JOAN SEBASTIAN Y PRISMA MUSART	UNA DAMA Y UN SENOR
30	31	16	10	LISSETTE Y MANOELLA TORRES CBS	HOY VINE CON ELLA
31	35	33	13	LOS HIJOS DEL REY KAREN	LA QUIERO A MORIR
				★★★ POWER PICK ★★★	
32	49	48	4	YURI EMI	CORAZON HERIDO
33	32	—	2	DYANGO EMI	GOLPES BAJOS
34	24	24	24	EDNITA NAZARIO MELODY	TU SIN MI
35	19	25	13	LA PATRULLA RINGO	ACARICIAME
36	33	32	4	MARISELA PROFONO	ARREPENTIDA
37	42	—	9	PANDORA EMI	ALGUIEN LLENA MI LUGAR
38	36	40	3	JOSE ALFREDO FUENTES SONOTONE	A VER SI ES DE VERDAD
39	37	37	8	JOSE MEDINA RINGO	SEÑORITA
40	RE-ENTRY			SONORA DINAMITA FUENTES	CAPULLO Y SORULLO
41	46	—	2	EL GRAN COMBO COMBO	NUNCA FUI
42	45	41	4	LOS SABROSOS DEL MERENGUE CUMBRE	TODAVIA DUELE
43	39	38	14	PIMPINELA CBS	ME HACE FALTA UNA FLOR
44	RE-ENTRY			PANDORA EMI	COMO UNA MARIPOSA
				★★★ HOT SHOT DEBUT ★★★	
45	NEW ▶		1	JOSE LUIS PERALES CBS	TAN SOLO NECESITO
46	40	43	27	JOSE JOSE ARIOLA	Y QUIEN PUEDE SER
47	NEW ▶		1	BASILIO BMS	DUELE
48	NEW ▶		1	MIGUEL BOSE WEA	NENA
49	38	29	9	LOS TIGRES DEL NORTE PROFONO	LOS HIJOS DE HERNANDEZ
50	NEW ▶		1	ALEJANDRO JAEN SONOTONE	PACIENCIA

○ Products with the greatest airplay gains this week.

Latin Notas



by Tony Sabournin

NOT TOO MANY YEARS AGO, HE WAS MAKING \$50 a night scratching records at Bronx, N.Y., nightclubs. But after college graduation and a brief apprenticeship with master promoter Ralph Mercado, David Maldonado struck out on his own. Today he is getting recognition from big names in the industry. Prominent Los Angeles entertainment attorney Peter López calls him, "a man with an incredible vision and determination to achieve 150% of his goals."

First came the selection of David Maldonado Management (DMM) as the exclusive representative of the renowned Puerto Rican quintet Menudo for their 1987 tour throughout North America and Europe. Then came the signing of Sa-fire and Amoretto, young dance artists whose hits "Don't Break My Heart" and "Clave Rock," respectively, have become recent nightclub favorites. Now, with the services of Rubén Blades and Luis "Perico" Ortiz—two of the most sought-after artists in tropical music—DMM is preparing for a quantum leap into the pop and dance music areas.

Loquacious to the point of creating a monolog, Maldonado isn't shy about sharing his feelings. "I don't believe Hispanic international labels really understand the Latin influence in dance music, r&b, and rock. Everybody tries to cross over with ballads, and they fail to understand that tropical music is a more proper merging point," he says. He supports his viewpoint not only by pointing to his recently signed acts, but also by citing such big names as Lisa Lisa & Cult Jam, TKA, and Exposé, all of whom have based their success on Latin influences.

"Salsa has declined sharply because [the labels]

completely forgot about the youth market," Maldonado says. However, he also claims that merengue has taken over popular demographics once occupied by salsa because its exponents have emphasized youth, looks, and showmanship. "I believe that this is a world of specialization. As such, we want to try to get our acts into mainstream America," he says. As part of this involvement, DMM co-produced with Bill Graham Presents last year's Madison Square Garden/Felt Forum double bill to benefit the Crack-Down Fund—an ongoing, citywide educational program formed to combat that dissemination of that deadly drug. Featured in the show were Santana, Tito Puente, Olatunji, Rubén Blades, Run-D.M.C., Danny Rivera, and Crosby, Stills & Nash. According to Maldonado, the concerts and subsequent donations from the music industry have generated more than \$80,000. He says that a portion of this money will be distributed to the New York City Board of Education Substance Abuse Prevention Program in the name of

David Maldonado prepares for leap into the mainstream

A.C.E.—Artists for Crack Education.

Another of Maldonado's accomplishments is his relationship with what he calls "corporate America." He is particularly involved with the Miller Brewing Co., for which his company will produce 21 weekend concerts this summer in the Bronx's Orchard Beach—the same site of Benson & Hedges' Latin Music Festival on July 4 to be held on three stages simultaneously. The Benson & Hedges event is another Maldonado production.

As a social contribution, DMM will also organize children's shows to take place at Orchard Beach during five consecutive Sundays this summer. They will include pony rides, junior Olympics for children 6-12, and a "petting zoo," where city kids who have never seen real sheep, lambs, or cows will have a chance to view and touch the animals.

LA RADIO LATINA



by Carlos Agudelo

WHY AREN'T LATINOS buying more records? One of the reasons, according to Jose Quintana of the Latin division of A&M Records, is that potential buyers can't find what they're looking for. "Right now I want to buy a record; I'm in Hollywood and I'll have to go downtown to get it because I can't get it here. There are areas in northern California with no stores within a 100-mile radius." Quintana says record sales of English-language product totaled approximately \$2 billion in 1986, whereas sales of records in Spanish during the same time period have been estimated at \$30 million. "This means that being 10% of the population in this country, we have a \$200 million potential market whose full value is not being realized." Quintana recognizes the importance of parallel imports in the loss of business, which he says is affecting the whole Latin industry, but he stresses that retail sales are the weakest link in the marketing chain. "Everybody else is doing their job well. Radio is selling well, there are good productions being put out by the companies, but there just aren't enough stores. And many of the existing ones are not well-stocked." As for mainstream outlets selling records in Spanish, Quintana says he has accepted the fact that many consumers of Spanish-language records are weary of entering stores where they can get lost in the crowds. "I was even going to suggest that somebody set up an 800 line to sell records by telephone to those who can't find them where they live," he says. "To get a gold record in the mainstream market, an album has to sell 500,000 copies. I know of a big Latin company which gives one for 50,000 copies sold."

THE PROGRAMMER'S VOICE: KSAH-AM San An-

tonio is a good example of a regional station covering all the bases by programming as many music genres as possible. According to Armando Quintero, operations and program director of the outlet, the slots include a weekend program on salsa and merengue, which has been well-received in part because there are many hardcore salsaeros and merengueros among the personnel of the five military bases in the area. There are oldies during the night, rancheras before dawn, norteñas at dawn, pop-contemporary until 3 p.m., Mexican cumbias, more pop, and a Tex-Mex hour in the evening. Right now, Marisela's "Tu Dama De Hierro" occupies the top spot on the station's playlist, followed by Emmanuel's "Es Mi Mujer," Verónica Castro's "Macumba," and Flans' "Hoy Por Ti, Mañana Por Mi." New on the air are "Hay Que Pesado" by Mecano, "Doce Rosas" by Lorenzo Antonio, and Franco's "Te La Está Jugando." Los Tigres Del Norte.

A look at why Latinos don't buy more records

Vicente Fernandez, Ramon Ayala, Los Reyes Locos, and La Sombra are among the most requested interpreters in the regional Mexican categories. Quintero advises record companies not to give up on such problems as piracy and imports at the border, and he also reminds them, "Don't forget us." KSAH-AM is the fifth Spanish-language station in San Antonio, a city with a 52% Hispanic population.

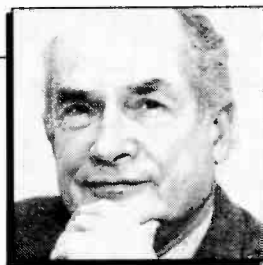
ACCORDING TO A RECENT study by Strategy Research Corp., Spanish was the first language learned by 93.6% of all Hispanics living in the U.S. Of those, 71% speak the language at home, 35% use it at work, and 54% converse in Spanish at social occasions. The study says 17.9% of Hispanics use both languages at home, 34.2% do so at work, and 27.5% use both when socializing. It also shows that 85.5% of Hispanics want their children to learn to speak and write in Spanish.

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

TOP LATIN ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
			ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
1	2	23	JOSE JOSE	SIEMPRE CONTIGO	ARIOLA 5732
2	4	35	JUAN GABRIEL	PENSAMIENTOS	ARIOLA 6078
3	1	15	EMMANUEL SOLO		RCA 5919
4	3	21	BRAULIO	LO BELLO Y LO PROHIBIDO	CBS 10452
5	5	21	DANIELA ROMO	MUJER DE TODOS, MUJER DE NADIE	EMI 5681-1
6	7	35	ISABEL PANTOJA	MARINERO DE LUCES	RCA 7432
7	6	25	JOSE FELICIANO	TE AMARE	RCA 56109
8	9	35	ROCIO DURCAL	SIEMPRE	ARIOLA 6075
9	—	13	MARISELA	PORQUE TENGO GANAS	PROFONO 90502
10	21	17	DYANGO	CADA DIA ME ACUERDO MAS DE TI	EMI 5735
11	11	31	BEATRIZ ADRIANA	A PUNTO DE ...	PROFONO 90484
12	—	1	LORENZO ANTONIO	DOCE ROSAS	MUSART 6019
13	8	23	EDNITA NAZARIO	TU SIN MI	MELODY 094
14	17	25	SOPHY	VERSATIL Y TEMPERAMENTAL	VELVET 6050
15	12	25	BASILIO	SERA QUE ESTOY SONANDO	BMS 701
16	16	23	YOLANDITA MONGE	MI CANCION ES PREFERIDA	CBS 10433
17	—	67	EMMANUEL	EMMANUEL	RCA 7337
18	14	7	ANGELICA MARIA	EL HOMBRE DE MI VIDA	RCA 5906
19	—	1	AMANDA MIGUEL	AMANDA MIGUEL	TELEDISCOS 102
20	24	3	VERONICA CASTRO	SIMPLEMENTE TODO	PROFONO 90504
21	10	11	GRUPO FLANS	20 MILLAS	MELODY 099
22	—	1	JORGE RIGO	NO RENUNCIARE	RODVEN 8028
23	15	3	GLENN MONROIG	15 EXITOS Y ALGO MAS	MAMOKU 1004
24	22	3	LUPITA D'ALESSIO	SOY AUTENTICA Y PUNTO	DK 001
25	—	31	ALVARO TORRES	TRES	PROFONO 90455
1	2	3	FRANKY RUIZ	VOY PA' ENCIMA	TH 2453
2	1	27	EDDIE SANTIAGO	ATREVIDO Y DIFERENTE	TH 2424
3	3	19	ANDY MONTANEZ	MEJOR ACOMPAÑADO QUE NUNCA	TH 3434
4	4	61	EL GRAN COMBO	NUESTRA MUSICA, Y SU PUEBLO	COMBO 2045
5	7	7	RUBEN BLADES	AGUA DE LUNA	ELEKTRA 960721-1
6	9	27	JOHNNY VENTURA	EL SENOR DEL MERENGUE	CBS 10440
7	6	19	LA PATRULLA 15	ACARICIAME	TH 1912
8	10	43	ROBERTO TORRES	ELEGATEMENTE CRIOLLO	SAR 1043
9	14	3	CHARANGA DE LA 4	SE PEGO	SAR 1044
10	—	3	ORQUESTA INTERNACIONAL	ORQUESTA INTERNACIONAL	SONOTONE
11	11	5	LOS HIJOS DEL REY	LOS HIJOS DEL REY	KAREN 102
12	18	3	OSCAR D'LEON	RIQUITIN	TH 2456
13	19	11	CONJUNTO CLASICO	ASI ES MI PUEBLO	LO MEJOR 815
14	—	1	WILFRIDO VARGAS	LA MUSICA	SONOTONE 1406
15	12	25	HANSEL Y RAUL	TROPICAL	RCA 5701
16	—	13	SANDY REYES	SANDY REYES	KAREN 90
17	13	7	BINOMIO DE ORO	LA CANDELOSA	SONOTONE 1403
18	5	9	SONORA PONCENA	BACK TO WORK	INCA 1083
19	—	1	FREDDIE KENTON	GOZAR	HEAVY 001 001
20	17	7	PAQUITO GUZMAN	CHAMPANA Y RON	TH 2411
21	21	13	JOSE MEDINA Y SU ORQUESTA	DECIDIDO	RINGO 005
22	—	1	RUBEN BLADES	DOBLE FILO	FANIA 645
23	—	5	LUIS RAMIREZ Y REY DE LA PAZ	TRIBUTE TO CAL TJADER	CAYMAN
24	25	27	MILLIE Y LOS VECINOS	SPECIAL DELIVERY	RCA 7535
25	—	1	ANGELITO VILLALONA	LA GOZADERA	RMM 1650
1	4	17	LOS TIGRES DEL NORTE	GRACIAS AMERICA	PROFONO 90499
2	2	17	LITTLE JOE	TIMELESS	CBS 10458
3	1	17	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025
4	—	33	GRUPO MAZZ	NUMERO 16	CARA 077
5	3	15	VICENTE FERNANDEZ	HOY PLATIQUE CON MI GALLO	CBS 163
6	7	17	LOS YONICS	CORAZON VACIO	CBS 90489
7	19	3	SONORA DINAMITA	CAPULLO Y SORULLO	FUENTES 1612
8	9	5	LOS RAYOS	CRUZ DE MADERA	ECCO 26159
9	8	47	LOS BUKIS	16 SUPEREXITOS	PROFONO 90464
10	5	9	JOAN SEBASTIAN	OIGA	MUSART 6015
11	20	9	TROPICALISIMO APACHE	REGRESO LA MEDALLITA	CARRUSEL 5202
12	11	13	JUAN VALENTIN	JUAN VALENTIN	MUSART 2018
13	10	27	LOS CAMINANTES	DE GUANAJUATO PARA AMERICA	ROCIO 1119
14	—	19	LOS BONDADOSOS	REALIDADES	PROFONO 90492
15	—	3	INDUSTRIA DEL AMOR	DONDE ESTARAS	RAMEX 1165
16	6	9	GRUPO LIBERACION	LA SUAVECITA	TH 2406
17	17	25	RAMON AYALA	DEBAJO DE AQUEL ARBOL	FREDDIE 1360
18	13	31	ANTONIO AGUILAR	LA TAMBORA	MUSART 2021
19	16	11	GRUPO PEGASO	AMOR FINGIDO	REMO 1017
20	—	29	LOS TAM Y TEX	LA SUAVECITA	RAMEX 1159
21	—	1	LOS INVASORES DE NUEVO LEON	LA HUELLA DE UN BESO	FREDDIE
22	—	1	LOS TAM Y TEX	LA OTRA PARTE DE TI	RAMEX 1177
23	—	65	LOS YONICS	LOS YONICS	PROFONO 90448
24	12	35	CHELO	15 EXITOS TROPICALES VOL. 2	MUSART 6008
25	—	17	GRUPO EL TIEMPO	TU EX-AMOR	LUNA 1122

Classical KEEPING SCORE



by Is Horowitz

CAPRICCIO RECORDS, the German label formerly distributed by Delos and before that Pro Arte, has set up its own marketing facility in Los Angeles. The U.S. wing, bearing the name of Capriccio parent Delta Music, is headed by Michael McClain. McClain and marketing director Jerome Stine are former Delos staffers.

Capriccio starts out with an active compact disk catalog of some 100 titles, with another 40 due before the year is out. The Delta label, which carries some lighter classics and assorted pop and country material, has a similar catalog and release schedule, says Stine.

Like a number of other labels, Delta is bowing a midline CD series. Called M Master Digital, its basic dealer price will be \$6.99. Compilations will figure strongly in the series, says Stine. First release is due in April.

Capriccio, which sells to dealers at \$11.50, also has a \$6.99 sampler, plus a complete recording of the Beethoven Symphony No. 5 at that price, performed by Kurt Sanderling and the Berlin Symphony Orchestra. Coming up on Capriccio at regular price is a seven-disk series commemorating the 750th anniversary of the city of Berlin. Performing groups of that city are featured in a wide variety of baroque and romantic repertoire.

Among new projects planned is a cycle of the Mendelssohn symphonies performed by Neville Marriner and the Stuttgart Radio Symphony. Tchaikovsky suites are also in the offing by Marriner, who recently completed a set of the Schumann symphonies with the Stuttgart orchestra.

Another cycle will offer a large batch of works by C.P.E. Bach, including readings of manuscripts only recently unearthed, according to Stine. The performing group is the C.P.E. Chamber Orchestra, made up of members of the Berlin Symphony. Hartmut Hänchen conducts. Eight CDs in the series will be issued

in the fall, with more due later.

PASSING NOTES: There will be another video to plug a new Vladimir Horowitz recording, this one a documentation of the March taping of the Mozart Concerto No. 23 in Milan with Carlo Maria Giulini and the La Scala Orchestra. The concerto will be coupled with the Mozart Sonata in B flat, K.333. Peter Gelb of Columbia Artists was able to arrange the filming on short notice. Thomas Frost produced the recording for Deutsche Grammophon.

Cellist Bernard Greenhouse, a founding member of the Beaux Arts Trio, whose Philips recordings fill a

Capriccio opens its own marketing facility in L.A.

large shelf, is retiring to assume educational chores at Rutgers Univ. and the New England Conservatory. Peter Wiley, onetime solo cellist with the Cincinnati Orchestra, is his replacement.

Julian Kreeger's Audiophon Records will be coming out with its first CD, a Grieg package played by pianist Ivan Davis. Kreeger still remains committed philosophically to analog but feels that without CD the market is just too limited. Most of the label's back catalog of 20 LPs will be transferred gradually. New recordings are planned with Aaron Rosand, Leonard Shure, and Joseph Kalichstein, says Kreeger.

A new contract between the Dallas Symphony and Pro Arte calls for two recordings a year for the next five years. Under the deal, Pro Arte has "exclusive rights to predetermined repertoire" and first refusal rights on other material. Coming up first are a Sibelius Symphony No. 2 this spring and Holst's "The Planets" in the fall, both directed by Eduardo Mata. The pact permits occasional recordings by other labels.

Indie GRASS ROUTE



by Linda Moleski

THE LATEST TO jump on the music-sponsorship bandwagon are Converse High-Top All Star Sneakers and Airborne Talent Agency, which have teamed up to promote indie bands in the U.S. and Canada. The promotion was the brainstorm of Airborne president Gregory J., who wanted to get a merchandiser to sponsor talent beyond the sports arena.

The companies will provide groups with various merchandising materials, such as banners, posters, table tents, T-shirts, and—yes—high-top sneakers, to be displayed during performances. Some bands have even made up jingles for the outfits. As sponsors, Converse and Airborne hope to achieve added visibility through the promotion.

Among the 24 regional acts that have been chosen to participate are Rounder recording artists Johnny Copeland, Sleepy LaBeef, Marsha Ball, and Kristi Rose & the Midnight Walkers; Rooster Records' AC Reed & the Sparkplugs; Powerhouse Records' Tom Principato; and Chops Not Chaps Records' Roy Rogers & the Delta Rhythm Kings.

SEEDS & SPROUTS: Curtis Urbina has departed Emergency Records to devote himself full time to his own outfit, Quark Records. The newly formed Gotham-based logo recently entered the Hot Dance/Disco charts with its debut release, "Whatcha Gonna Do" by Blaze. A Blaze-produced 12-inch, "We Can Work It Out" by Exit, is expected hit store shelves

this week. Urbina says the company is currently setting up national distribution; other signings include Jomanda, Nina, and Finchley Road. Quark can be reached at 210 E. 58th St., P.O. Box 50, New York, N.Y. 10022; 212-355-6013. Boston-based Ace Of Hearts Records just released "Groping Hands," a 12-inch from former Mission Of Burma member Roger Miller. An album, titled "The Big Industry," is due later this month. Miller is also a member of Birdsongs Of The Mesozoic, currently on tour with the label's Nervous Eaters. Rykodisc is doing a number of album rock radio giveaways to tie in with its latest release, the Jimi Hendrix Experience's "Live At Winterland." The project has been garnering rave reviews, and it's said to be one of the label's most successful to date. Next month the CD-only imprint is

Converse Sneakers promo is Airborne

slated to release Paul Horn's "Inside" and Duke Ellington's "Anatomy Of A Murder," two titles licensed from CBS. Fever/Sutra recording act the Cover Girls is in the studio putting the finishing touches on its debut album, scheduled for release May 4. It is being produced by Pete Warner (Rainy Davis), Paul Gurvitz (Five Star), and Andy Panda and includes the group's smash single, "Show Me." Meanwhile, a vidclip for the song is currently being serviced to VH-1 and other music video outlets. Celestial Harmonies of Wilton, Conn., bows its newly formed CD-only label, Black Sun, with a release by jazz veteran Marcio Montarroyos. Titled "Samba Solstice," the project features 70 minutes of music taken from two previous recordings, "Magic Moment" and "Carioca." Since last week's report, Los Angeles-based West Point Records has changed its name to Def Concept.

West German Execs Divided On Impact Of DAT

BY WOLFGANG SPAHR

HAMBURG, West Germany Some 300,000 digital audiotape recorders and 1 million DAT cassettes will be in use in West Germany by 1990, according to a survey by the Bertelsmann group. But label heads here strongly differ in their opinions of the new technology's implications.

Concern centers on the impact the format will have on compact disk business. The Bertelsmann survey says that by the end of the decade nearly 5 million CD players and 36 million CD disks will be in use in German households, and some observers believe the strengths of the silver disk will be enough to outweigh DAT's influence.

Teldec managing director Manfred Atzert says that CD is an almost unsurpassable sound carrier.

DAT, on the other hand, is little more than an expensive toy for those who enjoy home taping, he says. Atzert believes that the quality improvement over the latest conventional cassettes will barely be noticeable to the average consumer.

The high cost of the hardware (about \$1,300), the problems of wear and tear, and the absence of digital radio broadcasts enabling DAT to come into its own will act as brake mechanisms, Atzert predicts.

Klaus Ebert, managing director of Metronome, echoes these arguments. "We shouldn't overestimate the impact of DAT because there will be no prerecorded software, the blank tapes will cost about \$8.50 each, and only material copied from CD will make full use of DAT's potential. I would recommend that people stick to their existing high-

quality tape recorders, which have the advantage that you can buy software at reasonable prices."

Others take a gloomier view. Says Intercord managing director Herbert Kollisch: "Unlike some of my colleagues, I think DAT will create a new blank-tape problem that will have a very negative effect on the development of the CD business that has just become so promising, and I regret that the talks between the music industry and the Japanese were not successful."

But Heinz Canibol, CBS marketing director, says his company has no intention of making product available for DAT, at least for the time being.

RCA managing director Michael Anders says, "So long as there is no way of preventing home taping from CD to DAT, the industry

should not make product available." This view is backed by Heino Wirth, Deutsche Grammophon managing director.

Support for legislative initiatives to protect copyright owners is widespread. Erich Schulze, chairman of rights body GEMA, says that home taping levies in force here should be adjusted to the new medium. Music publisher Hans Sikorski comments that technological innovation always outstrips legislative change. He says, "The sound-carrier indus-

try will have to decide whether it wants to make product available.

"Writers and publishers cannot implement a boycott, because their rights are looked after by the collection societies which have agreed on a compulsory license. Any manufacturer who is willing and able to pay the official GEMA rates will have to be granted a license.

"The quickest way to find a generally agreeable solution is to review the results of the copyright amendment, in my opinion."

Discuss Mechanical-Rights Payments GEMA, BIEM Chiefs Confer

MUNICH, West Germany In a move to find a solution to the problems confronting the European record industry and licensing organizations with regard to mechanical-rights payments (Billboard, March 7 and 14), president and general manager of GEMA Erich Schulze held a meeting here April 1 with Jean-Loup Tournier, president of European mechanical-rights bureau BIEM and director general of French rights society SACEM.

The move comes at a time of growing anxiety over the future of national authors societies in Europe in the wake of widespread discussion on the question of central accounting for mechanical royalties.

The initiative taken by GEMA is seen in some industry quarters as an indication that the German society—the most powerful in Europe—may be considering a return to the BIEM community, which it left at the beginning of 1986.

In a communique issued after the meeting the GEMA press office reported that there had been an "in-depth examination of the situation of reproduction rights in the Euro-

pean Economic Community and throughout the world" and that agreement had been reached on negotiating a common standard contract with the International Federation of Phonogram and Videogram Producers, to take effect Jan. 1, 1988.

The GEMA and BIEM chiefs also reached agreement on the procedure to be adopted for the collection and distribution of mechanical royalties within the EEC and in relation to third countries, respecting the rights and interests of authors, publishers, and collecting societies "as indispensable economic and cultural institutions for the development of their respective cultures and repertoires."

The communique emphasized the willingness of BIEM and GEMA to achieve accommodation with record producers and manufacturers, thus safeguarding the future of their product, in particular the compact disk.

The heads of BIEM and GEMA plan a further meeting in the near future to take the discussions to a

(Continued on page 67)

The only London
studio in
Switzerland

Purpose built Residential Two Studio Complex



Studio A: Solid State Logic, Total Recall, Studer A800, TLS 4000, Studer A80 1/2" and 1/4", Urei Monitors

Studio B: MCI 536, Studer A800, MCI JH110 1/4", Urei Monitors

Digital Multitrack on request

◀ Both studios Eastlake Acoustics and various effects and toys; separate copy room, live echo chamber.



Spacious residential area, fully equipped kitchen, cook, six double rooms inhouse, bath and shower.

Situated in a quiet and inspiringly beautiful environment near a charming little lake. And yet only 20 minutes away from Zurich International Airport and the City Center.

Clients: Europe, Double, Strangeways, Psychedelic Furs, Cactus World News, Clannad, Giorgio Moroder, Saga, Bucks Fizz, etc.

For more information call Silvia on Switzerland 41 1 98015 21.

POWERPLAY

RECORDING STUDIOS AG
Fällandenstrasse 20, 8124 Maur, Zurich/Switzerland

INTERNATIONAL EDITOR

PETER JONES, Billboard, 71 Beak St., London W1R 3LF. 01-439 9411.

INTERNATIONAL CORRESPONDENTS

- Australia—GLENN A. BAKER, P.O. Box 261, Baulkham Hills, 2153 New South Wales.
- Austria—MANFRED SCHREIBER, 1180 Wien, XVII, Kreuzgasse 27. 0222 48-2882.
- Belgium—MARC MAES, Kapelstraat 41, 2040 Antwerpen. 03-5688082.
- Canada—KIRK LaPOINTE, 7 Glen Ames Ave., Toronto, Ontario M4E 1M3. 416-364-0321.
- Czechoslovakia—PETER BELOHLAVEK, Biskupcova 15, 1300 Praha 3.
- Denmark—KNUD ORSTED, 22 Tjornevej, DK-3070 Snekkersten. 02-22-26-72.
- Finland—KARI HELOPATIO, SF-01860 Perttula 27-18-36.
- France—MICHAEL ZWERIN, 11 rue Jean Mace, 75011 Paris. 01-4356 6277.
—PHILIPPE CROCO, 4 bis rue Mizon, 75015 Paris. 01-4327 6309.
- Greece—JOHN CARR, Kaisarias 26-28, Athens 610.
- Holland—WILLEM HOOS, Bilderdijkstraan 28, Hilversum. 035-43137.
- Hong Kong—HANS EBERT, TNS 17/F1, Citicorp Centre, 18 Whitfield Rd., Causeway Bay. 05 787618.
- Hungary—PAUL GYONGY, Orlovtca 3/b, 1026 Budapest 11. Tel: 167-456.
- India—Jerry D'Souza, c/o F.M. Pinto, 136 Lady Jamshedji Rd., Mahim, Bombay 400 016.
- Ireland—KEN STEWART, 56 Rathgar Rd, Dublin 6. 97-14-72.
- Israel—BENNY DUDKEVITCH, P.O. Box 7750, 92 428 Jerusalem.
- Italy—VITTORIO CASTELLI, Via Vigoni 7, 20122 Milan. 02-545 5126.
- Jamaica—MAUREEN SHERIDAN, 43F Turtle Beach Towers, Ocho Rios.
- Japan—SHIG FUJITA, Utsunomiya Bldg., 19-16 Jingumae 6-Chome, Shibuya-ku, Tokyo 150. 03-4984641.
- Malaysia—CHRISTIE LEO, No. 1, Jalan 7/18, 46050 Petaling Jaya, Selangor.
- Philippines—CES RODRIGUEZ, 18 Anonas, Project 2, Quezon City 3001.
- Poland—ROMAN WASCHKO, Magiera 9m 37, 01-873 Warszawa. 34-36-04.
- Portugal—FERNANDO TENENTE, R Sta Helena 122 R/c, Oporto.
- Romania—OCTAVIAN URULESCU, Str. Radu de la La Afumati nr, 57-B, Sector 2, Bucharest O.P.9. 13-46-10. 16.20-80.
- South Africa—JOHN MILLER, 305 Buckingham Court, Leyds St., Joubet Park, Johannesburg, 2000.
- Spain—FERNANDO SALAVERRI, Plz Emilion Jimenez Millas, 2D, 28008, Madrid. 24242 93.
- Sweden—MAGNUS JANSON, Markeares Gatan 10, 11353 Stockholm.
- Switzerland—PIERRE HAESLER, Hasenweld 8, CH-4600 Olten. 062-215909.
- U.S.S.R.—VADIM YURCHENKOV, 6 Aprelskaya Str., Block 2, Apt. 16, 195268 Leningrad, K-268. 225-35-88.
- West Germany—WOLFGANG SPAHR, Postbox 1150, Keltingsstrasse 18, 2360 Bad Segeberg. 04551-81428.
- Yugoslavia—MITJA VOLCIC, Dragomer, Rozna 6, 61351, Brezovica, Ljubljana 23-522.

BENELUX

Last year was "fantastic" in on-the-road business terms, according to **Mojo Concerts**, the leading agency for pop/rock concerts in the Benelux territories. It was, says Leon Ramakers, one of the Mojo managing directors, the most profitable since the firm started in 1968, with 90 concerts, mainly by U.S. and U.K. acts, pulling in some 500,000 paying customers.

Other promoters found similar success, and almost all predict that 1987 will prove just as satisfactory, not least because of the low rate of the U.S. dollar against the Dutch guilder. "For sure we'll be booking in even more American acts," says leading Belgian agent **Herman Scheuremans**.

Mojo successes last year included: sell-out shows by Sting, three at the Rotterdam **Ahoy Hall** drawing 24,000 people; similar returns for Sade at the same venue; two by Elton John attracting 16,000, also at the Ahoy; Joe Jackson, selling a total 31,000 tickets with two Ahoy capacities and one at the Rijn Hall in Arnhem; three Queen concerts at the Groenord Hal in Leiden (33,000); three by Prince (Ahoy, 24,000); and two by Rod Stewart at the Ahoy (16,000).

Mojo's Ramakers says last year provided a "real breakthrough" for heavy metal/hard rock in the Netherlands. "Heavy metal gigs attracted twice as many customers as in the previous year, so our 1987 plan is to organize more concerts in this field. We've already done great business with Deep Purple and Motorhead and other big names are on the way." Mojo muscles further in on hard rock by organizing special "Earthshake" festivals, the first (7,000 capacity) selling out fast, with Metallica topping a bill of half-a-dozen U.S. acts.

In May last year the 16th edition of the annual open-air **Pink Pop Festival** was staged in Geleen, the first time Mojo had been financially involved in the event. It attracted 46,000. A Mojo open-air show in June in Amsterdam drew 31,000.

Ramakers says the videotape has helped create the healthy concert scene in the Benelux regions. "At first I thought the clips would have a negative influence on our business. But it works the other way. Once people see the clips on television, they want to see the artists live."

A longstanding theory of Ramakers is that in the 1960s and

(Cont'd on page 12)

ON THE ROAD IN EUROPE

*A Country-by-Country
Roundup of Talent &
Touring in Europe for
Summer '87, Reported by
Billboard International
Correspondents*

Billboard

FRANCE

A poll taken at the end of 1986 disclosed that in the last six months of the year only 27% of Parisians attended any rock, jazz or popular music event, though among those aged 18-24 the proportion rose to 41%.

Lack of good venues does not appear to be a deciding factor. Some 65% interviewed by poll company Ipsos said that they were happy with the number of concert halls available in France, and Paris at least has enough large halls to cope with major artist appearances.

Among the 18-24s, the Zenith (capacity 5,500) and the Olympia (1,800) are regarded as the best sites, followed by Bercy (1,600), the Palais des Congres (2,000) and the Grand Rex (2,700). Other similar-sized halls include the new La Vilette (2,000).

Where promoters do face problems is in finding suitable medium-sized venues. Since the destruction of the Bobino and the nationalization of the Chatelet and the Theatre des Champs Elysees such venues have become few and far between. As Jules Frutos, head of SOS since 1981, says: "It is rooms of 800-1,000 capacity that we need not. The Bataclan, the New Morning, the Cigale: it's not enough."

Since the semi-retirement of Albert Koski, **Zero Productions'** Pascal Bernardin has become the oldest but by no means the least dynamic of concert promoters. If he finally had to give up on the idea of having Neil Young sing at the Palace of Versailles last year, he nevertheless made a success of Prince's concert.

"During the last 10 years," says Bernardin, "I've organized top-line concerts by people like Bob Marley and Supertramp and I would like to do other, equally prestigious events in the future. But is it still possible in 1987? Promoters are the prey of the taxmen and bureaucrats. I spend more time pushing paper around than I do with the artists."

Scorpio's Alain Lahana has over the past few years become one of France's most eminent promoters. Says Lahana: "The top 50 has become extremely important

(Cont'd on page 11)



— ROGER — WHITTAKER

SELLS OUT
EUROPE '87

34 DATES — 100% CAPACITY BUSINESS

May 10th - June 1st
UK TOUR

July 19th 6 weeks
Network British TV series

August-December
American Tour

**PERSONAL MANAGER:
IRENE COLLINS**

50 Regents Park Road, Primrose Hill,
London NW1 7SX, England.
Telephone: 01-586 5591/2.
Telex: 299220

**INTERNATIONAL PUBLIC RELATIONS:
CLIFFORD ELSON**

Richmond House, 12/13 Richmond Buildings,
Dean Street, London W1V 5AF, England.
Telephone: 01-437 4822/3.
Night: 02404 2013

**EUROPEAN TOUR PROMOTER:
ARNE WORSOE**

International Concert Org., A/S
24 Knabrostræde, DK — 1210,
Copenhagen K, Denmark.
Telephone: 01-12 2000. Telex: 27531

GERMANY

In the past couple of years, live concerts have become very popular again in West Germany. There was a time when the appeal seemed, maybe, to be wearing a little thin, but now sell-out tours are reported with consistent glee by around 20 promoters who handle the action nationwide.

Even the price of tickets, up to the Deutschmark equivalent of \$22, even a little higher sometimes, poses no problem. The fans are ready to pay the price, especially for the top acts.

In 1986, more than three million people attended pop and rock concerts in Germany. It was noticeable that U.S. acts dominated the billboards, and the fact that the U.S. dollar dropped to an exchange rate of some 1.8 Marks simply fuelled the Stateside input.

Front runner in the visiting VIP stakes is EMI superstar Tina Turner, whose strong presence in Germany over recent months has increased her record sales—more than a million units last year. But another two dozen-plus U.S. and British artists sold out venues of 15,000 capacities well in advance of the actual concerts.

Marcel Avram's **Mama Concerts**, Munich-based, alone sold more than a million concert tickets in 1986. Says Avram: "The way the business has developed is more than just positive. It is virtually supercharged." But he also emphasized the need for any booking agency to offer a wide spectrum of contemporary music, taking in pop, rock and soul specialists.

Karsten Jahnke, Hamburg-sited promoter, reports sales of 200,000 tickets for the exceptionally popular domestic act Herbert Groenemeyer (EMI), 100,000 for Depeche Mode (Mute) and 80,000 for the Dubliners, Irish pop/folk unit released through Metronome.

Jahnke takes the view that promoting on the road is still something of an "up-and-down situation." Only artists who had good chart positions or had built up a loyal following over the years were really in with a chance of a very successful tour. Established veteran performers did well on the basis of a hit new album, but there was success too for new acts, like Latin Quarter (RCA) from the U.K., who also had a hit record to help sell the concert tickets.

Says Jahnke: "Basically we're producing tours for a young audience and age group which can no longer afford to buy tickets for everything that is available on the tour trek. This is bad news for the smaller acts because that audience really does have only a limited amount of money to spend. If a fan spends \$22, say, to see a major act, then he can't be expected to spend another \$10 for a smaller attraction."

Marek Lieberberg, a Frankfurt-based tour promoter, says: "A large audience reach has become more interested in show business—in going out to see a live performance on stage. This trend offers strong prospects for promoters who are keen on handling special productions, actual shows or musicals. There's a growing need across the whole of West Germany for entertainment and the imagination to come up with something that's a bit different."

But he adds that the Tina Turner tour this year will "put everything else in the shade."

The general overview is that ticket prices are being driven to absolutely limits at this time: \$14-\$15 for heavy metal bands, \$18 for established acts in various genres, and \$22, or thereabouts, for the handful of superstars. Says Mama Concerts Avram: "The best-selling concert headliners at this time are those who combine musical talents with skill and larger-than-life but convincing personalities."

The competition for stars has cut down the margins for tour promoters. Superstars are getting 80% of the
(Continued on page E-6)



ON THE ROAD IN EUROPE

ITALY

According to Claudio Trotta, head of **Barley Arts Productions**, Italy is a very important country for pop/rock tours, despite the never-ending problems over availability of suitable venues. Its importance in launching up-and-coming acts is, he reckons, often underestimated by promoters in the more prestigious pop-power territories.

He says that early success in Italy helped launch acts like Simply Red, Duran Duran and Spandau Ballet and



Above: *Elvis Costello with Claudio Trotta, managing director of Barley Arts Productions in Italy, during Costello's 1986 Italian tour.*

Right: *Gianna Nannini, one of Italy's top box-office attractions, in action during Montreux Jazz Festival rock showcase appearance.*

go on to international acceptance.

His own agency, while opting for big-name tours much of the time, also specializes in "cult" artists. Barley Arts scored heavily with a Los Lobos tour in recent months and has scheduled treks for Randy Newman and Tom Verlaine later this year.

Trotta has long experience in the Italian tour business. Though he has run Barley Arts for some years, from mid-1984 to January 1986 he worked at Intalent as international tours organizer. He is also musical director and partner of the Milano-Suono Festival organization—this will be staged in Milan June 24-28 this year, with a fair chance the event will be duplicated in Rome.

The situation over venues worries Trotta. The theaters, he points out,

are available only in gaps between shows or on maybe one "rest" day during the week. The main stadiums in Italy are sometimes available but booking prospects depend on demands from the major political parties to stage rallies, etc.

"It adds up to a situation of constant uncertainty. The artist may be available, but the best venue may not. In sports hall, with a couple of exceptions the problem is of bad acoustics. To get adequate sound and lighting effects it's necessary to suspend equipment from the ceiling, but that's usually impossible in the sports venues."

Italy has a thriving disco lighting and sound equipment industry, with its goods showcased annually at the SIB exhibition in the holiday resort of Rimini and at many events abroad, and that technological skill spins off into a series of companies which specialize in supplying PA
(Continued on page E-8)

SCANDINAVIA

There was a time, not all that many years ago, when the Scandinavian pop/rock concert scene was recognizably split into different scenes for the different territories: Denmark, Sweden, Finland, Norway. Then, gradually, the territorial boundaries disappeared and itineraries were lengthened to take in all four countries.

Today the scene has broadened even further. The top Scandinavian promoters are operating successfully within a full pan-European situation, too. Five of them are based in Copenhagen, and all are citing strong box-office returns as touring acts cover Scandinavia, then move on into France, the GAS territories, Benelux, and even further afield.

Two Danish agencies stand out in the promotion industry: **International Concert Organization**, with Arne Worsoe as president; and the **Knud Thorbjornsen Agency**.

ICO, for example, recently completed a 33 concert tour in 36 days with Roger Whittaker. ICO is bringing in Stevie Wonder for three Scandinavian shows to maintain a U.S. superstar link that took in concerts by Prince and Rod Stewart last year.

But ICO also organizes concerts for leading Danish artists such as Sebastian and Michael Falch.

The Thorbjornsen Agency has direct links with **EMA** in Stockholm as a collaborator which gives added muscle to its all-Scandinavian presence. Kim Larsen, biggest of all the Danish pop singers, is with the agency in a touring sense.

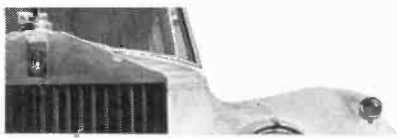
Another of Copenhagen's "big five" is the **ET Concerts** firm with Erik Thomsen heading the management team. This agency specializes in the heavy metal scene, which enjoys consistent popularity in Scandinavian and European countries.

Another leading Danish agency is **DKB Concertpromotion** which emphasized the wide artistic range of Scandinavian talent interest by guiding Leonard Cohen through a three-and-a-half month tour which took in European territories, too.

DBK has created its own venue, the 1,300-seater Sage Rock Theater, which is rewardingly used for showcasing newer names and talent. The agency also links up with EMA in Sweden for specific tours. In June, DBK promotes Genesis in an open-air stadium concert and, along with the competing agencies, feeds in artists to the long string of major festivals staged in July each year.

Biggest of all the festivals in Denmark is the Roskilde event, which provides a commercially acceptable mix
(Continued on page E-10)





dominating because newer bands set to establish product in Britain and Europe can afford only two or three

an audience, though Shakin' Stevens may have been surprised to find his December audience was made up of

IF I WOULD HAVE A BAND OUT IN EUROPE, I WOULD KNOW WHERE TO FIND MY TRAVEL AGENT!

LOUIS ARNITZ
MANAGING DIRECTOR FAO TRAVEL



**CALL US FOR AN OFFER —
TOUR OR INDIVIDUAL BOOKING,
SMALL OR BIG BUDGET.**



FAO TRAVEL GMBH

... THE NO. 1 IN CONCERT-TRAVEL!

GLAUBURGSTRASSE 95, 6000 FRANKFURT, W GER.
TEL 069 550345 FAX 069 5975702 TLX 413378 fao d
E-MAIL FAO-TRAVEL-UK, FAO-TRAVEL-US

GERMANY

(Continued from page E-3)

profit after expenses have been deducted. Says Marek Lieberberg: "One of the problems we have to face is that of overcrowding. There are more and more promoters competing for smaller percentages."

But he adds that the decline of the U.S. dollar was, on the other hand, positive because U.S. acts now picked up more dollars in Europe, thus making touring in the "old world" that much more interesting for them.

According to Marcel Avram, the image and profile of the promoter has changed over the past few years. The artist's management now operated as a partner of the promoter. Avram: "Based on the technical know-how and general ideas of the act's manager, we coordinate the tours in Germany and get a percentage of the action as a return.

"This means that we normally offer a superstar act a guarantee of 70%-75% of the total capacity of sold-out venues. If we really do sell-out, then the income is split as follows: first costs are deducted, then 85% goes to the artist and 15% to us."

But a major problem arises with the acts who overestimate their pulling power with the public and ask for guarantees which just can't be covered. Nevertheless, the exchange rate situation help eliminate much of the hassle, with more U.S. and Canadian artists only too ready to visit Europe—and making West Germany a priority on the itinerary.

Promoters who specialize can also be very successful in Germany. One example is **Gaby Kleinschmidt**, based in Durchhausen near Stuttgart, who is current rated leading German agency for jazz acts and who sends international stars like Miles Davis and Harry Belafonte on tour. Says Kleinschmidt: "Respectability, imaginative effort when putting together programs and consultation with the other promoters are a good solid basis for the business."

According to Karsten Jahnke, the international rock business is "shattered, economically." He says a profit of 3% or 5% for sold-out venues has become quite normal these days and that was not enough when compared with the amount of time, energy and money that has to be put into a tour. He adds that the production costs and rental of ventures are constantly increasing. For each German venue, production costs of between \$32,000 and \$70,000 have to be anticipated, and allowed for.

Jahnke: "There is cut-through competition these days among German tour promoters." And virtually all in the promotion industry agree that the business can be profitable only if a full European tour was involved, not just one territory. On the other hand, they say, that financial risk was too great for many promoter agencies to accept.

In that economic climate, the prospect of some of the smaller agencies going out of business is likely, despite the growing strength of the concert scene in Germany.

WOLFGANG SPAHR

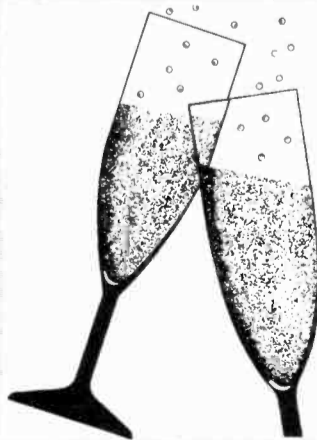
U.K.

(Continued from page E-4)

ness is 80% music and not U.K.-dependent. Tasco has its own brand of state-of-the-art computerized moving lights (Starlite) and also handles PA systems.

Samuelson's, whose lighting company is tied-in with **Vari+Lite** in Dallas, is marketing a new range of computerized moving lights in the Series 200 system, VL2 and VL3. To be launched with the Genesis tour, the updated system boasts total digital junctions, two-way status feedback links to the console display and a choice of manual control of all functions. The expensive system works on almost any line voltage. But the lighting roadie can live in hope—spotlights are still manually operated.

Britannia Row offers the massive Gladiators and Meteor Lights and represents the MSI sound system in the U.K. But more competition means keeping prices reasonable and providing able, reliable operators, riggers and crews. "We've got a very busy summer season," says Britannia's Brian Grant. However, he says, more U.S. companies are setting up tour service outfits in Britain and so U.K. companies are becoming more competitive and international in their outlook. **VAL FALLOON**



IN 1987 THE DAMNED/A CERTAIN RATIO/DR. FEELGOOD/THE COMMODORES/LOS LOBOS/TIMBUK 3/VULCAIN/CHARIOT/MAGNUM/TOM VERLAINE /TOM ROBINSON/BURNING SPEAR/THE HUMAN LEAGUE/THE STYLE COUNCIL/SLAYER/MALICE/THE LONG RYDERS/RANDY NEWMAN/LEVEL 42/KID CREOLE AND THE COCONUTS/DAVID KNOPFLER.

HAVE ALREADY CHOSEN CLAUDIO TROTTA AND BARLEY ARTS PRODUCTIONS.

WILL YOU JOIN THEM?



BARLEY ARTS PRODUCTIONS: VIA DE AMICIS 59/61 - 20123 MILANO ITALY - TEL. 02/83.72.302 - 83.75.460 - 83.97.546 - 83.91.786
TLX: 328628 BARLEY - E-MAIL N.: 326842 TINA INT BARLEY - MI

BARRY DICKINS & ROD MACSWEEN
FOR I.I.B. PRESENT

WEMBLEY ARENA

WEMBLEY ARENA

24

APRIL

1983

*Covering
Europe from
A to Z Z*

International
Talent
Booking

*Barry
Dickins
and
Rod MacSween*

113-117, Wardour Street
London W1V 3TD
Tel: 01-439 8041 Tlx: 25115 TALENT
E-Mail: ITB-UK (DGS1175) Fax: 01-434 2577

REPRESENTING FOR EUROPEAN AGENCY

FEBRUARY 1987

- | | |
|-----------------------------|------------------------|
| ACCEPT | LINDA RONSTADT |
| ALCATRAZZ | LOUDNESS |
| AMERICA | MARCH VIOLETS |
| AZTEC CAMERA | THE MIGHTY LEMON DROPS |
| BALAAAM AND THE ANGEL | MINIMAL COMPACT |
| BELOUIS SOME | THE MISSION |
| THE BOLSHOI | JONI MITCHELL |
| BILLY BRAGG | NEIL YOUNG |
| BOB DYLAN | NIGHTRANGER |
| BON JOVI | THE NOMADS |
| THE CARS | OZZY OSBOURNE |
| CHRISTOPHER CROSS | POINTER SISTERS |
| CINDERELLA | POP WILL EAT ITSELF |
| THE CULT | ALAN PRICE |
| DEF LEPPARD | QUEENSRYCHE |
| DIANA ROSS | RATT |
| DIO | RED LORRY YELLOW LORRY |
| DOKKEN | REO SPEEDWAGON |
| DOLLY PARTON | REDSKINS |
| EDDY GRANT | JOAN RIVERS |
| ELECTRIC LIGHT ORCHESTRA | ROSE OF AVALANCHE |
| FLEETWOOD MAC | ROUGH CUTT |
| FOREIGNER | SAXON |
| FRA LIPPO LIPPI | SLADE |
| THE FRANK CHICKENS | 38 SPECIAL |
| FRANKIE GOES TO HOLLYWOOD | RICK SPRINGFIELD |
| GARY MOORE | SURVIVOR |
| THE GEORGIA SATELLITES | THE THREE JOHNS |
| THE HANK WANGFORD BAND | THEN JERICO |
| HEART | THIRTEEN MOONS |
| HEAVY PETTIN' | WARLOCK |
| ICICLE WORKS | WESTWORLD |
| JAMES TAYLOR | THE WILD FLOWERS |
| JOHN MAYALL'S BLUESBREAKERS | WIRE TRAIN |
| JUDAS PRIEST | WHITESNAKE |
| KIKI DEE | THE WONDER STUFF |
| KANSAS | Y & T |
| KILLING JOKE | YES |
| THE KINKS | YNGWIE MALMSTEEN |
| KISS | Z.Z. TOP |



International
Talent
Booking

113-117, Wardour Street
London W1V 3TD
Tel: 01-439 8041 Tlx: 25115 TALENT
E-Mail: ITB-UK (DGS1175) Fax: 01-434 2577

With Compliments

**MAXIMUM SOUND.
MINIMUM SPACE.
HI-TECH LIGHTING.
TOP CREWS.
INNOVATIVE.
FUTURISTIC.
R & D.
COST EFFECTIVE.**

ELECTROTEC PRODUCTIONS U.K. LIMITED
17 WIGMORE STREET ■ LONDON W1H 9LA ■ ENGLAND
01-580-5816 ■ TELEX 24637 WIGMORE G ■ FAX 01-491-0607

CONTACT:
LARS BROGAARD
CHERYL ROBSON



LOS ANGELES ■ NASHVILLE ■ LONDON

6735 ETON AVENUE ■ CANOGA PARK ■ CA 91303 ■ 818-888-8687
900 19th AVENUE SOUTH ■ SUITE 1003 ■ NASHVILLE ■ TN 37212 ■ 615-320-1013
TELEX 4900001353 ■ IMC 1616 ELECTROTEC-US ■ 800-423-2743

ELECTROTEC

ITALY

(Continued from page E-3)

systems and stage lighting sets.

Among leaders in this field are Milano Music Service (headed by Gigi Belloni) in Milan; Music Management Service (Claudio Ciabatti) in Florence; Trident Rents (Renato Neri) in Lodi, near Milan; the Rome-based companies Contatto (Adriano Fabi) and HQ Rents (Massimo Ferranti); and the Venice-sited Eufonia (Fran Tomasi).

But the big tour acts, certainly those set to play halls with a capacity of more than 1,500, generally bring their own equipment and transportation.

Ticket prices in Italy are "on the average level" of other European countries. Only the club tickets are somewhat higher-priced, but this is because of the high levy claimed by SIAE, the Italian authors' society, and Italian tax deduction.

Club prices range from the lira equivalent of \$10-\$12.30, while tickets for the sports halls and biggest clubs run from \$12-\$14 and for the stadium events admission is generally near the \$20 mark.

The main promoter companies in Italy are: Barley Arts (with Claudio Trotta as general manager) in Milan; **Intalent** (Franco Mamone), Milan; **Davide Zard**, in Rome; **Francesco Sanevio** in the Venetian region of Mestre; **Ballandi Management**, Bologna; **Fran Tomasi** in Venice; **Bonne Chance** (Roberto de Luce), Milan; **Trident** (Maurizio Salvadori), Milan; and **Sonora**, Milan.

The main indoor venues are the sports halls and the ones most readily available are: PalaEur in Rome, with a 12,000 capacity; Pala Trussardi in Milan (8,000); and the Palasport chain of venues in Genova (8,000), Florence (7,000), Modena (7,000), Padova (7,000), and Naples (7,000).

In theory at least there are countless likely open-air venues, but only a few are really suitable. The San Siro stadium in Milan can take up to 65,000 people but is available only a couple of times a year. The Arena in Verona has a 15,000 capacity but is available only when not showcasing operatic productions, which means only a few dates available for pop and rock shows.

The Milano Arena and the Vigorelli are also not often available and are expensive to set up for pop concerts. More available is the Stadio Flaminio in Rome which is suitable for major events.

The merchandising side of pop touring is no big money-spinner in Italy. Claudio Trotta has an explanation for this problem. "Italy has so many major international names in the fashion business and the youngsters get used to high standards of design and manufacture. As a result they're not so happy to go around in painted T-shirts—not when the best of the world-famed Made In Italy stylings are at readily available."

But, as in other European territories, the one exception is in the heavy metal sector. "They buy anything related to their kind of music. They are really the best rock public of all. They buy tickets well in advance and they are amazingly faithful to their musical heroes."

Italian promoters believe there are improvements in the way record companies back up tours. There was a time, says Trotta, when the best a promoter could look for would be some posters and maybe a small financial contribution. "Now some of the companies, and I would mention PolyGram and WEA as special examples, offer full collaboration and all tour details are worked out together by record executives and promoters in order to maximise promotion results."

Franco Mamone, head of the powerful Intalent agency, says 1987 is clearly a very good year for Italian tours. In the first two months he had brought in tours by Frankie Goes To Hollywood, Eric Clapton, Cyndi Lauper and Europe. Scheduled for later in the year are Neil Young, Bob Geldof, Prince, U2, Paul Young, Deep Purple and Bob Dylan. He says: "Checking out our own list of star visitors with those brought in by other promoters it looks as if the only really big artist not expected in Italy this year is Springsteen. And he's already set to return in 1988."

Mamone says the Italian market nowadays is very good, not least because of advantageous shifts in the exchange rate against the U.S. dollar—"and the fact that the international political situation with neighbor states,

(Continued on page E-10)

Going to Europe? CONSIDER HUNGARY

11 Million People Can't be Wrong
4 Arenas/1 Coliseum

Availability
Beginning June '87



Contact: Jerry Ross • (213) 659-9644

US TELEX: 3710772 GUIMPEX

from
to
today

FRANCO MAMONE
TALENT P.; to **INTALENT** and finally

Intalent s.r.l.
ENTERTAINMENT

1987

has only just begun with our sell-out Shows:
Mr. **ERIC CLAPTON**, **FRANKIE GOES TO HOLLYWOOD**,
METALLICA, Mr. **PAUL SIMON**, Miss **CYNDI LAUPER**.

and

continues now with Miss **ALISON MOYET**

followed by

Mr. **NEIL YOUNG**, Mr. **PRINCE**, Mr. **BILLY JOEL**, **TOTO**, **BAD COMPANY**
DEEP PURPLE, **DEPECHE MODE**, Mr. **BOB GELDOF**, Mr. **ANDY SUMMERS**.

and

Mr. **BOB DYLAN** together with **TOM PETTY HEARTBREAKERS**

we

are waiting for: Mr. **MICHAEL JACKSON**, Mr. **PAUL YOUNG**,
Mr. **LIONEL RICHIE**, Mr. **FRANK SINATRA**

and

last but not least, of course, we hope to have
the pleasure of working

with

“Lady” **MADONNA** and Mr. **MICK JAGGER**.

FRANCO MAMONE thanks all of you who have kept
us rolling through our 18 year history.

Warmest regards also from the Staff:
UMBERTO CANDIOLO (Tour Coordinator)
JIMMY PALLAS (Production Mgr.)
MARILENA SBATELLA (Legal Mgr.)
DONATELLA DE FALCO (Logistic Assistant)
LELLA MARCHESINI (Promotion Assistant)
WILLIAM MAMONE (Business Affairs Executive)
PIER TACCHINI (Management Supervisor)

INTALENT ENTERTAINMENT s.r.l.

Address: Milanofiori - strada 6 - Palazzo N ingresso 1 P.O. BOX 38
20089 ROZZANO (Milano) ITALY Phone: (02) 8244001 - Telex 316035 TALENT I.-E.MAIL DGS1567

IN EASTERN EUROPE THE MULTIMEDIA ORGANIZATION (EUROPE) Ltd.

is the largest and most professional private company for the following services: *tour promotion* (concerts of all sizes), *festivals and stadium shows*, *P.A. light, stage and trucking rental, publicity organization, poster and programme printing.*

ON THE ROAD

with the following bands:
James Brown, Dave Brubeck, Chich Corea, Deep Purple, Depeche Mode, Dire Straits, Iron Maiden, Jethro Tull, Elton John, Pat Metheny, QUEEN, Santana, Scorpions, Spandau Ballet, Rod Stewart, Talking Heads, Tina Turner (just to mention a few) in the following countries: *Poland, Czechoslovakia, East-Germany, Hungary, Yugoslavia, Romania, Bulgaria, Greece, Austria, Germany, etc.*

ON STAGE

For the major shows we use original production, but we have also built up the following technical facilities, which are available for hire for tours throughout Europe:

P.A. SYSTEM for indoor and open-air acts
20.000 Watts, monitors, backline
LIGHTING 350 kW 3 trusses with rigging or ground support 2 STAGES for indoor or open-air shows 60 x 40 feet ROOF with 36 feet clearance loading capacity 12 tons LORRIES 40 feet Mercedes STADIUM SERVICES pitch cover, high voltage cables and transformers, plywood covering, forklifts etc.

ON FILM

Multimedia Europe Film is a division of the Multimedia Organization (Europe) Ltd. We offer highly skilled film technicians, cinematographers, production crews, film facilities, equipment, studios (post-productions, music studios and musicians) and locations throughout Eastern Europe. Already captured on film or video are:

QUEEN, Manfred Mann's Earth Band, Alphaville, Dire Straits, Scorpions, John Mayall, Jethro Tull, Hazel O'Connor, Toto Cutugno, Dave Brubeck. Stop press the QUEEN "Live in Budapest" video was released on March 7th U.K. and immediately shot to No.1 in the video charts. We are always eager for new challenges,

MULTIMEDIA EUROPE FILM

ADDRESS:

The Multimedia Organization (Europe) Ltd.
P.O. BOX 140 Manor Place, St. Peter Port,
Guernsey, Channel Islands, United Kingdom
CONTACT in Germany:

c/o Bare-Lynn Concert Company GmbH,
Wulfshainstrasse 5. D-1000 Berlin 10, Germany
Telephone (030) 341 3030,
Teletex 308216 bum d
Telex 17308216 bum d

CONTACT in Budapest c/o
László Hegedüs

Veres Paule Utea 31 Budapest 1053 Hungary
Telephone (36-1) 188-229; (36-1) 355-725
Telex: 22-3478 arena h

FREE ENTERPRISE
IN EASTERN EUROPE

ITALY

(Continued from page E-10)

notably Libya, is less tense.

"In a revenue-spinning sense, the Italian touring scene is certainly up to general European levels. It's very rewarding in terms of public enthusiasm for a wide range of artists in a wide range of music. The promotional action can be seen to work in terms of increased record sales. But the really big draws are those artists who have a fan following built on personality, rather than just having a hit song in the charts."

"It is all part of the same organizational hassle. Local administrations are tight on finance and unpredictable about what we can and, worst of all, there's a non-stop trend towards increased rental prices."

He finds, however, that record company attitudes are also variable. "Some of those in charge still fail to grasp the obvious value of successful tours. If record company executives look for instant sales on new product from an artist on tour they can often be disappointed, but they should realize that touring can be used effectively to promote back catalog. There are real rewards in that area."

Mamone sees sponsorship as a growing part of the touring industry, with fashion and soft drink companies thus far topping the list of most interested groups. However he warns: "Potential sponsors need to heed one warning. It is a mistake to select an individual artist for sponsorship investment rather than spreading the money over a whole concert season. The promotional media is the music, not the individual performers. Anyone betting on a single artist is, I believe, destined to be disappointed."

VITTORIO CASTELLI

SCANDINAVIA

(Continued from page E-3)

of top international names and leading domestic talent.

The **Rock On** agency, owned by John Rossing, holds a strong position in the Danish domestic scene, promoting concerts for bands like Level 42 and Mezzoforte, as well as handling tour arrangements for Gnags, today's biggest Danish rock band.

What links the five agencies is that they are at the heart of the action in Denmark but, when planning tours, think along full European markets. The Copenhagen-based bookers accept that while the Danish music scene is important, the fact that there are only five million people in the country means that it's too small to keep an ambitious artist happy.

Says Paddy Gythfeldt, of DKB: "I think that most of our biggest promoters in Scandinavia start thinking at international level sooner or later. They can't allow themselves to be blinkered. Denmark is, in all fairness, a small country. It has the right type of venues, but the potential audience is small. We have to be careful when making concert plans and we have to spread our wings a little."

The classical sector, very important in Scandinavia, has already seen some of the concert hall operators joining forces with other venues. **Aarhus Musichouse**, for instance, enters into collaborative deals with other European halls to book in acts for a series of dates.

The established old music company **Vilhelm Hansen** is very active in promoting classical concerts. Coming up is a tour with James Galway, Irish flautist, playing solo as well as conducting the Collegium Musicum with Danish flute player Michala Petri. Dates are set way ahead, unlike in the pop/rock scene. For instance, violinist Anne-Sophie Mutter is set to tour Denmark with the Royal Danish String Ensemble in 1989. Guitarist John Williams also operates under the Vilhelm Hansen umbrella.

Focal point for many tours in Scandinavia is the Tivoli Gardens Music-Hall in Copenhagen. The range of talent on view there is wide, from pop through to the New York Festival Ballet. Some international attractions promote their own shows at the Tivoli.

Taking a pan-Scandinavian view of the concert scene, the biggest concert agency of them all is **EMA-Telstar**, with Thomas Johansson as president. He looks after some 350 concerts annually in the Scandinavian region, working in cooperation with agencies in Finland, Norway and Denmark. Of all the acts he has presented, the heyday Abba remains the most phenomenal.

But the comparatively new group Europe, Swedish-



VIA LENTASIO, 7 - TEL. 80.90.31 (5 linee urbane)
20122 MILANO - Telex 323821 TRDENT I

M A T I A B A Z A R
E D O A R D O B E N N A T O
M I G U E L B O S È
R O S S A N A C A S A L E
R I C C A R D O F O G L I
F I O R E L L A M A N N O I A
G I A N N I T O G N I
V I O L A V A L E N T I N O

see you all in Europe

based, is also projected into the tour circuit by EMA, having enjoyed hit records in just about every Scandinavian and European territory.

The group started a U.S. tour in mid-April, following an ultra-successful Johansson-promoted European tour. But alongside the local band's triumphant trek, EMA-Telstar is handling a string of tours for acts like Erasure, Duran Duran, Alison Moyet, Gary Moore, Level 42, Simply Red, Genesis, the Housemartins, Iggy Pop, Manhattan Transfer, Eurythmics, and U2.

EMA-Telstar, most at home in the Scandinavian territories rather than in the wider reaches of Europe, does business with the biggest halls, such as the Icestadium in Stockholm, the huge Scandinavium Hall in Gothenburg (also in Sweden), Oslo's Drammens Hallen and the Copenhagen-sited Valby Hallen.

The company takes entertainment promotion to all areas. It feeds acts into 72 restaurants all over Scandinavia, maybe a cocktail bar pianist here or a small group there. It also provides acts for the ferryboats plying between Finland and Sweden.

And EMA-Telstar is also into artist management, with Thomas Johansson's team looking after such major Swedish acts as Ratata and Eva Dahlgren.

In a tour/concert sense, each of the Scandinavian territories has a lot going for it. One highlight of recent years was the Thorbjornsen agency's tour of Kim Larsen through the summer of 1985. A circus marquee was hired and 47 concerts in Denmark arranged. The singer drew some 120,000 fans in just a couple of months, underlining the strength of Danish audience potential.

But Finland has its own major halls and touring artists to work alongside the visiting international names. When, in 1986, the country was enjoying its lowest rate of inflation in many years, the touring scene exploded with tour energy. In Finland, the busiest on-the-road season is from June to August when there are at least 10 major pop festivals nationwide.

Sweden, with a population of around eight million, supports a big-name touring industry, with special folk park arenas opening up in the summer months, providing attractive venues for international names as well as the leading domestic acts. **KNUD ORSTED**

FRANCE

(Continued from page E-1)

to promoters. It's a sort of arbitrator that weeds out false values. Concert seats may not be expensive compared with, say, an evening at the theater, but even so they've gone up by 240% in price over the last decade.

"Our audiences are young and not especially well-heeled. You cannot afford to make mistakes: you have to give them the music they want."

A major preoccupation for all promoters is the problem of having an artist available before his or her album has had time to accumulate retail sales. As Chrysalis label manager Christophe Magny says: "Agents and promoters don't take into account that in France an album will take two or three months to establish itself. If the album isn't there, then bringing the artist in won't achieve anything. It won't increase sales noticeably, and it can even drag them down if it turns out the hall was half empty. Of course there are exceptions, like Madonna or Rod Stewart or Prince."

Until the early 1980s, concert sponsorship in France was largely undertaken by radio stations Europe 1, Luxembourg and to a lesser extent Radio Monte Carlo. But by 1985, NRJ, France's fourth most popular station according to the most recent polls, had developed a sponsorship policy which was so strong and constructive as to make it the leader in the field.

Last year NRJ supported 34 concerts. This year, while Europe 1 will be presenting Alpha Blondy and Radio Tele Luxembourg will put on Murray Head, NRJ has more than 20 concerts lined up for the first half of the year alone, with Lionel Richie, Tina Turner, Al Jarreau, Status Quo and Cyndi Lauper among the artists set to appear.

"This year," says Max Guazzini, head of NRJ's sponsorship department, "we have a virtual monopoly on the Ile de France. When we sponsor a concert we go all the way. Our concerts are sold out. That's why people come

(Continued on page E-13)

EUROPES LEADING TRAVEL AGENT TO THE MUSIC INDUSTRY ...

FAO TRAVEL PROUDLY PRESENTS

HOTELS SPECIALLY RECOMMENDED FOR ARTISTS AND RECORD COMPANIES.



BASEL HILTON

**HOTEL
INTER-CONTINENTAL
BERLIN**

**BRISTOL HOTEL
Kempinski Berlin**

**HOTEL
PALACE
BERLIN**



**HOTEL
SCHWEIZERHOF
BERLIN**



**KAISER KARL HOTEL
BONN / KÖLN / COLOGNE**

**Bremen Plaza
Canadian Pacific Hotels**



**Brussels Sheraton
Hotel & Towers**

**HOTEL
INTER-CONTINENTAL
KÖLN**

**PARK HOTEL
DORTMUND
WESTALENHALLE**




**nikko hotels international
hotel nikko düsseldorf**



**RAMADA
RENAISSANCE
HOTEL
DÜSSELDORF**

**Essen
HANDELSHOF HOTEL
MÖVENPICK**

Essen 
Sheraton Hotel

**HOTEL
Frankfurt
INTERCONTINENTAL**



**HOTEL GRAVENBRUCH
Kempinski Frankfurt**



**ELYSEE
Hamburg**



**RAMADA
RENAISSANCE
HOTEL
HAMBURG**

**Der Europäische Hof
Hotel Europa
Heidelberg**

**tourhotel
**** Linz**

MARITIM
PARKHOTEL
MANNHEIM



**Crest Hotel
München**




**HILTON
INTERNATIONAL
MÜNCHEN**
the hotel
next to the English Garden



**RAMADA
PARKHOTEL MÜNCHEN**



**MARITIM
HOTEL
NÜRNBERG**

NEAR NUREMBERG/BAYREUTH

PFLAUMS POSTHOTEL

CCH
CITY CLUB HOTEL
OLDENBURG

**HOTEL
INTER-CONTINENTAL
PARIS**

**PULLMAN
HOTEL
KONGRESS HOTEL
Saarbrücken**

RAMADA
STUTTGART/SINDELFINGEN

**HILTON
INTERNATIONAL
WIEN**

**VIENNA
Marriott
HOTEL**

**hotel
president
wien**

FOR RESERVATIONS IN ANY OF THESE AND MORE THAN 1000 OTHER FINE HOTELS CALL:
FAO TRAVEL GMBH, GLAUBURGSTRASSE 95, 6000 FRANKFURT 1, WEST GERMANY
TEL 069 550345 FAX 069 5975702 TLX 413378 fao d E-MAIL FAO-TRAVEL-UK/US



BENELUX

(Continued from page E-1)

1970s most concerts were "exclusive" in that they were mainly attended by people from "the so-called underground scene." He says: "The man in the street didn't like these concerts because of the violence and the drugs abuse. But now pop and rock shows are accepted by almost everyone and there's no violence."

Mojo is financially linked to Double You Concerts, which organizes the smaller concerts for the Dutch club circuit. The Double You top management comprises Ben Giezenaar and Willem Venema. Last year the firm organized 260 concerts which attracted 110,000 fans.

Other Dutch bookers are Europop and John van Vueren's Columbus Management.

Most acts for Mojo-organized concerts come via top agencies in the U.S. and U.K. such as Premier Talent, Harvey Goldsmith Entertainments, International Talent Booking, Wasted Talent, and the Station Agency.

Most major acts touring Holland handle their own ho-

tel bookings. And most top names handle their own sound and lighting equipment, though some hire from Ampco, headed by Eric de Bruyn and founded in 1977, which is now the leading sound/lighting firm in the Netherlands. Ampco laid on the sound equipment for last year's North Sea Jazz Festival, which drew 40,000 fans.

Ampco also supplied equipment and technical know-how to four major open air festivals: the Pink Pop (46,000 visitors), Park Pop (150,000), one in Schuttorf (West Germany, 35,000) and a beach festival near The Hague (150,000) to celebrate the 25th anniversary of Golden Earring. It also handled tours by the Flying Pickets, the Pogues and Matt Bianco.

The Value Added Tax on concert tickets in Holland is 20% as from Oct. 1 last year—it had been 19%—and it's the same on films and other theatrical productions. Most industry people it is much too high, especially when compared with the 6% VAT levied on books. Cut the VAT and ticket prices can be lowered, say promoters.

The leading pop/rock concert venues in Holland are

the Feyenoord soccer stadium in Rotterdam (50,000 capacity), the Ahoy in Rotterdam (8,000), the Groenord in Leiden (11,000), the Riojnhaf in Arnhem (7,500, all standing), the IJssel in Zwolle (7,000), the Brabant (Den Bosch, 6,000), the Jaap Eden (Amsterdam, 4,500), the Vredenburg Music Center (Utrecht, 2,000), Doelen Concert Hall (Rotterdam, 2,000), the Congress Hall (The Hague, 2,000), the Vereniging Concert Hall (Nijmegen, 1,800), the Carre (Amsterdam, 1,700), and the Oosterpoort Center (Groningen, 1,500). Best-known Dutch club venues: the Paradiso (Amsterdam), Arena (Rotterdam) and Trojan Horse (The Hague).

A new and prestigious classical concert hall is set to be opened in The Hague in the fall, with a capacity of 2,500. It will also be used for pop and rock, and Mojo Concerts was involved in the planning. In 1987 the Van Heek Popconcert Hall opens in Enschede, the first in Holland created specifically for pop/rock attractions.

Sponsoring of pop and rock shows in Holland is still a low-key operation. Major companies are as yet more interested in sponsoring sports events and art exhibitions. But last year Mojo made a breakthrough with a deal with electronics importer Haagtechno and shows by Elton John, Queen and Dutch singer Lee Towers received sponsorship. More action, including links with compact disk hardware lines imported from Technics in Japan, is lined up for this year, says Theo Bouwman, Haagtechno's deputy managing director.

But merchandising tied-in with pop concerts is also a low-key part of the business so far in Benelux countries. It has been profitable where name artists of the Springsteen class are concerned, but there are signs, says Mojo's Ramakers, that heavy metal merchandising connections are paying off.

Ramakers says contact between his agency and the record companies is "reasonable," with promotional campaigns coordinated where possible. Radio is the main promotional channel in Holland, but there are no radio/TV pop/rock commercials as such.

Country and folk music is seen as being only of mar-

Save the clouds.

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

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

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

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

Help us save the clouds.
Give to Prevent Blindness.



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


SunsetMusic

Planning a tour in Italy?


Make your tour
a smooth running success
with Sunset Music.
To promote is not easy...

Sunset Music is
your right choice in Italy!

Sunset Music Ltd.
Viale Premuda 24
Phone (02) 792030
20129 Milano - Italy



G.M. a young production company from the East of Holland, staffed with veteran sound and lighting technicians. G.M. a production company offering total production management for tours, stage + scenery design, radio + tv shows, artist + concert promotion.



G.M. specialising in:
*Lighting
*Sound
Featuring three systems, HIB M4 fullrange, Turboound TMS3 fullrange, Martin JBL
*Staging
*Showhaul
*VIP coaches
*Production coordination
*Promotion.

Commodore Studio is a fully equipped recording and rehearsal studio. Studio floor 60 m², control-room 25 m², recreation room 40 m².

G.M. a young production company, emphasizing attention to detail.

In Holland already a household word, international fast growing. For the ones who hesitate contracting us, following acts worked our studio or used our production and equipment service; Culture Club, Go West, AC/DC, Billy Preston, Kid Creole, Level 42, Joe Cocker.

Commodore Studio equipment: 1x Studer A80; 2x Studer 810; Soundcraft 240024/16; Genlec 1025A monitors + amps; Yamaha NS10 Auratone; Lexicon 224; PCM63; Drawmer; Yamaha Rev. 7; SXP90; Audio Design; Valley People; Urei; Aphex compressor; Roland; Dynastyle etc.

stage

G.M. where experience and quality says it all.

G.M. AND COMMODORE STUDIO ARE DIVISIONS OF GELIJKMAKER BV
INDUSTRIEPARK 6a 7021 BL ZELHEM HOLLAND TELEPHONE 8342-3161 TELEX 45942 GM NL

ginal interest in the Netherlands. But already this year there have been sell-out successes for the agency through Paul Simon (who started his world tour in Rotterdam), Toto, Frankie Goes To Hollywood, Spandau Ballet, and Style Council.

The Belgian concert scene boasts greater variety than that of Holland, but that is mainly because it is a bi-lingual territory. Fewer U.K. and U.S. acts tour this country. MOR is highly popular fare.

Leading Belgian promoter Herman Schueremans, based near Brussels, has four agencies in his group: Altsin, Stageco, On The Rocks and Sound & Vision. His group organized 190 concerts last year, drawing 280,000 visitors.

All major concerts in Belgium last year were sold out, contrary to the patchy success ratio of previous years, which tended to cause a lessening of interest in the small club circuit.

Schueremans also runs the two-day open-air event in Torhout/Werchter, which attracted 120,000 fans in 1976, of which a third came from Holland.

The leading Belgian sound/lighting company is EML, based in Werchter.

The VAT rate on Belgian concert tickets is between 21.1% and 24%, depending on where the show is staged. Belgian industryites predictably regard this as much too high.

Top Belgian venues are the Vorst National Hall (Brussels, 8,000), the Limburg (Gank, 6,700 all standing), the Brielpoort (Deinze, 4,000 all standing), the Queen Elizabeth Hall (Antwerp (2,000), the Palais des Beaux Arts (Brussels, 2,000) and the Royal Circus (Brussels, 1,825).

Sponsorship in Belgium, as in Holland, is in its infancy, though cigarette company Belga sponsors the Torhout/Werchter event, along with (last year) Philips, the General Bank of Belgium and the national lottery, Lotto. Belgian promoters "tune in" with the record companies on promotions, says Schueremans.

Among other prominent Belgian concert agencies are Gemco and Make It Happen, the two companies last year

organizing 150 concerts attracting not far off 200,000 customers.

Few pop/rock events are staged in the third Benelux territory of Luxembourg, apart from an occasional event at the Nilles Hall in Differdange, generally featuring French-speaking acts. But most Luxembourg fans catch up on their pop heroes in Brussels or in nearby West German cities.

Most jazz promotion in the Benelux territories is by Wim Wigt, head of Wim Wigt Productions in the Dutch center Wageningen. He also heads the indie jazz label Timeless Records. He arranges tours for around 75 acts annually, and they give a total of 700-800 concerts, and also takes tour packages to various East European territories, and to some Middle East countries.

Paul Acket is a similarly well-known operator in the European jazz scene, the organizer of the North Sea festival. He says some acts will be asking for more money because of the low rate of the U.S. dollar.

WILLEM HOOS

FRANCE

(Continued from page E-11)

to see us. The record companies support us because they know we will back the artists and promote them on the airwaves. When we undertake to promote a concert we also undertake to promote the act.

"Last year we spent more than \$3.3 million on press publicity alone. The authors' society SACEM came to us recently and asked why we didn't promote more concerts by French artists. I said they were missing the point. Concerts are like radio programming: they depend on the time of year, on the quality of the material and so on. During 1986 we were involved in the tour by Indochine and Etienne Datto, and in Dianne Tell's appearance at the Olympia. And that was because they merited that attention and support just as much as concerts by Prince or Phil Collins."

PHILIPPE CROCQ

CREDITS: Intl Editor, Peter Jones; Cover photo of Stevie Wonder by Attila Csupo; Design, Stephen Stewart.

THERE IS MORE THAN J. STRAUSS IN VIENNA ...



AL JARREAU+DAVE SANBORN, TOTO, M. SHOCKED, SKAGARACK, B. SPENCE, UDO JÜRGENS, ALICE, OREGON, M. JONES, MAGNUM, TINA TURNER, DURAN DURAN, NEIL YOUNG & CRAZY HORSE, K. WECKER, CAMEO, G. MOORE, GENESIS + PAUL YOUNG, L. COHEN, W. AMBROS, DEEP PURPLE, NAZZ NASKO, EROS RAMAZZOTTI...

(PROGRAMM 1987)

JEFF MAXIAN'S

VIENNA CONCERTS

... YOUR PARTNER IN AUSTRIA

A-1040 VIENNA, TILGNERSTRASSE 5/3
TEL: 0222 / 65 09 931, TX: 112 512 vconc a, FAX: 0222 / 658 690

No.1 in Europe



Westfalenhalle Dortmund West Germany

Home of the stars

If you won't believe us, please ask:

AC DC • B52 • Joan Baez
Shirley Bassey • Bon Jovi
James Brown • Chris de Burgh
Roger Chapman • Chicago
Eric Clapton • Joe Cocker
Deep Purple • Neil Diamond
Dire Straits • Fats Domino
Bob Dylan • ELO • Eurythmics
Bryan Ferry • F g t H
Foreigner • Bob Geldorf
Genesis • Whitney Houston
Billy Idol • Iron Maiden
Jethro Tull • Elton John
Journey • Judas Priest • Kinks
Led Zeppelin • Jerry Lewis
Matt Bianco • Ted Nugent
Mike Oldfield • Ossy Osbourne
Peter Tosh • Pink Floyd
Police • Pretenders • Queen
Lionel Richie • Rolling Stones
Saga • Santana • Scorpions
Simple Minds • Simply Red
Status Quo • Rod Stewart
Supertramp • Talking Heads
Tina Turner • Tubes • U2
Stevie Wonder • Yes • Neil Young
ZZ Top...

Or please contact your european promoter!

A Billboard Spotlight

HITS of the WORLD

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

BRITAIN (Courtesy Music Week/Gallup) As of 4/11/87

This Week	Last Week	SINGLES
1	1	LET IT BE FERRY AID THE SUN
2	2	RESPECTABLE MEL & KIM SUPREME
3	5	LA ISLA BONITA MADONNA SIRE
4	3	LET'S WAIT A WHILE JANET JACKSON A&M
5	4	WITH OR WITHOUT YOU U2 ISLAND
6	7	LEAN ON ME CLUB NOUVEAU KING JAY/WAR
7	15	IF YOU LET ME STAY TERENCE TRENT D'ARBY CBS
8	21	THE IRISH ROVER POGUES & DUBLINERS STIFF
9	8	WEAK IN THE PRESENCE OF BEAUTY ALISON MOYET CBS
10	17	EVER FALLEN IN LOVE FINE YOUNG CANNIBALS LONDON
11	22	ORDINARY DAY CURIOSITY KILLED THE CAT MERCURY
12	9	I GET THE SWEETEST FEELING JACKIE WILSON SMP
13	6	EVERYTHING I OWN BOY GEORGE VIRGIN
14	37	I CAN'T BE WITH YOU TONIGHT JUDY BOOCHER ORBITONE
15	12	SIGN OF THE TIMES PRINCE PAISLEY PARK
16	13	BIG TIME PETER GABRIEL VIRGIN
17	NEW	WANTED DEAD OR ALIVE BON JOVI VERTIGO
18	11	RESPECT YOURSELF BRUCE WILLIS MOTOWN
19	30	DAY IN DAY OUT DAVID BOWIE EMIAERICA
20	10	THE GREAT PRETENDER FREDDIE MERCURY PARLOPHONE
21	14	LIVE IT UP (FROM CROCODILE DUNDEE) MENTAL AS ANYTHING EPIC
22	27	STILL OF THE NIGHT WHITESNAKE EMI
23	NEW	LIVING IN A BOX CHRYSALIS
24	24	I'D RATHER GO BLIND RUBY TURNER JIVE
25	16	FIGHT FOR YOUR RIGHT (TO PARTY) BEASTIE BOYS DEF JAM
26	33	KEEP YOUR EYE ON ME HERB ALPERT A&M
27	18	LOVING YOU IS SWEETER THAN EVER NICK KAMEN WEA
28	34	LET MY PEOPLE GO-GO RAINMAKERS MERCURY
29	19	IT DOESN'T HAVE TO BE ERASURE MUTE
30	38	OUT WITH HER BLOW MONKEYS RCA
31	26	SEXY GIRL LILLO THOMAS CAPITOL
32	NEW	ANOTHER STEP CLOSER TO YOU KIM WILDE & JUNIOR MCA
33	28	MALE STRIPPER MAN 2 MAN MEET MAN PARRISH BOLTS
34	20	MOONLIGHTING AL JARREAU WEA
35	25	TONIGHT TONIGHT TONIGHT GENESIS VIRGIN
36	NEW	RADIO HEARTS GARY NUMAN GEM
37	23	STAND BY ME BEN E KING ATALANTIC
38	32	WHAT YOU GET IS WHAT YOU SEE TINA TURNER CAPITOL
39	31	CRUSH ON YOU JETS MCA
40	29	WHEN A MAN LOVES A WOMAN PERCY SLEDGE ATLANTIC
		ALBUMS
1	1	VARIOUS NOW THAT'S WHAT I CALL MUSIC 9 EMI/VIRGIN
2	2	U2 THE JOSHUA TREE ISLAND
3	3	LEVEL 42 RUNNING IN THE FAMILY POLYDOR
4	NEW	PRINCE SIGN OF THE TIMES PAISLEY PARK
5	5	SIMPLY RED MEN AND WOMEN ELEKTRA
6	NEW	ERASURE CIRCUUS MUTE
7	4	VARIOUS MOVE CLOSER CBS
8	NEW	WHITESNAKE EMI
9	8	PAUL SIMON GRACELAND WARNER
10	NEW	BRYAN ADAMS INTO THE FIRE A&M
11	6	ORIGINAL SOUNDTRACK THE PHANTOM OF THE OPERA POLYDOR
12	7	HOT CHOCOLATE THE VERY BEST OF HOT CHOCOLATE EMI
13	16	MADONNA TRUE BLUE SIRE
14	14	JANET JACKSON CONTROL A&M
15	10	PETER GABRIEL SO VIRGIN
16	12	ERIC CLAPTON AUGUST DUCK
17	9	QUEEN LIVE MAGIC EMI
18	19	LUTHER VANDROSS GIVE ME THE REASON EPIC
19	17	DIRE STRAITS BROTHERS IN ARMS VERTIGO
20	11	SIMPLY RED PICTURE BOOK ELEKTRA
21	13	FIVE STAR SILK AND STEEL TENT
22	15	GENESIS INVISIBLE TOUCH VIRGIN
23	23	VARIOUS THE DANCE CHART TELSTAR
24	20	SMITHS THE WORLD WON'T LISTEN ROUGH TRADE
25	25	KATE BUSH THE WHOLE STORY EMI
26	28	BEASTIE BOYS LICENSED TO ILL DEF JAM/CBS
27	21	EUROPE THE FINAL COUNTDOWN EPIC
28	26	LIONEL RICHIE DANCING ON THE CEILING MOTOWN
29	27	EURYTHMICS REVENGE RCA
30	NEW	BON JOVI SLIPPERY WHEN WET VERTIGO
31	NEW	JULIAN COPE SAINT JULIAN ISLAND
32	24	COMMUNARDS LONDON
33	NEW	LUCIANO PAVAROTTI THE PAVAROTTI COLLECTION STYLUS
34	30	GARY MOORE WILD FRONTIER 10 RECORDS
35	NEW	ENGLEBERT HUMPERDINCK ENGLEBERT HUMPERDINCK COLLECTION TELSTAR
36	40	VARIOUS RYTHMN OF THE NIGHT K TEL
37	31	VARIOUS UPFRONT 5 SERIOUS
38	39	HUEY LEWIS & THE NEWS FORE CHRYSALIS
39	33	VARIOUS NOW THAT'S WHAT I CALL MUSIC 8 EMI/VIRGIN
40	NEW	SIOUXSIE & THE BANSHEES THROUGH THE LOOKING GLASS WONDERLAND

CANADA (Courtesy The Record) As of 4/2/87

		SINGLES
1	1	TOUCH ME SAMANTHA FOX JIVE/RCA
2	3	THE FINAL COUNTDOWN EUROPE EPIC/CBS
3	2	AT THIS MOMENT BILLY VERA & THE BEATERS RHINO/TREND
4	4	RESPECT YOURSELF BRUCE WILLIS MOTOWN/MCA
5	5	NOTHING'S GONNA STOP US NOW STARSHIP RCA
6	10	LEAN ON ME CLUB NOUVEAU WEA
7	7	MONTEGO BAY AMAZULU ISLAND/MCA
8	8	LET'S GO! WANG CHUNG GEFEN/WEA
9	9	SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL") LINDA RONSTADT/JAMES INGRAM MCA
10	NEW	HEAT OF THE NIGHT BRYAN ADAMS A&M
11	13	(YOU GOTTA) FIGHT FOR YOU RIGHT (TO PARTY!) BEASTIE BOYS DEF JAM/COLUMBIA
12	20	I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN/GEORGE MICHAEL ARISTA/RCA
13	11	WILL YOU STILL LOVE ME CHICAGO WARNER BROS./WEA
14	14	LET'S WAIT AWHILE JANET JACKSON A&M
15	NEW	DIRTY WATER ROCK & HYDE CAPITOL
16	NEW	MOONLIGHT DESIRES GOWAN COLUMBIA/CBS
17	17	WILD HORSES GINO VANNELLI POLYDOR/POLYGRAM
18	NEW	MIDNIGHT BLUE LOU GRAMM ELEKTRA/WEA
19	19	SHAKE YOU DOWN GREGORY ABBOTT COLUMBIA/CBS
20	18	YOU GOT IT ALL JETS MCA
		ALBUMS
1	3	U2 THE JOSHUA TREE ISLAND/MCA
2	1	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
3	2	PAUL SIMON GRACELAND WARNER BROS./WEA
4	7	BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA
5	6	SAMANTHA FOX TOUCH ME JIVE/RCA
6	5	BEASTIE BOYS LICENSED TO ILL DEF JAM/COLUMBIA/CBS
7	4	GEORGIA SATELLITES ELEKTRA/WEA
8	8	EUROPE THE FINAL COUNTDOWN EPIC/CBS
9	9	MADONNA TRUE BLUE SIRE/WEA
10	13	SIMPLY RED MEN AND WOMEN ELEKTRA/WEA
11	11	BANGLES DIFFERENT LIGHT COLUMBIA/CBS
12	12	JENNIFER WARNES FAMOUS BLUE RAINCOAT ATTIC/A&M
13	10	BRUCE WILLIS THE RETURN OF BRUNO MOTOWN/MCA
14	14	GENESIS INVISIBLE TOUCH ATLANTIC/WEA
15	NEW	CROWDED HOUSE CAPITOL
16	15	GINO VANNELLI BIG DREAMERS NEVER SLEEP POLYDOR/POLYGRAM
17	17	JANET JACKSON CONTROL A&M
18	NEW	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS TRIO WARNER BROS./WEA
19	16	CINDERELLA NIGHT SONGS MERCURY/POLYGRAM
20	20	GREGORY ABBOTT SHAKE YOU DOWN CBS

WEST GERMANY (Courtesy Der Musikmarkt) As of 4/6/87

		SINGLES
1	1	STAY BONNIE BIANCO & PIERRE COSSO KANGAROO/TELDEC
2	3	RESPECTABLE MEL & KIM BLOW UP/INTERCORD
3	2	STAND BY ME BEN E KING ATLANTIC/WEA
4	7	YOU'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA
5	9	YOU SEXY THING HOT CHOCOLATE RAK/EMI
6	4	CARAVAN OF LOVE HOUSEMARTINS CHRYSALIS/ARIOLA
7	5	YOU WANT LOVE MIXED EMOTIONS ELECTROLA/EMI
8	8	HEARTACHE PEPSI & SHIRLIE POLYDOR/DG-PMV
9	6	REET PETITE JACKIE WILSON ZYX/MIKULSKI
10	12	ICH LIEBE DICH CLOWNS UND HELDEN TELDEC
11	14	I COME UNDONE JENNIFER RUSH CBS
12	13	RUNNING IN THE FAMILY LEVEL 42 POLYDOR-DG/PMV
13	15	BRING BACK (SHA NA NA) MIXED EMOTIONS ELECTROLA/EMI
14	11	I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN & GEORGE MICHAEL EPIC/CBS
15	10	REALITY RICHARD SANDERSON CARRERE/TELDEC
16	19	IT DOESN'T HAVE TO BE ERASURE MUTE/INTERCORD
17	NEW	WHEN A MAN LOVES A WOMAN PERCY SLEDGE ATLANTIC/WEA
18	NEW	HORIZION UDO LINDENBERG POLYDOR/DGG/PMV
19	16	ELECTRICA SALSA OFF ZYX/MIKULSKI
20	NEW	EVERYTHING I OWN BOY GEORGE VIRGIN/ARIOLA
		ALBUMS
1	1	JENNIFER RUSH HEART OVER MIND CBS
2	4	U2 THE JOSHUA TREE ISLAND/ARIOLA
3	3	SIMPLY RED MEN AND WOMEN WARNER/WEA
4	2	SOUNDTRACK/BONNIE BIANCO CINDERELLA 87 TELDEC
5	5	PAUL SIMON GRACELAND WARNER/WEA
6	10	LEVEL 42 RUNNING IN THE FAMILY POLYDOR/DGG PMV
7	8	TINA TURNER BREAK EVERY RULE CAPITOL/EMI
8	6	JOE COCKER DEFINITE DINO
9	7	DIE FLIPPERS TRAEUME-LIEBE-SEHNSUCHT DINO
10	9	GARY MOORE WILD FRONTIER VIRGIN/ARIOLA
11	16	SOUNDTRACK ZABOU/SCHIMANSKI EMI
12	13	JOHN FARNHAM WHISPERING JACK RCA
13	11	DRAFI DEUTSCHER GEMISCHTE GEFUEHLE EMI-ELECTROLA
14	15	GENESIS INVISIBLE TOUCH VIRGIN/ARIOLA
15	17	MUENCHENER FREIHEIT TRAUMZIEL CBS
16	12	DON JOHNSON HEARTBEAT EPIC/CBS
17	14	SOUNDTRACK MIAMI VICE 2 MCA/WEA
18	18	BON JOVI SLIPPERY WHEN WET VERTIGO/PHONOGRAM/PMV
19	19	SOUNDTRACK MIAMI VICE 1 MCA/WEA
20	NEW	HELLOWEEN KEEPER OF THE SEVEN KEYS PART I NOISE/SPV

JAPAN (Courtesy Music Labo) As of 4/13/86

		SINGLES
1	NEW	HANASHIKAKETAKATTA YOKO MINAMINO CBS/SONY/ONE CO/FUJI/PACIFIC
2	NEW	GIMON RISA TACHIBANA TOSHIBA/EMI/NICHION
3	1	IDOL WO SAGASE MOMOKO KIKUCHI VAP/JCM
4	3	HADE MIHO NAKAYAMA KING/VARNING P/NICHION
5	6	I LOVE YOU, SAYONARA CHECKERS CANYON/THREE STAR/YAMAHA
6	8	SAPPHIRE NO HITOMI ALFEE CANYON/TANABE M
7	4	VANITY NIGHT MIYOKO YOSHIMOTO TEICHIKU/GEIEI
8	2	TENSHINO BODY GUARD YUYU WITH ONYANKO CLUB CANYON/FUJI/PACIFIC
9	NEW	MEIWAKU DESHOUGA... TUNNELS CANYON/FUJI/PACIFIC/A TO Z
10	10	KIMI GA TORISUGITA ATONI ALFEE CANYON/TOHO M/TANABE M
		ALBUMS
1	1	KIYOTAKA SUGIYAMA REALTIME TO PARADISE VAP
2	2	OFF COURSE AS CLOSE AS POSSIBLE FUNHOUSE
3	NEW	BRYAN ADAMS INTO THE FIRE CANYON
4	NEW	KAORU KOHIRUIMAKI I'M HERE EPIC/SONY
5	3	JUNICHI INAGAKI MIND NOTE FUN HOUSE
6	5	SANMA AKASHIYA YOWATARI JOZU CANYON
7	6	KYOKO KOIZUMI HIPPIES VICTOR
8	NEW	THE SQUARE TRUTH CBS/SONY
9	4	USHIROYUBI SASAREGUMI UNLIMITED CANYON
10	7	KOJI KIKKAWA A-LA-BA LA-M-BA SMS

MUSIC & MEDIA PAN-EUROPEAN CHARTS 4/11/87

		HOT 100 SINGLES
1	11	EVERYTHING I OWN BOY GEORGE VIRGIN
2	3	RESPECTABLE MEL & KIM SUPREME
3	1	RUNNING IN THE FAMILY LEVEL 42 POLYDOR/CHAPPELL
4	4	STAND BY ME BEN E KING ATLANTIC
5	5	ELECTRICA SALSA OFF ZYX
6	2	THE RIGHT THING SIMPLY RED WEA/SBK CBS SONGS
7	13	SIGN OF THE TIMES PRINCE PAISLEY PARK
8	19	THE GREAT PRETENDER FREDDIE MERCURY PARLOPHONE
9	10	WEAK IN THE PRESENCE OF BEAUTY ALISON MOYET CBS
10	7	IT DOESN'T HAVE TO BE ERASURE MUTE
11	8	HEARTACHE PEPSI & SHIRLIE POLYDOR
12	NEW	WHEN A MAN LOVES A WOMAN PERCY SLEDGE ATLANTIC
13	17	WITH OR WITHOUT YOU U2 ISLAND
14	NEW	EVER FALLEN IN LOVE FINE YOUNG CANNIBALS LONDON
15	6	I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN & GEORGE MICHAEL EPIC
16	12	REET PETITE JACKIE WILSON SMP
17	15	TONIGHT TONIGHT TONIGHT GENESIS VIRGIN
18	18	WHAT YOU GET IS WHAT YOU SEE TINA TURNER CAPITOL
19	NEW	STONE LOVE KOOL & THE GANG MERCURY
20	NEW	I GET THE SWEETEST FEELING JACKIE WILSON SMP
		HOT 100 ALBUMS
1	1	U2 THE JOSHUA TREE ISLAND
2	2	PAUL SIMON GRACELAND WARNER
3	3	SIMPLY RED MEN AND WOMEN WEA
4	6	LEVEL 42 RUNNING IN THE FAMILY POLYDOR
5	5	MADONNA TRUE BLUE SIRE
6	4	EUROPE THE FINAL COUNTDOWN EPIC
7	8	BON JOVI SLIPPERY WHEN WET VERTIGO
8	9	GARY MOORE WILD FRONTIER 10 RECORDS/VIRGIN
9	10	GENESIS INVISIBLE TOUCH VIRGIN
10	7	COMMUNARDS LONDON
11	16	TINA TURNER BREAK EVERY RULE CAPITOL
12	11	A-HA SCOUNDREL DAYS WARNER
13	12	THE SMITHS THE WORLD WON'T LISTEN ROUGH TRADE
14	13	PETER GABRIEL SO VIRGIN
15	17	DIRE STRAITS BROTHERS IN ARMS VERTIGO
16	NEW	ERIC CLAPTON AUGUST DUCK RECORDS/WARNER
17	14	DEEP PURPLE THE HOUSE OF THE BLUE LIGHT POLYDOR
18	NEW	SPANDAU BALLET THROUGH THE BARRICADES CBS
19	18	JENNIFER RUSH HEART OVER MIND CBS
20	20	THE ALAN PARSONS PROJECT GAUDI ARISTA
		SINGLES
1	2	BOOM BOOM (LET'S GO BACK TO MY ROOM) PAUL LEKAKIS POLYGRAM
2	3	THE FINAL COUNTDOWN EUROPE EPIC/CBS
3	1	I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN & GEORGE MICHAEL EPIC/CBS
4	20	C'EST LA VIE ROBBIE NEVIL MANHATTAN/EMI
5	4	EVERYTHING I OWN BOY GEORGE VIRGIN/EMI
6	7	WITCH QUEEN THE CHANTOOZIES MUSHROOM/FESTIVAL
7	11	WE CONNECT STACEY Q ATALANTIC/WEA
8	16	MALE STRIPPER MAN 2 MEET MAN PARRISH POLYDOR/POLYGRAM
9	5	DON'T GIVE UP PETER GABRIEL & KATE BUSH VIRGIN/EMI
10	15	SHE'S THE ONE THE COCKROACHES REGULAR/FESTIVAL
11	12	YOU KEEP ME HANGING ON KIM WILDE MCA/WEA
12	14	REAL WILD CHILD (WILD ONE) IGGY POP A&M/FESTIVAL
13	17	LIVIN' ON A PRAYER BON JOVI MERCURY/POLYGRAM
14	6	WALK LIKE AN EGYPTIAN BANGLES LIBERATION/EMI
15	10	I WANNA WAKE UP WITH YOU BORIS GARDINER POWDERWORKS/RCA
16	9	WE GOTTA GET OUT OF THIS PLACE THE ANGELS MUSHROOM/FESTIVAL
17	NEW	WHAT'S MY SCENE HOODOO GURUS BIG TIME/RCA
18	8	BIZARRE LOVE TRIANGLE NEW ORDER FACTORY/CBS
19	13	PRESSURE DOWN JOHN FARNHAM WHEATLEY/RCA
20	19	SHAKE YOU DOWN GREGORY ABBOTT CBS
		ALBUMS
1	2	PAUL SIMON GRACELAND WARNER/WEA
2	2	JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
3	3	U2 THE JOSHUA TREE ISLAND/FESTIVAL
4	4	THE BANGLES DIFFERENT LIGHT LIBERATION/EMI
5	6	SIMPLY RED MEN AND WOMEN ELEKTRA/WEA
6	5	EURYTHMICS REVENGE RCA
7	8	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
8	7	CROWDED HOUSE CAPITOL/EMI
9	11	THE COCKROACHES REGULAR/FESTIVAL
10	10	THE ANGELS HOWLING MUSHROOM/FESTIVAL
11	NEW	VARIOUS 1987-INTO THE GROOVE EMI
12	9	BILLY IDOL WHIPLASH SMILE CHRYSALIS/FESTIVAL
13	12	ROBERT CRAY BAND STRONG PERSUADER MERCURY/POLYGRAM
14	20	TINA TURNER BREAK EVERY RULE INTERFUSION/FESTIVAL
15	NEW	EUROPE THE FINAL COUNTDOWN EPIC/CBS
16	NEW	VARIOUS LET'S HEAR IT FOR THE GIRLS CONCEPT
17	16	SUPERTRAMP THE AUTOBIOGRAPHY OF SUPERTRAMP A&M/FESTIVAL
18	14	JOHN WILLIAMSON MALLEE BOY E MUSIC/FESTIVAL
19	15	HUEY LEWIS & THE NEWS FORE CHRYSALIS/FESTIVAL
20	19	GET CLOSE PRETENDERS REAL/WEA
		SINGLES
1	1	RESPECTABLE MEL & KIM RCA
2	5	SAILIN' HOME PIET VEERMAN CBS
3	4	EVERYTHING I OWN BOY GEORGE VIRGIN
4	6	STILL LOVING YOU SCORPIONS EMI/BOVEVA
5	3	RUNNING IN THE FAMILY LEVEL 42 POLYDOR
6	2	I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN & GEORGE MICHAEL CBS
7	9	SIGN OF THE TIMES PRINCE WEA
8	NEW	STAND BY ME BEN E KING WEA
9	NEW	WITH OR WITHOUT YOU U2 ARIOLA
10	NEW	COMING AROUND AGAIN CARLY SIMON ARIOLA
		ALBUMS
1	1	U2 THE JOSHUA TREE ARIOLA
2	3	SIMPLY RED MEN AND WOMEN WEA
3	2	PAUL SIMON GRACELAND WARNER
4	4	VARIOUS HITS REVIVAL K TEL
5	NEW	LEVEL 42 RUNNING IN THE FAMILY POLYDOR/POLYGRAM
6	5	VARIOUS POP CLASSICS EVA
7	7	ENGELBERT HUMPERDINCK THE BEST OF ENGELBERT HUMPERDINCK DINO MUSIC
8	NEW	VARIOUS MIAMI VICE 2 WEA
9	9	VARIOUS RAPPERS DELIGHT ARCADE
10	6	SPANDAU BALLET THROUGH THE BARRICADES CBS

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 4/4/87

PolyGram Debuts Midprice Pop, Classical CDs In U.K.

BY PETER JONES

LONDON PolyGram has launched its Special Price compact disk series with an initial batch of 100 titles divided between pop and classical. Retail price is less than 10 pounds (about \$16) each.

Maurice Oberstein, chairman of PolyGram U.K., says, "This is the natural second stage of the CD format. The broad range of top-quality product we're offering, both from artistic and technical standpoints, gives enthusiasts the perfect chance to get into CD for the first time—at a reasonable price."

"This launch will have a major effect on the overall expansion of the CD market in general."

Dire Straits and Level 42 head the list of pop acts in the midprice CD series. Dire Straits' "Brothers In Arms" album is the biggest-selling CD yet, with unit sales of more than 1 million in Europe, a quarter of which have been in the U.K. Dire Straits' "Communique" album, which has topped the half-million sales mark, is also in the Special Price launch.

The full pop batch features material spanning four decades, including the Platters, the Everly Brothers, Jimi Hendrix, the Bee Gees, Tom Jones, Neil Sedaka, John Lennon & Yoko Ono, the Jam, and Bananarama. Also featured is the soundtrack album of "Midnight Express."

The classical releases, each having 50-70 minutes of playing time, are all available for the first time on CD. The digitally remastered product is coming from the Deutsche Grammophon, Philips, and Decca catalogs. Sixty titles are involved and, like the pop titles, will retail at 7.99-8.99 pounds (\$12.80-\$14.40).

The DG material includes 20 titles from the recently launched Galleria series, including Karajan and the Berlin Philharmonic performing Beethoven symphonies. Philips mid-price CD classical material is on the new Silver Line Classics label and includes Haitink, Colin Davis, and Neville Marriner. Decca material, including Pavarotti and Ashkenazy, comes out on the new Ovation label.

Says Oberstein: "We had an advance sale on Special Price CDs in excess of 300,000 units. We're proud of our pioneering role as the first major record company to introduce top-quality product on CD at a new midprice."

EMI Records U.K. has given advance notice of its first midprice CD series, set for release in early summer. It is a classical package and will be released internationally.

Though no dealer price has been decided, the disks are expected to sell for 7.99 pounds (about \$12.80).

The first batch will consist of standard repertoire being released on CD for the first time. All have been digitally remastered for CD.

French TV Network Sold

PARIS Control of TF1, France's leading national television network, has gone to a consortium headed by the construction group Bouygues in which U.K. media magnate Robert Maxwell has a 10% stake.

The consortium will pay some \$500 million for a controlling 50% interest in the formerly state-owned network. The French government will sell the remaining 50% for \$250 million, with 10% of shares reserved for TF1 employees and 40% to be offered to the general public.

Many observers had expected TF1 to go to a rival group headed by the French publishing empire

Hachette, which also owns radio station Europe 1. Bouygues, however, argued that it was stronger financially and better able to guarantee the future development of the network. At a televised presentation by both parties to the new French communications commission CNCL April 3, Bouygues was generally agreed to have had the upper hand.

The following day CNCL's 13-member team announced its decision.

The sale is the culmination of a long period of upheaval in the French media, initiated under the Socialist administration of Francois Mitterrand.

GEMA, BIEM CHIEFS CONFER

(Continued from page 66)

more detailed stage.

The move by GEMA to seek fresh negotiations with IFPI comes at a time when it is still locked in a 4-year-old dispute with the German record industry over mechanical royalty rates. The arbitration court originally settled on a rate of 9% of the dealer price with a technical deduction of 8% for cassettes (a net of 8.28%), which is less than the rate agreed upon by BIEM and IFPI. (The BIEM agreement provides for a royalty of 9.9% of the dealer price, less a discretionary 4% to cover dis-

counts and bonuses).

GEMA appealed the decision and the outcome of the appeal is expected soon. Meanwhile, the German record industry has paid well in excess of 100 million marks (around \$55 million) into escrow, pending the appeal result.

A spokesman for IFPI welcomed the GEMA/BIEM move, saying that any initiative that would enable the record industry to negotiate mechanical-royalty agreements with a single unified entity was to be applauded.

Orescan Of I.R.S. Is On Talent Hunt Label Manager Stalks First Signing

BY KIRK LaPOINTE

OTTAWA He slips into the office before 9 a.m. and heads home at 6:30 p.m. or so, just in time to make long-distance calls to the West Coast from home. These nights, when he is not on the road, he is likely to be checking out local Toronto talent at a club in the hopes of luring his label's first Canadian signing.

Meet Paul Orescan, the 28-year-old jack-of-all-trades for I.R.S. Records in Canada. Orescan is a tireless label manager and one-man show. Last year, he was voted the best independent promotion executive on the best independent foreign-owned label by the Canadian music indus-

try.

"I'm basically the guy running around with the pitchfork for the guy who owns the farm," he says. In the last year or so, he has been bailing pretty good hay, too: platinum for Belinda Carlisle, near-platinum for Fine Young Cannibals, and gold for Doctor & the Medics and Timbuk 3.

Working from the Toronto office of MCA Records Canada Ltd., which distributes I.R.S., Orescan has considerable latitude to set the priorities he feels are best-suited to the Canadian market.

"My mandate was to bring a Canadian identity to I.R.S.," he says. And, in the three years he has been the label's main man, he has turned the label from just another distributed record company into one that has a certain niche in the market.

Orescan is given a budget out of Canadian sales to work records in ways a mere distributed label often can't. A straight-talking, no-nonsense promoter, he has a reputation within the industry of getting the maximum out of his projects and wasting a minimum of time on records that clearly don't have the right stuff.

A former dance music promotions manager at A&M, he still spends every other Saturday with the Toronto Dance Pool. In line with his label's

new music roster, he spends a disproportionate amount of time with campus radio stations and alternative media. With about 20 releases a year to work, he finds plenty of time to market the product with major radio, retail, and press.

"My job is planting the seed, getting it started," he says. "MCA comes in later, when things have taken hold a bit, and really acts as a springboard for us."

He is on the phone a handful of times each week with Los Angeles headquarters. One great thing about working for a small label, he says, is that you can always call the president when you need advice.

Although not part of the inner circle of decision-makers, Orescan is frequently sounded out about potential signings or artists on the roster who are readying records.

"I am the eyes and ears for the company here," he says. And, increasingly, he is paying attention to domestic talent, biding his time to find just the right act for I.R.S. to make its first Canadian signing.

Above all, Orescan has the autonomy to set his own priorities and has the respect of the head office.

"If they believe in something—or don't—I have to start something on my own in Canada," he says. "It keeps me happy to have that trust."

PolyGram Bows Midline CDs With 49 Titles

OTTAWA Midprice compact disks have come to Canada, too, with the release of 49 titles by PolyGram Inc. and impending midline campaigns from CBS Records Canada Ltd. and MCA Records Canada Ltd., among others.

An initial shipment in late March of 37 titles by PolyGram "was well-received," notes Leo da Silva, PolyGram's CD coordinator.

Retailers in Toronto and Montreal have been pricing the CDs at \$14-\$18, roughly \$4 less than the typical range of retail prices for the configuration. Other Canadian centers have been selling the midline releases for \$15-\$20, still well below normal.

Says da Silva, "[The] reaction [to us] has not been somersaults, but it has been positive."

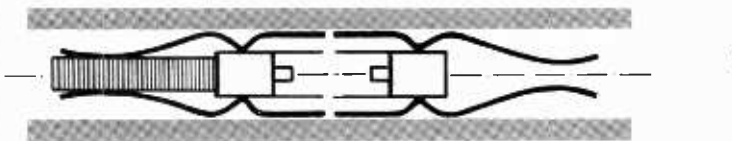
A second phase of 12 titles by such artists as Dire Straits and Tears For Fears should spruce sales considerably, he says. Among the first batch were titles from Eric Clapton, the Bee Gees, Level 42, the Style Council, Mark Knopfler, John Lennon & Yoko Ono, and Donna Summer.

Plans are afoot to expand the midline series to at least twice the current number in the coming year, PolyGram reports. Meanwhile, MCA is readying a classical midline series, and CBS is mulling over a broadly based series of midline releases.

Despite the presence of three domestic manufacturers, Canadian labels have largely been importing CDs until recently. Prices have been kept relatively high as a result of import duties, which add \$6-\$9 at the retail level in some cases. The addition late last year of Praxis Technologies Inc. and the opening this year of Americ Disc. Inc. and Cinram Ltd. plants should amply supply most Canadian labels.

Even PolyGram, with its huge Hanover, West Germany, plant, is considering using Canadian suppliers to bring down prices and reduce fill time.

help in azimuth

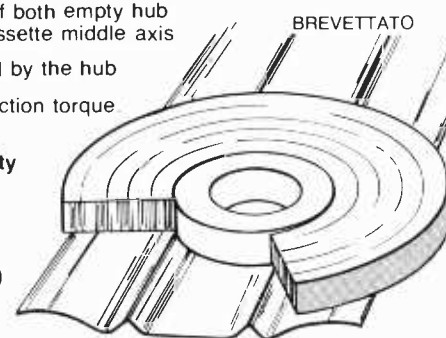


CORRUGATED LINER: TWO DIFFERENT ELASTIC WAVE FLEXIBILITIES

- Inner wave: low flexibility**
- simultaneous centering of both empty hub and full reel as to the cassette middle axis
 - reel total mass supported by the hub
 - maximum reduction of friction torque

Outer wave: high flexibility

- loop by loop parallel tape alignment
- maximum reduction of telescopic effects (crests)
- minimum additional friction torque
- possible to omit graphite coating



That is ATB's. For top quality results we rely on our customers' expertise.



A.T.B. spa
20030 Senago - Milano Italy
Via Palmiro Togliatti, 30
Telefono 02 9989976/7/8
TLX 334457 ATBIX I
FAX 02 9986718

The ASCAP Board of Directors joined with musical citizens from across the country in Washington, D.C. recently to discuss their opposition to the "source licensing" bills with members of Congress. A highlight of the week's activities was the presentation of the ASCAP Pied Piper Award to Lena Horne at a dinner co-hosted by ASCAP, Concerned Senators for the Arts, the Congressional Black Caucus, and the Congressional Caucus for Women's Issues. The Pied Piper Award—ASCAP's most prestigious honor—is awarded to entertainers whose contributions to music have been of an outstanding and unique nature.



▲ **Songwriters Salute Lena.** Some of America's leading songwriters entertained at the salute to Lena Horne. From left are John Green ("Body and Soul"), former ASCAP President Stanley Adams ("What a Diff'rence a Day Made"), Alan and Marilyn Bergman ("The Way We Were"), former ASCAP President Hal David ("Raindrops Keep Fallin' on My Head"), Lena Horne, Burton Lane ("On a Clear Day You Can See Forever"), Sammy Fain ("Love Is a Many-Splendored Thing"), Cy Coleman ("Witchcraft"), ASCAP President Morton Gould, and Arthur Hamilton ("Cry Me a River").



▲ **ASCAP Pied Piper to Lena.** Tony Bennett, who performed a special song segment, and Dionne Warwick, who spoke of her feelings for Lena as an inspirational role model, flank Lena Horne as she accepts ASCAP's Pied Piper Award. Horne remarked, "I am truly honored to receive the Pied Piper Award from ASCAP. ASCAP and its members have been rewarding me all through my performing life with great songs to sing. I am certain that the presence of so many legislators here this evening means you will think seriously about any legislation that might diminish the incentive of creative artists to do their work. The piper wants to be paid, needs to be paid, for the valuable service he renders to us all!"



▲ **Congressional Co-hosts of Lena Horne Salute.** Shown as they were introduced at the salute are: (top) Rep. Mervyn M. Dymally (D-CA), Chairman of the Congressional Black Caucus; (center) Rep. Pat Schroeder (D-CO), who co-chairs the Congressional Caucus for Women's Issues; and (bottom) Sen. Howard Metzenbaum (D-OH), co-founder of Concerned Senators for the Arts.



▲ **Patti Congratulates Lena.** Among those joining in the salute to Lena Horne was Patti LaBelle.





▲ **Breakfast With the Majority Leader.** Four West Virginia composers joined Senate Majority Leader Robert Byrd (D-WV) at a breakfast in the Senator's honor. From left John Beall, Seseen Francis, Sen. Byrd, Paul Whear, and Frank-Josip Racic.



▲ **Luncheon With the Speaker.** Texas music creators joined the ASCAP Board of Directors at a luncheon with Speaker of the House Jim Wright (D-TX). From left Jeff Storie, Marilyn Bergman, George Bragg, Hal David, Speaker Wright, ASCAP President Morton Gould, and Jack Noble White.



◀ **Wisconsin Music Leaders Visit Kastenmeier.** Rep. Robert Kastenmeier (D-WI), Chairman of the House Subcommittee on Courts, Civil Liberties and the Administration of Justice, addressed the ASCAP Board of Directors and a group of his musical constituents. From left William Sterba, Rep. Kastenmeier, Michael Leckrone, Robert Palmer, Elsworth Snyder, and Joel Naumann.



▲ **Rodino Greets Composers and Publishers.** A delegation of composers and music publishers visited Rep. Peter Rodino (D-NJ), Chairman of the House Judiciary Committee. From left Edward P. Murphy, President and CEO of the National Music Publishers Association, ASCAP President Morton Gould, ASCAP Board Member Cy Coleman, Rep. Rodino (foreground) and Dean Kaye, Exec. V.P. and Gen. Mgr. of the Welk Music Group.



▲ **Arts Caucus Chairman Greets Michigan Composers.** At a luncheon in his honor, Rep. Bob Carr (D-MI), newly elected Chairman of the Congressional Arts Caucus, met composers from his district. From left Kurt Alan Carpenter, James Niblock, Rep. Carr, Roseann Hammill, William Aldrich, Chris Rollins, and Jere Hutcheson.



◀ **Composers Play D'Amato's Tune.** Sen. Alfonse D'Amato (R-NY) addressed the ASCAP Board of Directors at a dinner in his honor. Afterward, the Senator and the composer Board members got together to harmonize on many ASCAP standards. From left Sammy Fain, ASCAP President Morton Gould, Burton Lane, Stanley Adams, Alan Bergman, Sen. D'Amato, Cy Coleman (seated), John Green, Hal David, and Marilyn Bergman.

◀ **Country Music Leaders Greet Gore.** A group of country music songwriters and publishers joined the ASCAP Board of Directors at a dinner honoring Sen. Albert Gore (D-TN). From left (seated) Wayland Holyfield, ASCAP President Morton Gould, Sen. Gore, and Richard Leigh. From left (standing) ASCAP Board member Buddy Killen, Kevin Lamb, ASCAP Southern Executive Director Connie Bradley, Peter McCann, Mrs. Albert Gore, and Mike Reid.

ALBUMS

SPOTLIGHT Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

NEW & NOTEWORTHY Highlights new and developing acts worthy of attention and other releases of special interest

PICKS New releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to: Jean Rosenbluth, Billboard 1515 Broadway New York, N.Y. 10036 and Chris Morris, Billboard 9107 Wilshire Blvd. Beverly Hills, Calif. 90210

Country, gospel albums should go to: Ed Morris, Billboard 14 Music Circle E. Nashville, Tenn. 37203

POP

PICKS

KIM WILDE

Another Step
PRODUCERS: Various
MCA MCA-5903

Disco-flavored cover of "You Keep Me Hangin' On" is an international hit, and in the age of Bananarama's similarly redone "Venus," it could catch on here in a big way as well. May finally be the record to break Wilde in the U.S.

RECOMMENDED

THE CULT

Electric
PRODUCER: Rick Rubin
Sire 2555

English quartet gets heavy with big production assist from Run-D.M.C./Beastie Boys/Slayer mentor Rubin. Heavy-metalish "Love Removal Machine" is, surprisingly, garnering dance action, while cover of "Born To Be Wild" could pique album rock radio interest.

JACK WAGNER

Don't Give Up Your Day Job
PRODUCERS: Various
Quest 25562

Soap star turned pop star continues to mine upbeat tempos here. No less than six production teams are involved; strongest contributions are made by Paul Warren, who tracked, wrote, and plays on bouncy lead single, "Weatherman Says."

ORIGINAL MOTION PICTURE SOUNDTRACK

Lethal Weapon
PRODUCER: Michael Kamen
Warner Bros. 25561

Title track, the leadoff single, is a power ballad from Honeymoon Suite; the rest is instrumental mood music composed by producer Kamen and Eric Clapton and performed by those two with David Sanborn. Movie's popularity and involvement of Clapton and Sanborn should move copies, but latter's fans will find more to enjoy.

MUSIC FROM THE MOTION PICTURE

Blind Date
PRODUCERS: Various
Rhino RNIN 70705

First film vehicle for Bruce Willis has notched major bucks early on, which harbingers well for the soundtrack album. Star doesn't vocalize here, but a Gary Morris-Jennifer Warnes duet and three new Billy Vera tunes should entice buyers.

GOWAN

Great Dirty World
PRODUCER: David Tickle
Columbia FC 40754

Canadian superstar's effeminate vocals and orchestrated music recall a score of '70s progressive rock bands; premier single, "Moonlight Desires," features Yes-man Jon Anderson on backing vocals.

MONDO ROCK

Boom Baby Boom
PRODUCER: Bill Drescher
Columbia FC 40470

Long-standing Oz combo featuring Ross Wilson—of that country's influential Pink Finks and Daddy Cool—consistently turns out catchy, mainstream rock à la Huey Lewis & the News; first single, "Primitive Love Rites," has the goods to bring recognition the group deserves.

A SELECTION OF MUSIC FROM THE

SOUNDTRACK
Hannah And Her Sisters
PRODUCER: None Listed
MCA 6190

Woody Allen's "New York" films tend to pay soundtrack tribute to great MÖR oldies, in this case a combination of original '40s tracks and pretty keyboard renditions by Dick Hyman and Derek Smith. Worth the price of admission is Lloyd Nolan and Maureen O'Sullivan's wonderfully croaky version of the risqué lyrics to "Bewitched."

PAUL WINTER/PAUL HALLEY

Whales Alive
PRODUCERS: Paul Winter, Roger Payne
Living Music LM-00013

Intriguing project combines whale songs, readings by Leonard Nimoy, and playing by reedman Winter, keyboardist Halley, and others. Co-producer Payne created "Songs Of The Humpback Whale" in 1970. Royalties go to the World Wildlife Fund.

TIM SCOTT

The High Lonesome Sound
PRODUCER: Mitchell Froom
Geffen GHS 24137

Country allusion in the title is pretty misleading: Scott is a strong-voiced rocker whose writing also contains convincing ballad touches. As usual, Froom's rich yet unassuming production is invaluable.

EDDIE COCHRAN

On The Air
PRODUCER: Jerry Capehart
EMI America SQ 17245

Fine addition to EMI's Treasury series offers a live side from British TV plus four studio cuts. Interspersed interview segments either enlighten or encumber, depending on the listener.

TESTAMENT

The Legacy
PRODUCER: Alex Perialis
Megaforce/Atlantic 81741

Following Metallica's lead, these West Coast speed assailants prove they are a force to contend with. Don't look for melody here, just loads of double-bass/dual-guitar executions.

DEBORAH ALLEN

Telepathy
PRODUCERS: Greg Mathieson, Joey Coco
RCA 6239-R

Country thrush Allen makes her pop crossover move here, with heavily synthesized grooves the norm. Title cut, the first single, will likely garner spins due to rumors of Prince's masquerade as "Coco"; heavy-breathing track certainly has all the regal hallmarks.

PROFESSOR LONGHAIR

House Party New Orleans Style/The Lost Sessions 1971-1972
PRODUCER: Quint Davis
Rounder 2057

Tracks, recorded soon after Fess' "comeback" in 1971, prove well worth the wait. Some appear on previous Longhair collections; others are new to him; all are rollicking, piano-driven pleasers. As is so often true of Rounder releases, liner notes are primo.

BOB PFEIFER

After Words
PRODUCERS: Bob Pfeifer, Fred Brockman
Passport PB 6057

Leader of seminal "new wavers" Human Switchboard gathers remains of that group along with Bernie Worrell, Ivan Julian, and Dimitri Shostakovich Jr., among others, for first solo effort; a sure thing for college radio and could break beyond.

LAMONT CRANSTON BAND

A Measure Of Time
PRODUCERS: Steve Raitt, Terry Grant, Gary Marx
Waterhouse Records WH 18

Greatest-hits package is the perfect introduction to this sorely overlooked boogie band, which has been plugging away for more than a decade in the Midwest; sizable hardcore following. Contact: 612-824-6306.

THE PALADINS

PRODUCERS: Steve Berlin, Mark Linett, Kim Wilson, Mark Neill, Geoff Corder
Wrestler WR1687

San Diego rockabilly trio attacks the style with terrific vigor; David Gonzalez's guitar is a big plus. Helping hands include the Fabulous Thunderbirds' Wilson, assorted Los Lobosers, Anson Funderburgh, and Katie Webster. Contact: No. 443, 6520 Selma, Hollywood, Calif. 90028.

BLACK

PICKS

ATLANTIC STARR

All In The Name Of Love
PRODUCERS: David & Wayne Lewis
Warner Bros. 25560

Veteran outfit shows it still has its feet on the street with this strong collection. First single, "Always," has been well-received, and "One Lover At A Time" seems a likely follow-up.

JOCELYN BROWN

One From The Heart
PRODUCERS: Jellybean, Hubert Eaves III, James Batton, Russ Titelman, Rob Monney
Warner Bros. 25445

Dance diva's recent success with "Ego Maniac" will motivate buyers for this fine and funky collection. Brown has a big, potent voice, but she shouldn't be bagged in the dance category: Hear "Living Without Your Love" for a good example of her outstanding ballad style.

LAKESIDE

Power
PRODUCERS: Various
Solar ST-72553

"Hit" is etched in the grooves of "Relationship," the first single and a fine bit of up-tempo funk; it's already racing up the Hot Black Singles chart. "To Be Your Lover" should please the ballad crowd, and "Sensations" draws from vintage Motown.

RECOMMENDED

PROCESS & THE DOO RAGS

Colorful Changes
PRODUCERS: Rick James, Tunde-Ra Aleem, Taharqa Aleem, Leroy Burgess
Columbia BFC 40421

Doo wop revival group under the tutelage of Rick James gives the genre a more contemporary twist, with strong funk bottom and updated

arrangements. Radio could dig in with the James-penned "Satisfy My Love" and "Call Me Up."

SACHE

Are You Attracted To Me
PRODUCERS: Keg Johnson, Wilmer Raglin
Atlantic 81738

Multiracial trio of 17-year-old girls sings smoothly enough but lacks that special something; first single, "Help Me To Get Over The Hurt," is a nice ballad, but the real winner is the title cut, a truly unusual piece of sultry soul.

BLAKE & HINES

PRODUCERS: Paul Ring, Tim Eaton
Motown 6224ML

Youthful duo of vocalist Hines and multi-instrumentalist Blake shows plenty of talent but lacks direction. Most serious fault is the absence of a standout track for radio; response to first single, "Sherry," has been lukewarm.

COUNTRY

PICKS

JOHN SCHNEIDER

You Ain't Seen The Last Of Me
PRODUCERS: Jimmy Bowen, John Schneider
MCA MCA-5973

Somewhere in here there's a voice and a viewpoint trying to get out. Vocally, Schneider seems to be in transit again, from hard-edged country to gruff-textured rock. As for viewpoint, one song calls for world disarmament, another celebrates rednecks.

GENE WATSON

Honky Tonk Crazy
PRODUCER: Billy Sherrill
Epic FE 40644

Watson is back to remind us of how moving country music sounds coming from a master. As usual, his terrain is the heart under duress. Among the best cuts are "Her Heart Or Mine," "Getting Used To Being Loved Again," and the intimate plea "You Took Her Off My Hands."

RECOMMENDED

JOHN HARTFORD

Annual Waltz
PRODUCER: Jack Clement
MCA/Dot MCA-5861

Beyond the poet and preservationist in Hartford, there is a rousingly good performer. His lyrics have a laser directness, as witnessed here by such on-target cuts as "Here's To Your Dreams" and "Learning To Smile All Over Again."

HAZEL DICKENS

It's Hard To Tell The Singer From The Song
PRODUCERS: Ken Irwin, Hazel Dickens
Rounder 0226

Country music doesn't come any more traditional than this. Dickens' themes are more varied and socially conscious than those found in most country albums, but her heartfelt vocals are as powerful and true as anything the genre has to offer.

JAZZ

PICKS

STANLEY TURRENTINE

Wonderland
PRODUCER: Ronnie Foster
Blue Note/Capitol BT 85140

Some of his pop outings—post-CTI—have been downright embarrassing, but this set of Stevie Wonder tunes should have broad appeal. Tenorman and a flock of name session players, including producer Foster, deliver thoughtful repertoire—largely from

NEW AND NOTEWORTHY

MEL & KIM

F.L.M.
PRODUCERS: Stock Aitken Waterman
Atlantic 81739

Mel & Kim's vocals shine, but the spotlight here is on the producers, who also wrote and arranged all the tracks and play most of the instruments; this is the finest showcase of their talents yet. Includes across-the-board hit "Showing Out (Get Fresh At The Weekend)" and any number of potential follow-ups, most notably "Respectable," a U.K. smash.

the '70s—that reaches beyond obvious top 40 picks.

MILT JACKSON & HIS GOLD MEDAL WINNERS

Brother Jim
PRODUCER: Norman Granz
Pablo 2310-916

Excellent recorded digital set by famed vibist features standards and originals. Contemporary sounding, with standout soloists including Jimmy Heath, Cedar Walton, and "visiting guest" guitarist Joe Pass.

RECOMMENDED

SONYA ROBINSON

Sonya
PRODUCER: Jean-Paul Bourelly
Columbia FC 40251

Violinist debuts with fusion-inflected date. Strong support from band led by producer Bourelly lays the foundation; Robinson's solo work shows a background more eclectic than the album's material would suggest.

BERT SEAGER

Time To Burn
PRODUCER: Bert Seager
Antilles/Island AN7086

Boston quintet's resumé includes stints with the likes of Getz, Kenton, Dolphy, and Rich, and that experience shows. Without being derivative, pianist Seager's all-originals set recalls many great Blue Note albums from the '60s.

CLASSICAL

RECOMMENDED

SCHUBERT: SYMPHONY NO. 9
Berlin Philharmonic Orchestra, Barenboim
CBS MK 42316

An expansive reading that takes all the time in the world to reveal the symphony's beauties. Barenboim does push ahead in the final movement for dramatic contrast. Big sound.

TCHAIKOVSKY: SERENADE IN C FOR STRINGS; SOUVENIR DE FLORENCE
Camerata Bern, Fueri
Erato/RCA ECD 88237

Well-played, the serenade takes second place to the less frequently heard "Souvenir," a flavorsome chamber piece of expressive simplicity. Useful radio fodder.

THE MOZART COLLECTION

City Of London Sinfonia, Rutter
American Gramophone AGCD 586

A well-recorded, sampler-type package that would have attracted more sales attention closer in time to the "Amadeus" phenomenon. Still, label has a strong consumer following and may draw unexpected crossover action.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

AN UNUSUAL PAIRING PRODUCES a No. 1 record this week as "I Knew You Were Waiting (For Me)" by **Aretha Franklin & George Michael** (Arista) rides to the top on excellent sales and airplay gains. The duo is ahead in sales points by a comfortable margin; **Starship's** "Nothing's Gonna Stop Us Now" (RCA) holds on to a slim airplay lead but slips to No. 2 overall. Four bulleted records at Nos. 3-6 are pushing strongly toward the top. But here's the big story: The three records making the largest total point gains on the Hot 100 this week are also the most widely played records on the chart, with 223 out of 231 panel members reporting airplay: "(I Just) Died In Your Arms" by the **Cutting Crew** (Virgin), "La Isla Bonita" by **Madonna** (Sire), and "With Or Without You" by **U2** (Island), last week's Power Pick/Sales & Airplay.

THE POWER PICK/SALES this week goes to **Bryan Adams' "Heat Of The Night"** (A&M), which jumps 11 places to No. 21. Also strong in sales, at No. 22 on the chart, is "Smoking Gun" by the **Robert Cray Band** (Mercury). It moves up four places on the strength of sales gains, but it lacks the total points needed to keep its bullet. Three other singles are in a much higher position on the top 40 sales-only chart than on the Hot 100, showing the difficulty records sometimes have in getting airplay even with strong sales: the **Cover Girls' "Show Me"** (Fever), **Paul Lekakis' "Boom Boom"** (Zyx), and **Herb Alpert's "Keep Your Eye On Me"** (A&M).

HERB ALPERT'S NEW SINGLE, "Diamonds" (A&M), with vocals by **Janet Jackson** and **Lisa Keith**, is having no difficulty with airplay: It garners 69 adds from the radio panel—the most of any record—and makes the biggest jump on the chart, 26 places to No. 58. **Kim Wilde's** remake of "You Keep Me Hangin' On" (MCA) is the second most added and gains the most radio points of any record below No. 20, winning the Power Pick/Airplay this week. The airplay winners have a 100% track record of hitting the top 10—and an 89% record for hitting the top five—so the 60 stations on the panel not yet playing Wilde's record should take notice. It is already No. 1 at B-97 in New Orleans and top 10 at KITY San Antonio and KCPX Salt Lake City.

QUICK CUTS: This week's new entries include chart debuts for **Kool Moe Dee**, a rapper from Harlem, the **Newcity Rockers** from Boston, and the **Other Ones**, a half-Australian, half-German group... **Glenn Medeiros** is making his chart debut at age 16 with "Nothing's Gonna Change My Love For You" (Amherst). He is up to No. 32 this week, with an outstanding 28 top 10 reports—19 of those are top five—from the pop radio panel. Among the strong reports: 1-1 at Q-107 Washington, D.C., 10-2 at KZOU Little Rock, Ark., and 4-2 at KCPW Kansas City, Mo., where PD **Dene Hallam** says that "it's huge on call-out week after week, strongest with women but not a tune-out to men."

FOR WEEK ENDING APRIL 18, 1987

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

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 53 REPORTERS	BRONZE/ SECONDARY ADDS 156 REPORTERS	TOTAL ADDS 231 REPORTERS	TOTAL ON
DIAMONDS					
HERB ALPERT A&M	3	17	49	69	104
YOU KEEP ME HANGIN' ON					
KIM WILDE MCA	3	18	41	62	170
WANTED DEAD OR ALIVE					
BON JOVI MERCURY	4	12	33	49	162
YOU CAN CALL ME AL					
PAUL SIMON WARNER BROS	3	9	26	38	133
ALWAYS					
ATLANTIC STARR WARNER BROS	7	8	20	35	99
HEAD TO TOE					
LISA LISA & CULT JAM COLUMBIA	5	7	23	35	65
MEET ME HALF WAY					
KENNY LOGGINS COLUMBIA	4	2	23	29	116
LESSONS IN LOVE					
LEVEL 42 POLYDOR	2	6	18	26	91
RIGHT ON TRACK					
THE BREAKFAST CLUB MCA	3	7	15	25	168
GET THAT LOVE					
THOMPSON TWINS ARISTA	2	4	19	25	150

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.

RADIO EYES INDIE SUSPENSION

(Continued from page 1)

their no-indie policies in place, indies have not disappeared. Many artist managers have picked up the tab for the service, generally at reduced prices (Billboard, May 24, 1986). Further, there are indications that independent promotion activity has increased significantly in the last three to four months.

Additionally, it is frequently noted that several independent labels have benefited from bargain prices offered over the past year by those indie promoters who stayed in business.

Here is a sampling of programmer replies:

Paul Christy, PD of KRBE-AM-FM Houston: "I've really observed that labels are spending more money on promotions, but they're all dumb! Also, I think the labels are being far more overt than the indies ever were in trying to trade promotions for adds on one or more records. The indies always knew they couldn't get away with that."

Dave Anthony, PD of KDWB-AM-FM Minneapolis: "It's no secret that not all programmers listen to all records. I can only speculate, but if some programmers had been relying on indies to bring product to their attention, they've been forced to change that habit. Not having so many indies hammering away on the phone may be partly responsible for that."

Anthony says the number of indie calls he gets today has decreased slightly since the cutbacks. "But I never heard and never hear from the indies who were mentioned [in press coverage of indie promotion]."

"There do seem to be more promotional offers from labels, but I don't usually take advantage of them because they're hooked the wrong way—the 'If you add this record, we'll give you two trips to Jamaica' way."

Having the dirty laundry aired in public in 1986 had its positive effects, says Anthony. "The days of anybody being intimidated [by indies] are distant history for the good of the business. It may have reminded people of the overreliance they had. Some people had been caught in a trap of waiting for this or that guy to call on a record. The whole thing was flushing in the right direction, except that some good people got hurt."

Steve Wuall, PD of KSKQ Salina, Kan.: "I don't really think the number of indies has dropped off. There's a few I wouldn't—and still won't—deal with because I've heard about them. I have seen some good-quality promotions come [from labels]. We add a lot of new music but never to get the promotions—those come after the add."

Wuall hears most often from the indie firm Music America Promotions, which he calls "the best in the world." He says indie cutbacks have not translated into better service from local label reps. "Ninety-nine percent of the time, the indies do the best job of covering all the bases. I think the labels themselves have good intentions, but their reps don't seem to spend a lot of time on the road. They promise a lot of people a lot of different things and don't always seem to know what's going on." Wuall says he's had to call an indie or go to the "guys in the big chairs" at labels to take over on several projects initiated by local label reps.

"There will always be indies," Wuall continues. "Management knows that if you want something done, an indie will take care of you."

Dene Hallam, PD of KCPW Kansas City, Mo.: "This whole indie promotion business is a duplication of effort. In most cases, local promotion people do a spectacular job, and their national counterparts fill in whatever gaps exist. It appears to me that indies are just taking advantage of managers' fears of records not coming home."

"What's really unbelievable to me is that many indies are claiming to have influence over stations that don't even talk to them. This game of who calls in the adds is ludicrous. I always call my local label reps with adds first."

Hallam came to top 40 from adult contemporary and country radio and says the "per project" payment system for most indies working those formats is preferable to the "per add" setup used most often at top 40.

"When it's all said and done, it doesn't affect us," Hallam concludes. "But I just feel bad for managers who think they're buying insurance. That isn't the case. I'll talk to anybody, but I only add the records I think are right for us."

Guy Zapoleon, PD of KZZP-AM-FM Phoenix, Ariz., and regional PD for Nationwide Communications: "I think most people continue to do

what they've always done. I still think [some] people are always looking for somebody to tell them what to do, whether it's indies or trade magazines.

"One positive change last year was that the little record labels got shots—the Timex Social Club, Glen Medeiros. But I don't know if that's due to the disappearance of indies or a trend that started about a year ago, with programmers talking to each other and looking for quality over quantity."

"Programmers are looking for stories; adds don't mean anything. Regional tracks are developing as programmers wait to see what happens with records in particular cities."

John Lander, PD of KKBQ-AM-FM Houston: "We haven't noticed any difference. We don't see any better promotions, at least nothing we couldn't have done ourselves. We still have to see our local guy Sammy Alfano's ugly face every week. He's gone more to getting deals with managers."

Rich Stevens, MD of WTHZ Tallahassee, Fla.: "It seems that local label reps are coming by more often now. We've been lucky to find a lot of immediate reaction records in the last year, and I believe there's a connection between having fewer independents and more of these records."

MUSIC BUSINESS SYMPOSIUM

(Continued from page 4)

Melissa Beaudoin said, "It is a hypocrite that says he is concerned about society by expounding antinuclear slogans and feed-the-hungry slogans and yet contributes to the demise of our young children by feeding them garbage within the music industry." Saying that such musicians become rich on "blood money," Beaudoin told the mildly derisive audience, "With music as their medium, these maggots are handing a shovel to our American children to dig their own graves with."

To audience titters, **David Beaudoin** offered to prove "the scientific fact [that] in truth, heavy metal lyrics or any lyrics negatively given to our young children does have an effect on them."

EMI RODVEN

(Continued from page 3)

cal regulations would permit. I think it is better to form a close equity relationship with a strong, local creative force."

For EMI, viability of a market is not defined solely by economic and social factors. It also embraces receptivity to EMI's international product and potential as a source of internationally exploitable talent.

Menon observes, "We don't expect all our Third World artists to become huge on a global basis, although many of our companies around the world are convinced that if only we would stop worrying about people like Tina Turner and devote our energies to their local artists instead it could be so. Nor do we delude ourselves that apparently homogeneous regional markets are not, in fact, deeply segmented."

Evidence of compliance with internationally accepted standards of

Zappa, reacting to the statement, opened his own brief presentation by announcing, "There is no science to support the theory that lyrics to anything will turn you into a social liability. It does not exist."

William Gladstone, director and founder of the symposium, confirmed that prior to the day of the event, 300 of the symposium's 700 registrations were complimentary. He estimated "somewhere over 100" paid walk-ins during the course of the conference.

A fourth symposium is planned for next year at the Premiere Hotel in nearby Universal City, Gladstone said. "I'm still fine-tuning my marketing—what segment of the industry I can go for," he added.

copyright protection is also required. Says **Menon**, "Our entry into the Ivory Coast is based on specific assurances given to IFPI, and we will enter a market like Indonesia the moment that a similar assurance is forthcoming. You can't expect a 100% elimination of piracy, however. The Ivory Coast meets all our criteria except that there is no legitimate repertoire sold. But it can be a chicken-and-egg situation where the government says if you invest we will do something about the piracy. Then it becomes a matter of enforcement."

"Things are changing, though. In Turkey, there has been a total change in the attitude of the government to legislation and enforcement. And apparently the Indonesians have also responded favorably to pressure brought to bear both by IFPI and by the U.S. government."



AUSTRALIAN RECORDING INDUSTRY AWARDS

**CONGRATULATIONS
TO
JOHN FARNHAM**



BEST AUSTRALIAN ALBUM
Whispering Jack



**HIGHEST SELLING
AUSTRALIAN ALBUM**



**BEST AUSTRALIAN
MALE ARTIST**



**HIGHEST SELLING AUSTRALIAN
SINGLE** *You're The Voice*



**BEST AUSTRALIAN ADULT
CONTEMPORARY RECORD**



BEST AUSTRALIAN SINGLE

For further information contact:

Wheatley Organisation,
Suite 4/5, 4th Floor, Illoura Plaza, 424 St. Kilda Rd.,
Melbourne. Victoria 3004 Australia.
Phone: (03) 267 8811

RCA/Ariola,
9th Floor, The Boulevard, Strathfield Plaza,
Strathfield. N.S.W. 2135 Australia.
Phone: (02) 764 3888



RCA
ariola

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	3	I KNEW YOU WERE WAITING	ARETHA FRANKLIN & GEORGE MICHAEL	1
2	1	NOTHING'S GONNA STOP US NOW	STARSHIP	2
3	6	DON'T DREAM IT'S OVER	CROWDED HOUSE	3
4	7	SIGN 'O' THE TIMES	PRINCE	4
5	11	LOOKING FOR A NEW LOVE	JODY WATLEY	6
6	9	MIDNIGHT BLUE	LOU GRAMM	5
7	4	COME GO WITH ME	EXPOSE	9
8	2	LEAN ON ME	CLUB NOUVEAU	7
9	15	WALKING DOWN YOUR STREET	BANGLES	11
10	21	LA ISLA BONITA	MADONNA	12
11	17	THE FINER THINGS	STEVE WINWOOD	8
12	23	(I JUST) DIED IN YOUR ARMS	CUTTING CREW	10
13	18	STONE LOVE	KOOL & THE GANG	15
14	5	TONIGHT, TONIGHT, TONIGHT	GENESIS	14
15	19	COME AS YOU ARE	PETER WOLF	18
16	20	DOMINOES	ROBBIE NEVIL	16
17	29	WITH OR WITHOUT YOU	U2	13
18	16	THE HONEYTHIEF	HIPSWAY	23
19	10	LET'S GO!	WANG CHUNG	17
20	27	WHAT'S GOING ON	CYNDI LAUPER	19
21	24	CAN'TCHA SAY (YOU BELIEVE IN ME)/STILL IN LOVE	BOSTON	20
22	22	SMOKING GUN	THE ROBERT CRAY BAND	22
23	8	THE FINAL COUNTDOWN	EUROPE	27
24	12	WHAT YOU GET IS WHAT YOU SEE	TINA TURNER	29
25	31	SHIP OF FOOLS (SAVE ME FROM TOMORROW)	WORLD PARTY	30
26	32	THE LADY IN RED	CHRIS DE BURGH	24
27	13	LET'S WAIT AWHILE	JANET JACKSON	26
28	40	HEAT OF THE NIGHT	BRYAN ADAMS	21
29	14	MANDOLIN RAIN	BRUCE HORNSBY & THE RANGE	33
30	30	LIGHT OF DAY	THE BARBUSTERS	36
31	36	NOTHING'S GONNA CHANGE MY LOVE FOR YOU	GLENN MEDEIROS	32
32	39	TALK DIRTY TO ME	POISON	28
33	38	SERIOUS	DONNA ALLEN	25
34	—	RIGHT ON TRACK	THE BREAKFAST CLUB	34
35	33	KEEP YOUR EYE ON ME	HERB ALPERT	55
36	35	SHOW ME	THE COVER GIRLS	47
37	28	AS WE LAY	SHIRLEY MURDOCK	49
38	—	BIG LOVE	FLEETWOOD MAC	31
39	25	SOMEWHERE OUT THERE	L.RONSTADT/J.INGRAM	43
40	—	BOOM BOOM (LET'S GO BACK TO MY ROOM)	PAUL LEKAKIS	53

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	NOTHING'S GONNA STOP US NOW	STARSHIP	2
2	3	I KNEW YOU WERE WAITING	ARETHA FRANKLIN & GEORGE MICHAEL	1
3	5	DON'T DREAM IT'S OVER	CROWDED HOUSE	3
4	9	THE FINER THINGS	STEVE WINWOOD	8
5	10	SIGN 'O' THE TIMES	PRINCE	4
6	7	MIDNIGHT BLUE	LOU GRAMM	5
7	12	(I JUST) DIED IN YOUR ARMS	CUTTING CREW	10
8	2	LEAN ON ME	CLUB NOUVEAU	7
9	13	LA ISLA BONITA	MADONNA	12
10	11	WALKING DOWN YOUR STREET	BANGLES	11
11	17	WITH OR WITHOUT YOU	U2	13
12	6	COME GO WITH ME	EXPOSE	9
13	15	LOOKING FOR A NEW LOVE	JODY WATLEY	6
14	4	TONIGHT, TONIGHT, TONIGHT	GENESIS	14
15	8	LET'S GO!	WANG CHUNG	17
16	20	DOMINOES	ROBBIE NEVIL	16
17	21	STONE LOVE	KOOL & THE GANG	15
18	22	WHAT'S GOING ON	CYNDI LAUPER	19
19	23	COME AS YOU ARE	PETER WOLF	18
20	25	SERIOUS	DONNA ALLEN	25
21	27	HEAT OF THE NIGHT	BRYAN ADAMS	21
22	28	BIG LOVE	FLEETWOOD MAC	31
23	30	TALK DIRTY TO ME	POISON	28
24	26	CAN'TCHA SAY (YOU BELIEVE IN ME)/STILL IN LOVE	BOSTON	20
25	31	THE LADY IN RED	CHRIS DE BURGH	24
26	14	LET'S WAIT AWHILE	JANET JACKSON	26
27	35	I KNOW WHAT I LIKE	HUEY LEWIS & THE NEWS	35
28	34	NOTHING'S GONNA CHANGE MY LOVE FOR YOU	GLENN MEDEIROS	32
29	36	RIGHT ON TRACK	THE BREAKFAST CLUB	34
30	16	MANDOLIN RAIN	BRUCE HORNSBY & THE RANGE	33
31	38	SE LA	LIONEL RICHIE	37
32	29	I WILL BE THERE	GLASS TIGER	38
33	39	IF SHE WOULD HAVE BEEN FAITHFUL...	CHICAGO	41
34	—	YOU KEEP ME HANGIN' ON	KIM WILDE	39
35	33	SMOKING GUN	THE ROBERT CRAY BAND	22
36	18	THE FINAL COUNTDOWN	EUROPE	27
37	40	SHIP OF FOOLS (SAVE ME FROM TOMORROW)	WORLD PARTY	30
38	19	WHAT YOU GET IS WHAT YOU SEE	TINA TURNER	29
39	—	WANTED DEAD OR ALIVE	BON JOVI	46
40	—	YOU CAN CALL ME AL	PAUL SIMON	45

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

HOT 100 SINGLES 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 (13)	15
Def Jam (2)	
WARNER BROS. (6)	12
Geffen (3)	
Island (1)	
Paisley Park (1)	
Sire (1)	
ATLANTIC (7)	10
21/Atco (1)	
Critique (1)	
Island (1)	
E.P.A	9
Epic (5)	
CBS Associated (2)	
Portrait (1)	
Scotti Bros. (1)	
MCA	7
POLYGRAM	6
Mercury (4)	
Atlanta Artists (1)	
Polydor (1)	
A&M	5
ELEKTRA	5
MOTOWN	5
RCA (3)	5
Grunt (1)	
Jive (1)	
ARISTA	4
EMI-AMERICA (2)	4
Manhattan (2)	
CAPITOL (2)	3
Enigma (1)	
CHRYSALIS (2)	3
Ensign (1)	
VIRGIN	2
AMHERST	1
MACOLA	1
On The Spot (1)	
PROFILE	1
SUTRA	1
Fever (1)	
ZYX	1

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

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
42 ALWAYS	(Jodaway, ASCAP) CPP	(Screen Gems-EMI, BMI) WBM
49 AS WE LAY	(Troutman's, BMI/Saja, BMI) HL	8 THE FINER THINGS (F.S.Limited, PRS/WB, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) WBM
80 BABY GRAND	(Joel, BMI) CPP/ABP	44 GET THAT LOVE (Zomba, ASCAP)
86 BATTLESHIP CHAINS	(Tamata Du Penti, ASCAP/Bug, BMI)	94 GO SEE THE DOCTOR (Willesden, BMI)
31 BIG LOVE	(Now Sounds, BMI) WBM	90 HE WANTS MY BODY (Glass House, BMI/Irving, BMI) CPP/ALM
65 BIG TIME	(Cliffone, BMI/Hidden Pun, BMI)	60 HEAD TO TOE (Forceful, BMI/Willesden, BMI) CPP
93 BLACK DOG	(Superhype, ASCAP)	48 HEARTBREAK BEAT (Blackwood, BMI) CPP/ABP
53 BOOM BOOM (LET'S GO BACK TO MY ROOM)	(Not Listed)	21 HEAT OF THE NIGHT (Adams Communications, BMI/Catypso Toonz, PROC/Irving, BMI) CPP/ALM
82 BRAND NEW LOVER	(Dead Or Alive Music Ltd.(PRS) /WB, ASCAP) WBM	23 THE HONEYTHIEF (Virgin-Nymph, BMI) CPP
52 BRASS MONKEY	(Def Jam, ASCAP/Brooklyn Dust, ASCAP)	96 HOW MUCH LOVE (Easy Action, ASCAP/WB, ASCAP/Rude, BMI/Warner-Tamerlane, BMI) WBM
98 CANDY	(All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI) WBM	63 I GOT THE FEELIN' (IT'S OVER) (Charles Family, BMI/Alti Bee, BMI/Grabbitt, BMI) HL
20 CAN'TCHA SAY (YOU BELIEVE IN ME) /STILL IN LOVE	(Hideaway Hits, ASCAP/Perceptive, ASCAP)	10 (I JUST) DIED IN YOUR ARMS (Virgin-Nymph, BMI) CPP
18 COME AS YOU ARE	(Pal-Park, ASCAP)	1 I KNEW YOU WERE WAITING (FOR ME) (Chrysalis, ASCAP/Rare Blue, ASCAP/Little Shop Of Morgansongs, BMI) CPP/CLM
9 COME GO WITH ME	(Panchin, BMI) CPP/MTP	35 I KNOW WHAT I LIKE (Hulex, ASCAP) WBM
99 DANCE	(Ratt Music, BMI/Time Coast, BMI/Rightsong, BMI/Small Hope, BMI) CHA/HL	76 I WANNA GO BACK (Danny Tunes, BMI/Warner-Tamerlane, BMI/Buyrum, ASCAP/Raski, ASCAP/WB, ASCAP)
51 DAY-IN DAY-OUT	(Jones, ASCAP)	38 I WILL BE THERE (Colgems-EMI, ASCAP/Tiger Shards, CAPAC) WBM
58 DIAMONDS	(Flyte Tyme, ASCAP) WBM	41 IF SHE WOULD HAVE BEEN FAITHFUL... (April, ASCAP/Stephen A. Kipner, ASCAP/California Phase, ASCAP) CPP/ABP/WBM
16 DOMINOES	(MCA, ASCAP/Bobby Hart, ASCAP) MCA/HL	77 I'LL BE ALRIGHT WITHOUT YOU (Colgems-EMI, ASCAP)
84 DON'T DISTURB THIS GROOVE	(Science Lab, ASCAP)	81 I'LL STILL BE LOVING YOU (Warner-Tamerlane, BMI/Love Wheel, BMI/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Chappell, ASCAP) WBM
3 DON'T DREAM IT'S OVER	(Roundhead, BMI) CLM	73 I'M NO ANGEL (April, ASCAP/ATV, BMI/Unichappell, BMI)
75 DON'T GIVE UP	(Cliffone, BMI/Hidden Pun, BMI)	66 IT'S TRICKY (Protoons, ASCAP/Rush Groove, ASCAP)
78 ENDLESS NIGHTS	(Arista, ASCAP) CPP	70 JACOB'S LADDER (Zappo, ASCAP/Bob-A-Lew, ASCAP/Basically Gasp, ASCAP) CLM
54 FASCINATED	(Blackwood, BMI/Toy Band, BMI) CPP/ABP	59 JUST TO SEE HER (Unicity, ASCAP/Lucky-Break, ASCAP/Lars, ASCAP)
27 THE FINAL COUNTDOWN		55 KEEP YOUR EYE ON ME (Flyte Tyme, ASCAP) WBM
		12 LA ISLA BONITA (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI/Edge Of Fluke, BMI) WBM
		24 THE LADY IN RED (Almo, ASCAP) CPP/ALM
		7 LEAN ON ME (Interior, BMI) WBM
		62 LESSONS IN LOVE (Level 42 Songs, ASCAP/Chappell, ASCAP/Island Visual Arts, BMI) WBM/CHA/HL
		17 LET'S GO! (Chong, PRS/Warner-Tamerlane, BMI) WBM
		26 LET'S WAIT AWHILE (Flyte Tyme, ASCAP/Crush Club, BMI) WBM
		36 LIGHT OF DAY (Bruce Springsteen, ASCAP)
		68 LIVIN' ON A PRAYER (Bon Jovi, ASCAP/PolyGram, ASCAP/April, ASCAP/Desmobile, ASCAP) CPP/WBM
		69 LIVING IN A DREAM (Australian Tumbleweed, BMI)
		6 LOOKING FOR A NEW LOVE (April/Rightsong, BMI/Ultrawave, ASCAP) CPP/ABP/CHA/HL
		33 MANDOLIN RAIN (Zappo, ASCAP/Bob-A-Lew, ASCAP/Basically Gasp, ASCAP) CLM
		50 MEET ME HALF WAY (GMPC, ASCAP/Go-Glo, ASCAP) CPP
		5 MIDNIGHT BLUE (Stray Notes, ASCAP/Colgems-EMI, ASCAP/Acara, ASCAP) WBM
		72 NEVER ENOUGH (A.Battoir, ASCAP/Human Boy, ASCAP/Pink Smoke, BMI/Blackwood, BMI) CPP
		32 NOTHING'S GONNA CHANGE MY LOVE FOR YOU (Prince Street, ASCAP/Almo, ASCAP/Screen Gems-EMI, BMI) WBM/ALM
		2 NOTHING'S GONNA STOP US NOW (Realsongs, ASCAP/Albert Hammond, ASCAP/WB, ASCAP) WBM
		95 ONE SIMPLE THING (Still Life, BMI/Warner-Tamerlane, BMI) WBM
		97 RESPECT YOURSELF (East Memphis, BMI/Klondike, BMI/Irving, BMI) CPP/ALM
		34 RIGHT ON TRACK (MCA, ASCAP/Unicity, ASCAP/Short Order, ASCAP)
		40 THE RIGHT THING (April, ASCAP) CPP/ABP
		67 SAME OLE LOVE (365 DAYS A YEAR) (Jobete, ASCAP) CPP
		37 SE LA (Brockman, ASCAP)
		64 THE SECRET OF MY SUCCESS (Music Corp. Of America, BMI/MCA, ASCAP/Five Storks, ASCAP/Warner-Tamerlane, BMI/Air Bear, BMI/Kid Bird, BMI) WBM/MCA/HL
		25 SERIOUS (Triage, BMI/Living Disc, BMI)
		83 SEXAPPEAL (Georgio, BMI/Stone Diamond, BMI) CPP
		30 SHIP OF FOOLS (SAVE ME FROM TOMORROW) (Bibo, ASCAP) HL/WELK
		85 SHOULD I SEE (I'm In The Money, BMI/Don Valley, BMI)
		47 SHOW ME (Amber/Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals)
		89 SHY GIRL (French Lick, BMI/Bug, BMI)
		4 SIGN 'O' THE TIMES (Controversy, ASCAP) WBM
		22 SMOKING GUN (Cathoun St., BMI/Bug, BMI/Robert Cray, BMI) CPP
		43 SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL") (MCA, ASCAP/Music Corp. Of America, BMI) MCA/HL
		71 SONGBIRD (Brenez, BMI) CPP
		15 STONE LOVE (Delightful, BMI) CPP
		28 TALK DIRTY TO ME (Fate, ASCAP, BMI)
		57 THAT AIN'T LOVE (Fate, ASCAP) WBM
		61 THERE'S NOTHING BETTER THAN LOVE (April/Uncle Ronnie's, ASCAP/JVA, ASCAP) CPP/ABP
		14 TONIGHT, TONIGHT, TONIGHT (Anthony Banks, ASCAP/Philip Collins, ASCAP/Michael Rutherford, ASCAP/Hit And Run, ASCAP) WBM
		11 WALKING DOWN YOUR STREET (Blackwood, BMI/Bangophile, BMI/Spinning Avenue, BMI/See Squared, BMI/Bug, BMI) CPP/ABP
		46 WANTED DEAD OR ALIVE (Bon Jovi, ASCAP/PolyGram, ASCAP) WBM
		91 WE ARE WHAT WE ARE

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.

Walsh Enters Entertainment Arena Game Show Exec Bids For Own Co.

BY FRED GOODMAN

NEW YORK Will a market pitch for a diversified entertainment company spin the Wall Street wheel of fortune for a young entertainment executive with a background in game shows? Contestant Tom Walsh thinks so, and he wants to bet investor money that he can crack the jackpot.

The 30-year-old Walsh, who cut his teeth in the entertainment business with game show producers Goodson-Todman Productions, is heading up his own Walsh Communications Group Inc., boasting film, television, record, and licensing divisions. And while he wants to use the firm to develop his own game shows, he has also assembled film, music, and distribution and licensing projects.

In mid-March, Walsh Communications went public through a merger and now trades 3 million shares over the counter. On April 7, the price of a share on the National Daily Quotation Service "pink sheets" was 2 1/4.

A major part of the company's pitch to investors is that the diversity of proposed ventures under its banner offers stockholders a better shot at a winner.

The company's prospectus takes this view: "Typically, entertainment financing involves a single artistic

project, [and] recoupment of this financing is dependent on the success or failure of this one project." Conversely, Walsh claims, "Financial risk to shareholders is minimized by these . . . numerous projects in diverse areas of the entertainment industry."

Whether the company's scatter-shot strategy pays off or proves to be an effective insurance policy remains to be seen. To date, few of the many projects listed by Walsh have

'The crossing of divisions is what makes us unusual'

moved beyond the most rudimentary phases of development.

Plans call for the TV division to focus on the development of game shows. The company says it has 15 shows on the boards, with two in "serious discussion" with networks and syndicators. Walsh also says it will develop sitcoms and a weekly on-location late-night show based in New York.

The feature film division has acquired six full-length projects. The firm says it has a letter of intent from Austin Davenport Associates for a \$1.7 million underwriting, which would allow the company to

make one film. Austin Davenport Associates would provide full financing through the sale of units in the partnership.

Among the projects the film operation is touting is a rock musical based on "Macbeth" titled "Presidents Shouldn't Play With Knives." Another project, based on a subject near to the heart of the company's chairman and CEO, is "G.A.G.S. (The Great American Game Show Movie)," which is about a network that shows only game shows.

On the music front, Walsh Communications has hired Frank D'Amico, an industry veteran and former general manager for Chrysalis Records, as its group president.

According to D'Amico, the division's first signings are r&b vocalist Miles McMillan and former Billy Idol backup singer Judi Dozier. D'Amico says he is shopping a four-song demo by Dozier, produced by Jimmy Destri.

Focus for the division will be on artist management, music publishing, and master recording production and acquisition. The prospectus notes that the operation aims to develop its niche as "a small, aggressively efficient division integrating music publishing, audio/video production, artist management, and promotion." It claims this concept is "in sharp contrast to the larger corporate conglomerates which currently dominate the marketplace."

Part of the strategy is to find and develop new and inexpensive songwriting and artistic talent and, through production, marketing, placement, and promotion of artists and their work, build a revenue-generating catalog.

The company would also seek to maintain control over merchandising, tour equipment leasing, commercial production, and music video production.

The international distribution and licensing division seeks to acquire, license or place properties in the home video marketplace, including pay and cable TV as well as syndication. The company has executed one deal, arranging for the release of the Cartier Communications film "Revenge Of The Barbarians" by Vista Home Video.

Company head Walsh says that while each division will operate independently, there is a fit.

"The areas work well together," he says. "As an example, we would be able to develop music for our own film projects. The crossing of divisions is what makes us an unusual company."

Walsh says the foray into music did, in fact, come about as the result of a film project in which the company was interested. He says, "We had a rock musical we wanted to make, and we started dealing with a lot of music talent. Frank was consulting on the music, and it seemed a good combination."

Walsh points to the MCA-distributed label recently formed by film director John Hughes as another example of developing revenues through divisional cross-ties. "I think it's the way business will be done in the future."

newsline..

IT'S NICE TO BE REMEMBERED: Thomas Wyman may be gone as chairman and CEO of CBS Inc. (CBS/NYSE), but he won't be forgotten. A new proxy statement mailed to shareholders reveals that Wyman's settlement with CBS calls for him to receive \$400,000 a year for life. Additionally, Wyman can elect to receive \$3.8 million in 10 installments or a lump sum of \$2.8 million at the start of next year. The settlement comes while the company is saying it must make extensive cuts in its payroll. Wyman left the company in September following a boardroom showdown with leading shareholder Laurence Tisch and company founder William Paley.

AND IF YOU THINK THAT'S A RIDICULOUS AMOUNT OF MONEY, then take a gander at the executive contract Warner Communications Inc. (WCI/NYSE) honcho Steven Ross just got from that company's board. Critics say Ross' deal could be worth more than \$200 million over 10 years and could be the most liberal ever given a corporate executive. Two shareholders have filed lawsuits seeking to nullify the agreement.

A HEALTHY SPREAD: While we're on the subject of WCI, the company's just-released 1986 annual report shows that while the company's recorded music division had its best year ever with over \$1 billion in revenues and operating income of \$150.6 million—the latter figure a 34% increase over the all-time high posted in 1985—the group's 20 best-selling albums accounted for a smaller percentage of total domestic sales than at any time in almost a decade. Although the report doesn't spell it out, CD sales would almost certainly be the primary factor in the trend.

REPUBLIC PICTURES CORP. (NASDAQ/RPIC) reported a net loss and drop in total revenues for the fourth quarter ended Dec. 31. For the year, the company had record revenues but lower net earnings from continuing operations. For the final quarter, total revenues were \$3.8 million, with a net loss from continuing operations of \$77,000, or 2 cents per share. In the same quarter of 1985, Republic had total revenues of \$4.7 million and net income of \$285,000, or 8 cents per share. The fourth quarter of 1986 also included losses from discontinued operations of \$303,000, or 7 cents per share, producing a net loss for the quarter of \$380,000. Russell Goldsmith, chairman and CEO of Republic, says the fourth-quarter losses were a result of a discontinued operation and a \$400,000 reduction in pretax income to increase reserves for accounts receivable.

U.K.-Based Hard Rock PLC Sets Initial Public Offering

NEW YORK Those who have feasted on the hamburgers and sandwiches served up by the Hard Rock Cafes in the U.S. and overseas will have an opportunity to sink their teeth into a public offering by the owner of some of those eateries.

Drexel Burnham Lambert will be the lead underwriter here for an initial public offering by Hard Rock PLC, a London-based company with rights to open the restaurants east of the Mississippi River and exploit its trademark in most markets around the world.

The U.K. firm will offer 2.24 million American depository shares, representing 11.2 million class A shares. The price per ADS is expected to be around \$15. Proceeds will be used to pay off debt, to eliminate a working capital deficiency, and to open restaurants in Washington, D.C., and Boston.

Restaurants already operating in London, New York, Dallas, and Los Angeles have proved to be big hits with residents and tourists alike. In New York, long lines of would-be diners are a regular sight in front of the West 57th Street cafe.

Strong promotional ties with local album rock radio have helped create a hip image for the Gotham restaurant, but ubiquitous Hard Rock T-

shirts and sweatshirts have also played more than a small part.

Aside from heightening consumer awareness, the restaurant's logo has proven an exceptionally lucrative property, with merchandising items accounting for \$6.3 million in revenues for the last six months of 1986, more than double the merchandising revenues for all of 1985. The company wants to use \$1 million of the funds raised through the IPO to expand its New York retail outlet (see story, page 39).

Net tangible book value per ADS was put at 95 cents prior to the offering. At its completion, an offering at \$15 per ADS will raise the value to a pro forma \$3.45 per ADS, a dilution of approximately \$11.50.

A major hitch for investors could be the exclusion of certain territories. Isaac Tigrett, co-chairman of Hard Rock PLC, previously agreed to give his former business partner, Peter Morton, exclusive rights to operate Hard Rock Cafes west of the Mississippi River as well as Louisiana and Illinois when the pair dissolved the original partnership that launched the first restaurant. Morton also retains rights to the name and logo in several foreign territories.

FRED GOODMAN

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Close 3/23	Close 3/30	Change
NEW YORK STOCK EXCHANGE				
American Can	1197.1	48	49 1/4	+1 1/4
CBS Inc.	407.3	152	160 1/2	+8 1/2
Cannon Group	341.5	8 3/4	8 1/4	-1/4
Capital Cities Communications	239.4	335	356	+21
Coca Cola	4205.1	44 1/4	46 1/2	+2 1/4
Walt Disney	2072.1	62 1/4	67	+4 1/4
Eastman Kodak	4548.1	76 3/4	80	+3 1/4
Gulf & Western	1342.4	75	78 1/2	+3 1/2
Handelman	209.8	26 1/2	27 1/2	+1 1/2
MCA Inc.	2198.6	44 1/4	48 1/4	+3 3/4
MGM/UA	105.3	12 1/2	11 1/4	-1 1/4
Musicland	30.5	23	22 1/4	-1/4
Orion Pictures Corp.	410.5	17 1/2	16 1/4	-1 1/4
Sony Corp.	556.7	19 1/4	19 1/4	0
TDK	21.9	39	41	+2
Taft Broadcasting	492.3	156 1/2	157	+1/2
Vestron Inc.	448.3	6 1/4	7 1/4	+1 1/2
Viacom	492.3	51 1/4	52 1/2	+1 1/4
Warner Communications Inc.	2606.3	30	32 1/2	+2 1/2
Westinghouse	2882.8	63 1/4	67 1/4	+4 1/4

Company	Sale/ 1000's	Close 3/23	Close 3/30	Change
AMERICAN STOCK EXCHANGE				
Commtron	34.7	7 1/4	7 3/4	+1/4
Electrosound Group, Inc.	18.9	13	13 1/4	+1/4
Lorimar/Teletypes	898.3	19 1/4	18 1/4	-1 1/4
New World Pictures	274.3	13	14 1/4	+1 1/4
Price Communications	133.3	11 1/2	11 1/4	-1/4
Prism Entertainment	15.6	7	6 1/4	-1/4
Turner Broadcasting System	79.2	19 1/4	21 1/4	+2
Unitel Video	19.7	8 1/4	9	+1/4
Wherehouse Entertainment	203.2	12 1/4	11 1/4	-1/4

Company	Open	Close	Change
OVER THE COUNTER			
Crazy Eddie	8 1/4	8 1/4	-1/4
Dick Clark Productions	6 1/2	6 3/4	+1/4
Josephson Intl.	13 3/4	13 1/2	-1/4
LIN Broadcasting	36	36 1/2	+1/2
Lieberman Enterprises	18	18 1/4	+1/4
Malrite Communications Group	12	12	0
Recoton Corporation	6 1/4	6 1/2	+1/4
Reeves Communications	11 1/4	11 1/2	+1/4
Satellite Music Network Inc.	6	6	0
Scripps Howard Broadcasting	76	76	0
Shorewood Packaging	18 1/4	19	+1/4
Sound Warehouse	11	11 1/4	+1/4
Spec's Music	10 1/2	10 1/4	-1/4
Stars To Go Video	16	15 1/4	-1/4
Trans World Music Corp.	28 1/4	27 1/4	-1/4
Tri-Star Pictures	11 1/4	12	+1/4
Wall To Wall Sound & Video Inc.	5	5	0
Westwood One	41 1/4	41 1/2	+1/4

Lifelines

BIRTHS

Girl, Abbe Marke, to **Richard and Janie Allen**, Feb. 28 in Newark, N.J. He is operations manager for the Alwilk Records chain there. She was an assistant buyer for Apex-Martin Records.

Boy, Barrett Paris, to **Bard and Pierina Day**, March 12 in Portland, Ore. He is an entertainment attorney.

Girl, Lindsay Rachael, to **Bill and Ilene Gerstein**, March 27 in Boston. He is vice president/general manager of the Good Vibrations record store chain. She is operations manager of Good Vibrations.

MARRIAGE

Marian Leighton to **Ron Levy**, March 8 in New Orleans. She is owner/founder of the independent label/distributor Rounder Records of Cambridge, Mass. He is a musician/producer with New Orleans' Black Top label; he was the key-

boardist/organist for B.B. King and, most recently, Roomful Of Blues.

DEATHS

Harry E. Jenkins, 69, of a stroke March 9 in Dadeville, Ala. Jenkins began his career in 1941 as quality control inspector at RCA Records' Indianapolis pressing plant, rising through the ranks to become vice president of U.S. operations for the label. In that position he was responsible for career coordination of such artists as Elvis Presley, Jefferson Airplane, and John Denver. In 1972, Jenkins left RCA Records to head its Sunbury-Dunbar music publishing wing. He moved to Nashville in 1973 to assume the position of general manager of Jim Reeves Enterprises, where he remained for eight years. An active member of the Country Music Assn., Jenkins retired from the music business in 1981. He is survived by his wife, Lou, and three children.

Buddy Rich, 69, of respiratory and cardiac failure April 2 in Los Angeles. The flamboyant drummer and bandleader was one of the best-known jazz musicians in the world. (See story, page 6.)

Michele Myer, 37, of cancer April 6 in San Francisco. A 20-year veteran of the industry, Myer was a booker and promoter for such top Los Angeles rock clubs as The Whiskey and Madame Wongs. In lieu of flowers, friends and family ask that donations be made to San Francisco General Hospital, Ward No. 86, c/o Donald Abrams, 1001 Potrero Ave., San Francisco, Calif. 94110.

Maxine Sullivan, 75, of heart failure following a battle with cancer April 7 in the Bronx, N.Y. The well-known jazz and cabaret singer enjoyed two careers: one as the featured performer on such '30s jazz and pop hits as "Loch Lomond," "Darn That Dream," and "Jeepers Creepers," the other as a Grammy-nominated vocal stylist of the '80s. (See story, page 6.)

Send information to *Lifelines*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

CALLE OCHO FESTIVAL

(Continued from page 6)

Hansel & Raúl. The show was broadcast nationally through the Telemundo network and was heard in another 21 countries.

One week later, more than 10,000 revelers danced to the orchestras of Ventura, Tommy Olivencia, and Las Chicas Del Can during the Carnival Miami Dance at Flagler Greyhound Track. On the same night, a formal corporate-sponsor dinner at the Vizcaya Palace restaurant became an impromptu jam session featuring Celia Cruz, Roberto Torres, Carlos Oliva—leader of the Los Sobrinos Del Juez band—and Miami Sound Machine's Gloria and Emilio Estefan.

The closing highlight, Open House at Calle Ocho, attracted more than 1.5 million people, moving through every possible square inch of the 27 blocks allotted for the festivities. They danced to the

sounds of 85 performers on 47 stages.

The absence of any crowd disturbance reflects the logistical control exerted by the Kiwanis Club. "Our intention is for Calle Ocho to become a yearly family tradition where people from all age groups come and enjoy any given segment of the festivities," says Mauricio Magaronas, Kiwanis' Carnival Night chairman.

Noteworthy this year was the overwhelming corporate support garnered by the festival, which has helped to keep it free to the public. This year's main sponsor, Proctor & Gamble, participated with 21 brands as well as sponsorship of such artists as José Feliciano. According to Carlos Alcántara, P&G's corporate Hispanic manager, "Calle Ocho is a unique event, truly representative of the area's consumers' attitudes."

NATIONAL-UNIVISA DEAL

(Continued from page 6)

tional news agency; Univisa Industrial Group, a chain of manufacturing facilities; and Fono Visa, a Spanish-language record distribution firm.

Troy Cooper, executive vice president of the 700-store National Video chain, says that increasing involvement by retailers in marketing to the Hispanic community spurred his company's arrangement with Univisa.

"This is a market that has been identified by people within the last year," Cooper says. "For example, Vons has special supermarkets directed at Spanish-speaking people."

Figures cited in National's announcement of the Univisa deal indicate a large and growing concentration of potential Spanish-speaking video consumers in major markets hitherto untapped by major video chains.

According to the U.S. Census Bureau, by 1990, 51% of the Los Ange-

les population will be Hispanic, up from 39% in 1985; nearly 22% of New York's population will be at that level by the same year, up from almost 17% in 1985.

According to Cooper, adapting National's franchise format fills a void in the marketplace: "It seemed like there was a need that wasn't being filled properly. We have the distribution and marketing to fill the need. We can provide the format for opening [Spanish-language] stores."

Cooper says that the stores in Hispanic communities will be operated as "part of the total National Video system." Buy-in prices will be identical to those of regular National franchises: \$14,900-\$29,000 to set up, with initial investments of \$100,000-\$389,000, depending on store type.

"The main difference will be in the mix of product," Cooper says.

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.

APRIL

April 21-23, **New York International Home Video Show**, Jacob K. Javits Convention Center, New York. Barbara Stockwell, 800-248-5474.

April 22-23, **Fifth National Assn. of Recording Merchandisers Operations Conference**, Warner Center Marriott, Woodland Hills, Calif. Ray Gianchetti, 609-596-2221.

April 23, **Minnesota Music Awards**, Northrop Memorial Auditorium, Minneapolis. 612-926-5206.

April 29-May 2, **Impact's Super Summit Conference**, Bally's Park Place Casino Hotel, Atlantic City, N.J. 215-825-4082.

April 29-May 3, **Fourth Annual National Assn. Of Video Distributors Trade Conference**, Grand Champions Resort, Indian Wells/Palm Springs, Calif. Mark Engle, 202-452-8100.

April 30-May 3, **National Assn. Of Independent Record Distributors 1987 Spring Convention**, Golden Gateway Holiday Inn, San Francisco. Holly Katz, 609-665-8085.

MAY

May 13-16, **Golden Rose Awards**, Palais de Congress, Montreux, Switzerland. Peggy Dold, 213-764-7754.

May 20-23, **Turtles Records & Tapes Convention**, Hyatt Hotel, Palmetto Dunes Resort, Hilton Head, S.C. 404-988-9805.

May 23-26, **American Booksellers Assn.'s Trade Exhibit & Convention**, Convention Center, Washington, D.C. Victoria Stanley, 212-867-9060.

May 30-June 2, **Summer Consumer Electronics Show**, McCormick Center, Chicago. 202-457-8700.

DON'T MISS THIS WEEK'S NEWS IN PICTURES, P. 42

EXECUTIVE TURNTABLE

(Continued from page 4)

cial of Martin & Browne Co.

HOME VIDEO. **Robert DeLellis** is promoted to senior vice president of marketing and sales for CBS/Fox Video's consumer products division in New York. He was group vice president for the consumer products division. **John Kaye** is named manager of sales administration. He was supervisor of sales administration for the company.

Thomas K. Rooney becomes executive vice president and general manager of Continental Video in Los Angeles. He was president of Magnum Entertainment.

Vestron Video of Stamford, Conn., promotes **Michael Karaffa** to national sales director and **Nancy Golden** to director of children's and family programming. Karaffa was national sales manager. Golden was associate director of acquisitions for children's and family programming. **Dan Markim** is named national sales manager of premium and special markets. He was Southwest regional sales manager for Lightning Video. Vestron also promotes the following in its creative services department: **Nancy Karaffa** to director of postproduction; **Christine Ecklund**, director of video production; **Denise Farley**, manager of creative services; **Pam Rodi**, manager of creative affairs; **Mat Orefice**, copy supervisor; and **John Denatale**, merchandising supervisor.

PUBLISHING. BMI promotes **Phil Graham** to director of European relations, based in London. He was director of writer relations.

PRO AUDIO/VIDEO. VCA Teletronics names **Vicki Weagley** account executive for the mid-Atlantic states, based in Washington, D.C. She was with the magnetic media division of 3M.

RELATED FIELDS. **Gus Lucas** is appointed president of Viacom's West Coast operations, in Los Angeles. In addition to his new responsibilities, he will continue as executive vice president of the Viacom Entertainment Group.

SBK Entertainment World names **Arma E. Andon Jr.** senior vice president and president of its newly formed management division. He was vice president of product development for CBS Records.

Peggy Trucksis Emery is promoted to the contracts department at Jam Productions in Chicago. She was a receptionist.

New Companies

Original Projects Unlimited Inc., formed by Lauri Day-Workman and producer/engineer Geoff Workman. Company will handle production and recording, management, art direction, and marketing of independent projects. It will work with both signed and unsigned artists. Early album projects are "Tails From The Big Green" by the Original Rabbits and "Knight Of Crime" by Private Eye. 7926 S. Alder Way, Littleton, Colo. 80123; 303-972-3679.

Entertainment Productions Plus, formed by Christopher Barlow and Diane Reid. A promotion management/tour production team specializing in in-house club promotions and new artist promotional tours. 211 Hickory Corner Road, East Windsor, N.J. 08520; 609-443-1356.

Jett Stream Promotions, formed by Judy Jett. Company will handle local and national press happenings in the Lone Star state as well as working with Sierra Audio Acoustics/Tom Hidley Design. No. 2 Dallas Communications Complex, 6309

N. O'Connor, Suite 206, Irving, Texas 75039; 214-931-1393.

Entertainment News Service, formed by Mark Renz. Company will gather and write news about the professional activities of its clients and service information to newspapers, trade journals, and consumer magazines. 1600 Russell St., Nashville, Tenn. 37206; 615-228-3162.

Hobo Railways, formed by Phillip J. Nicholl. The company will handle artist management and music publishing and has started a record label. First release is an album by Craig Runyon & the Bodhi Beat Poets. First signings to the publishing company are Phil Nicholl, Belinda Beauty, Tim Best, and Shaun Wilson. The management division will represent writer/signer Maggie Ryder. 14/16 Brewer St., London, England W1R 3FL; 01-734-1452.

Send information to *New Companies*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

WORD SET TO MARKET FIRST CASSETTE SINGLE

(Continued from page 4)

ers "while supplies last."

While retailers can give the cassette singles to any shoppers, DaySpring is asking that it offer them to customers in the 18- to 34-year-old range, which is perceived to be Watson's base.

A spokesman for Word says that earlier giveaways of 7-inch singles were not effective but that the popularity of portable and car tape

players should mean a higher level of acceptance and interest for the cassette single.

The B side of the Watson single features an interview and samples from the rest of the album.

The target date for the promotional singles and radio spots to be in place is April 20.

EDWARD MORRIS

TOP POP ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★★ NO. 1 ★★	
1	1	1	21	BEASTIE BOYS ▲ ³ DEF JAM BFC 40238/COLUMBIA (CD) 7 weeks at No. One	LICENSED TO ILL
(2)	3	7	3	U2 ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
3	2	2	32	BON JOVI ▲ ⁶ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
4	4	3	32	PAUL SIMON ▲ WARNER BROS. 25447 (9.98) (CD)	GRACELAND
5	5	4	44	BRUCE HORNSBY & THE RANGE ▲ RCA AFL1-5904 (8.98) (CD)	THE WAY IT IS
(6)	7	12	38	POISON ● ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
7	10	8	18	CLUB NOUVEAU ● WARNER BROS. 25531 (8.98) (CD)	LIFE, LOVE AND PAIN
8	6	6	43	GENESIS ▲ ² ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
9	8	5	59	JANET JACKSON ▲ ⁴ A&M SP-5106 (9.98) (CD)	CONTROL
10	9	9	25	EUROPE ● EPIC BFE 40241 (CD)	THE FINAL COUNTDOWN
11	11	11	40	STEVE WINWOOD ▲ ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGH LIFE
(12)	14	20	4	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 25491 (9.98) (CD)	TRIO
13	13	13	18	THE ROBERT CRAY BAND ● MERCURY/HIGHTONE 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
14	12	10	40	CINDERELLA ▲ ² MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
15	15	15	32	HUEY LEWIS & THE NEWS ▲ ² CHRYSALIS OV 41534 (CD)	FORE!
16	16	14	53	ANITA BAKER ▲ ² ELEKTRA 60444 (8.98) (CD)	RAPTURE
17	17	16	25	GEORGIA SATELLITES ● ELEKTRA 60496 (8.98) (CD)	GEORGIA SATELLITES
18	19	18	64	BANGLES ▲ ² COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
(19)	30	30	11	CROWDED HOUSE CAPITOL ST-12485 (8.98) (CD)	CROWDED HOUSE
20	21	22	45	RUN-D.M.C. ▲ ² PROFILE 1217 (8.98) (CD)	RAISING HELL
(21)	33	38	5	JODY WATLEY MCA 5898 (8.98) (CD)	JODY WATLEY
22	22	21	45	PETER GABRIEL ▲ GEFEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
23	20	19	27	BOSTON ▲ ⁴ MCA 6188 (9.98) (CD)	THIRD STAGE
24	24	25	40	MADONNA ▲ ⁴ SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
25	18	17	10	BRUCE WILLIS ● MOTOWN 6222ML (8.98) (CD)	THE RETURN OF BRUNO
26	25	24	27	LUTHER VANDROSS ▲ EPIC FE 40415 (CD)	GIVE ME THE REASON
(27)	27	27	9	EXPOSE ARISTA AL 8441 (8.98) (CD)	EXPOSURE
(28)	31	33	8	LOU GRAMM ATLANTIC 81728 (8.98) (CD)	READY OR NOT
29	29	29	23	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
30	23	26	34	LIONEL RICHIE ▲ ³ MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
31	28	28	8	REO SPEEDWAGON EPIC FE 40444 (CD)	LIFE AS WE KNOW IT
(32)	34	36	7	PSYCHEDELIC FURS COLUMBIA FC 40466 (CD)	MIDNIGHT TO MIDNIGHT
33	35	31	30	CAMEO ▲ ATLANTA ARTISTS 830 265-1/POLYGRAM (CD)	WORD UP
(34)	44	70	5	CUTTING CREW VIRGIN 90573/ATLANTIC (8.98) (CD)	BROADCAST
35	26	23	50	THE JETS ● MCA 5667 (8.98) (CD)	THE JETS
(36)	NEW ▶		1	BRYAN ADAMS A&M 3907 (9.98) (CD)	INTO THE FIRE
(37)	41	51	4	SIMPLY RED ELEKTRA 60727 (8.98) (CD)	MEN AND WOMEN
38	36	40	25	GREGORY ABBOTT ● COLUMBIA BFC 40437 (CD)	SHAKE YOU DOWN
39	32	32	12	TESLA GEFEN GHS 24120/WARNER BROS. (8.98)	MECHANICAL RESONANCE
(40)	NEW ▶		1	PRINCE PAISLEY PARK 25577 (15.98) (CD)	SIGN 'O' THE TIMES
(41)	43	49	7	GREGG ALLMAN EPIC FE 40531 (CD)	I'M NO ANGEL
42	40	37	108	WHITNEY HOUSTON ▲ ⁸ ARISTA ALB-8212 (8.98) (CD)	WHITNEY HOUSTON
43	39	39	17	WORLD PARTY ENSIGN BVF 41552/CHRYSALIS (CD)	PRIVATE REVOLUTION
44	42	47	19	VANGELIS POLYDOR 8296631/POLYGRAM (CD)	OPERA SAUVAGE
45	37	34	21	SAMANTHA FOX JIVE 1012-1-J/RCA (8.98) (CD)	TOUCH ME
46	38	35	40	GLASS TIGER ● MANHATTAN ST-53032/EMI-AMERICA (8.98) (CD)	THIN RED LINE
47	48	48	23	ARETHA FRANKLIN ● ARISTA AL-8442 (9.98) (CD)	ARETHA
(48)	60	78	5	HERB ALPERT A&M SP 5125 (8.98) (CD)	KEEP YOUR EYE ON ME
49	45	41	29	CYNDI LAUPER ▲ PORTRAIT OR 40313/EPIC (CD)	TRUE COLORS
50	46	50	30	TINA TURNER ▲ CAPITOL PJ 12530 (9.98) (CD)	BREAK EVERY RULE
(51)	89	—	2	NIGHT RANGER MCA 5839 (8.98)	BIG LIFE
(52)	55	63	20	KOOL & THE GANG ● MERCURY 830 398 1/POLYGRAM (CD)	FOREVER
(53)	62	66	46	SOUNDTRACK ▲ ⁴ COLUMBIA SC 40323 (CD)	TOP GUN
(54)	92	102	3	THE JUDDS RCA/CURB 5916-1-R/RCA (8.98) (CD)	HEARTLAND

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(55)	66	67	9	HIPSWAY COLUMBIA BFC 40522 (CD)	HIPSWAY
56	54	44	10	SHIRLEY MURDOCK ELEKTRA 60443 (8.98) (CD)	SHIRLEY MURDOCK
(57)	58	61	5	SOUNDTRACK MCA 6200 (9.98)	SOME KIND OF WONDERFUL
58	47	43	50	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
(59)	67	59	33	KENNY G. ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
60	49	45	34	EDDIE MONEY ● COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
61	59	64	21	ROBBIE NEVIL MANHATTAN ST 53006/EMI-AMERICA (8.98) (CD)	ROBBIE NEVIL
(62)	64	86	3	LOOSE ENDS MCA 5745 (8.98) (CD)	THE ZAGORA
63	53	52	36	BILLY JOEL ▲ ² COLUMBIA OC 40402 (CD)	THE BRIDGE
64	52	53	10	LOS LOBOS SLASH 25523/WARNER BROS. (8.98) (CD)	BY THE LIGHT OF THE MOON
65	65	76	25	WANG CHUNG GEFEN GHS 24115/WARNER BROS. (8.98) (CD)	MOSAIC
(66)	68	71	5	PATTY SMYTH COLUMBIA FC 40182 (CD)	NEVER ENOUGH
67	50	46	24	BILLY IDOL ▲ CHRYSALIS OV 41514 (CD)	WHIPLASH SMILE
68	61	58	22	STRYPER ● ENIGMA PJAS 73237/CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
69	57	54	17	ERIC CLAPTON DUCK/WARNER BROS. 25476/WARNER BROS. (9.98) (CD)	AUGUST
70	51	42	12	SOUNDTRACK MCA 39096 (6.98) (CD)	AN AMERICAN TAIL
(71)	73	97	4	ANDY TAYLOR MCA 5837 (8.98) (CD)	THUNDER
(72)	NEW ▶		1	WHITESNAKE GEFEN GHS 24099/WARNER BROS. (9.98) (CD)	WHITESNAKE
73	63	62	27	CHICAGO ● WARNER BROS. 25509 (9.98) (CD)	18
74	74	75	8	NAJEE EMI-AMERICA ST 17241 (8.98) (CD)	NAJEE'S THEME
75	69	60	12	DEEP PURPLE MERCURY 831 318 IM/POLYGRAM (CD)	THE HOUSE OF BLUE LIGHT
76	72	69	17	DEAD OR ALIVE EPIC FE 40572 (CD)	MAD, BAD AND DANGEROUS TO KNOW
(77)	84	99	5	OINGO BOINGO MCA 5811 (8.98) (CD)	BOI-NGO
78	78	90	27	PHYLLIS HYMAN P.I.R./MANHATTAN ST 53029/EMI-AMERICA (8.98) (CD)	LIVING ALL ALONE
79	70	57	18	DURAN DURAN ▲ CAPITOL PJ-12540 (9.98) (CD)	NOTORIOUS
80	80	77	36	THE SMITHEREENS ENIGMA ST 73208/CAPITOL (8.98) (CD)	ESPECIALLY FOR YOU
81	77	83	62	BON JOVI ▲ MERCURY 814 982-1/POLYGRAM (CD)	BON JOVI
82	56	56	5	SHEILA E. PAISLEY PARK 25498/WARNER BROS. (8.98) (CD)	SHEILA E.
(83)	107	112	3	SOUNDTRACK ATLANTIC 81742 (9.98)	PLATOON
(84)	97	109	4	PATRICE RUSHEN ARISTA 8401 (8.98) (CD)	WATCH OUT
(85)	94	111	4	THE BREAKFAST CLUB MCA 5821 (8.98)	THE BREAKFAST CLUB
(86)	101	131	13	XTC GEFEN GHS 24117/WARNER BROS. (8.98) (CD)	SKYLARKING
87	88	80	10	JENNIFER WARNES CYPRESS 661 111-1/POLYGRAM (CD)	FAMOUS BLUE RAINCOAT
88	83	84	80	BON JOVI ▲ MERCURY 824 509-1/POLYGRAM (CD)	7800 DEGREES FAHRENHEIT
89	71	68	20	BILLY VERA & THE BEATERS ● RHINO RNL P 70858/CAPITOL (8.98) (CD)	BY REQUEST
90	76	79	23	THE PRETENDERS ● SIRE 25488/WARNER BROS. (9.98) (CD)	GET CLOSE
91	86	65	21	LONE JUSTICE GEFEN GHS 24122 (9.98) (CD)	SHELTER
92	87	87	10	HANK WILLIAMS, JR. WARNER/CURB 25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
(93)	NEW ▶		1	PETER WOLF EMI-AMERICA ST 17230 (8.98) (CD)	COME AS YOU ARE
(94)	106	116	4	SMOKEY ROBINSON MOTOWN 6226 (8.98)	ONE HEARTBEAT
95	90	74	10	DAVID SANBORN WARNER BROS. 25479 (9.98) (CD)	A CHANGE OF HEART
(96)	98	98	9	CONCRETE BLONDE I.R.S. 5835/MCA (8.98)	CONCRETE BLONDE
97	79	73	74	ROBERT PALMER ▲ ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
(98)	102	107	5	PSEUDO ECHO RCA 5730-1-R (8.98)	LOVE AN ADVENTURE
99	99	103	5	STARPOINT ELEKTRA 60722 (8.98) (CD)	SENSATIONAL
100	75	55	20	READY FOR THE WORLD ● MCA 5829 (8.98) (CD)	LONG TIME COMING
(101)	115	122	5	CHRIS DE BURGH A&M SP 5121 (8.98) (CD)	INTO THE LIGHT
(102)	111	134	3	JON BUTCHER CAPITOL ST-12542 (8.98)	WISHES
103	103	88	18	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC E2-40511 (CD)	LIVE
104	82	82	6	SOUNDTRACK CBS ASSOCIATED S2 40654/EPIC	LIGHT OF DAY
(105)	109	132	3	JULIAN COPE ISLAND 90571/ATLANTIC (8.98)	ST. JULIAN
106	81	72	26	RATT ▲ ATLANTIC 81683 (9.98) (CD)	DANCIN' UNDERCOVER
107	104	94	25	LOVE & ROCKETS BIG TIME 6011-1-B/RCA (8.98) (CD)	EXPRESS
(108)	162	—	2	LEVEL 42 POLYDOR 831 593 1 (CD)	RUNNING IN THE FAMILY
109	112	123	5	BOBBY MCFERRIN BLUE NOTE BT 85110/MANHATTAN (9.98) (CD)	SPONTANEOUS INVENTIONS

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.

1,445,445

IN THE LAST 9 MONTHS,
1,445,445 PEOPLE GOT UP
OFF THEIR SEATS TO SIT IN HIS.

**BOB SEGER
&
THE SILVER BULLET BAND
105 DATES
103 COMPLETELY SOLD OUT**

COMING SOON:
BOB SEGER "LIVE BULLET" ON COMPACT DISC!

Capitol
©1987 CAPITOL RECORDS, INC.
Photo: Ross Marino

1986-1987 AMERICAN STORM TOUR

DATE	CITY	ATTENDANCE	VENUE	DATE	CITY	ATTENDANCE	VENUE	DATE	CITY	ATTENDANCE	VENUE	DATE	CITY	ATTENDANCE	VENUE
7/16	Savannah	6,510	Savannah Civic Center	9/11	Pittsburg	28,175	Civic Arena	11/7	Tulsa	7,892	Assembly Center	1/11	Phoenix		Coliseum
7/18	Charlotte	9,900	Charlotte Coliseum	9/12	Pittsburg		Civic Arena	11/9	Dallas	32,559	Reunion Arena	1/14	Oakland	25,869	Oakland Coliseum
7/19	Greensboro	11,896	Greensboro Coliseum	9/14	Toledo	9,133	Centennial Hall	11/10	Dallas		Reunion Arena	1/15	Oakland		Oakland Coliseum
7/22	Greensville	5,153	Greensville Memorial	9/16	Louisville	16,360	Freedom Hall	11/10	Dallas		Reunion Arena	1/19	San Diego	12,458	San Diego Sports Arena
7/23	Asheville	6,082	Asheville Civic Center	9/17	Lexington	18,774	Rupp Arena	11/13	Houston	24,833	Summit	1/21	Portland	10,410	Portland Mem. Coliseum
7/26	Norfolk	9,834	Norfolk Scope Conv. Ctr.	9/20	Buffalo	30,000	Memorial Auditorium	11/14	Houston		Summit	1/23	Seattle	25,719	Seattle Center Coliseum
7/27	Richmond	10,099	Richmond Coliseum	9/25	N. Y. City	32,000	Madison Square Gardens	11/17	San Antonio	7,180	Civic Center Arena	1/24	Seattle		Seattle Center Coliseum
7/31	Columbia	34,280	Merriweather Post	9/28	N. Y. City		Madison Square Gardens	11/18	Austin	11,959	Frank Erwin Center	1/27	Vancouver	20,989	B. C. Place
8/1	Columbia		Merriweather Post	9/29	E. Rutherford	18,220	Madison Square Gardens	11/20	Baton Rouge	8,516	SU Assembly Center	2/5	Oklahoma City	12,932	Myriad Arena
8/4	Cleveland	37,437	Blossom Music Festival	9/26	Uniondale	16,000	Madison Square Gardens	11/23	Tampa	17,238	Sun Dome	2/7	Denver	38,864	McNichols Arena
8/5	Cleveland		Blossom Music Festival	9/28	E. Rutherford	18,220	The Meadows	11/24	Tampa		Sun Dome	2/8	Denver		McNichols Arena
8/7	Memphis	21,235	Mid South Coliseum	10/2	Boston	26,132	Boston Gardens	11/26	Jacksonville	8,820	Jacksonville Mem. Col.	2/9	Denver		McNichols Arena
8/8	Memphis		Mid South Coliseum	10/3	Boston		Boston Gardens	11/28	Miami	12,030	Spectatorium	2/13	Chicago	29,686	Rosemont Horizon
8/11	Saratoga Spr.	25,247	Saratoga Performing Arts	10/5	Landover	15,251	Capital Center	12/6	Kansas City	25,868	Kemper Arena	2/14	Chicago		Rosemont Horizon
8/13	Milwaukee	22,135	Worcester	10/7	Worcester	22,336	The Centrum	12/7	Kansas City		Kemper Arena	2/17	Cincinnati	14,056	Riverfront Arena
8/15	Chicago	45,173	Poplar Creek	10/8	Worcester		The Centrum	12/10	S. Louis	24,393	St. Louis Arena	2/19	Cleveland	32,098	Richfield Coliseum
8/16	Chicago		Poplar Creek	10/11	Providence	23,464	Civic Center	12/11	S. Louis		St. Louis Arena	2/20	Cleveland		Richfield Coliseum
8/18	Cincinnati	34,000	Riverbend	10/12	Providence		Civic Center	12/13	Nashville	8,461	Nashville Municipal Aud.	2/24	Detroit	121,148	Joe Louis Arena
8/19	Cincinnati		Riverbend	10/15	Rochester	8,900	Community War Memorial	12/15	S. Paul	24,285	Met Center	2/25	Detroit		Joe Louis Arena
8/28	Pine Knob	75,000	Pine Knob	10/16	Syracuse	8,331	Onondaga County War Mem.	12/16	S. Paul		Met Center	2/27	Detroit		Joe Louis Arena
8/29	Detroit		Pine Knob	10/15	Hartford	25,937	Hartford Civic Center	12/21	Atlanta	41,630	The Omni	3/1	Detroit		Joe Louis Arena
8/30	Detroit		Pine Knob	10/20	Hartford		Hartford Civic Center	12/22	Atlanta		The Omni	3/3	Detroit		Joe Louis Arena
9/2	Detroit		Pine Knob	10/23	Toronto	43,852	Maple Leaf Gardens	12/23	Atlanta		The Omni	3/4	Detroit		Joe Louis Arena
9/3	Detroit		Pine Knob	10/24	Toronto		Maple Leaf Gardens	1/5	Las Angeles	46,214	The Forum	3/8	Detroit		Joe Louis Arena
9/6	Indianapolis	45,059	Market Square Arena	10/25	Toronto		Maple Leaf Gardens	1/6	Las Angeles		The Forum				
9/7	Indianapolis		Market Square Arena	10/28	Philadelphia	29,458	Philadelphia Spectrum	1/8	Las Angeles		The Forum				
9/8	Indianapolis		Market Square Arena	10/29	Philadelphia		Philadelphia Spectrum	1/10	Phoenix	28,546	Coliseum				

**J
a
p
a
n**

DESIGN: ROBERT SPRAKER

FIRST YEAR OF INTERNATIONALISM 1987

Japan's entertainment industry
focuses on the world market!

Japan's advanced technology has penetrated probably every corner of the earth. The label, Made in Japan, is synonymous with quality. Now, their entertainment industry, more than ever before, seeks a market beyond its borders.

In this issue, Billboard turns its spotlight on the future possibilities of Japan's entertainment industry . . . and its plans to develop an exchange program with other countries in the marketing of music and audio.

Billboard's 200,000 weekly readers, important industry leaders in over 100 countries worldwide, will read this issue. Be sure your ad message reaches them in this annual Spotlight on Japan.

SPECIAL REPORTS:

RECORDS • TAPES • MUSIC PUBLISHING • ARTISTS'
TOURS • BROADCASTING • VHD • STUDIO • CD • 8MM
• VHS • VIDEO DISK • OVERVIEW

BONUS DISTRIBUTION

to attendees at the 1987 Summer International CES (Consumer Electronics Show) May 30 to June 2, Chicago

ISSUE DATE:
JUNE 6

FOR AD DETAILS CONTACT:
Tokyo
HUGH NISHIKAWA
(03) 498-4641

AD CLOSING:
MAY 5

B
I
L
L
B
O
A
R
D

S
P
O
T
L
I
G
H
T

Billboard **TOP POP ALBUMS** TM continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*					
110	134	119	17	GEORGE HOWARD	A NICE PLACE TO BE
111	85	81	14	SOUNDTRACK	LITTLE SHOP OF HORRORS
112	95	85	11	THE ALAN PARSONS PROJECT	GAUDI
113	93	92	28	IRON MAIDEN	SOMEWHERE IN TIME
114	100	100	17	ROBIN TROWER	PASSION
115	155	185	3	KIM WILDE	ANOTHER STEP
116	91	91	16	MELBA MOORE	A LOT OF LOVE
117	116	101	10	THE THE	INFECTED
118	105	95	7	SANTANA	FREEDOM
119	119	124	12	MILLIE JACKSON	AN IMITATION OF LOVE
120	113	113	31	SOUNDTRACK	STAND BY ME
121	120	108	18	KATE BUSH	THE WHOLE STORY
122	153	—	2	ANTHRAX	AMONG THE LIVING
123	110	110	26	MEGADETH	PEACE SELLS... BUT WHO'S BUYING?
124	129	135	111	PHIL COLLINS	NO JACKET REQUIRED
125	121	89	36	DAVID & DAVID	BOOMTOWN
126	114	114	7	CHINA CRISIS	WHAT PRICE PARADISE
127	130	139	41	PETER CETERA	SOLITUDE/SOLITAIRE
128	122	120	7	SOUNDTRACK	OVER THE TOP
129	138	129	10	GEORGE STRAIT	OCEAN FRONT PROPERTY
130	128	117	22	THE POLICE	EVERY BREATH YOU TAKE-THE SINGLES
131	125	140	26	ALABAMA	THE TOUCH
132	96	93	56	THE JUDDS	ROCKIN' WITH THE RHYTHM
133	192	—	2	ORIGINAL CAST	LES MISERABLES
134	131	115	29	TIMBUK 3	GREETINGS FROM TIMBUK 3
135	117	104	21	BRUCE SPRINGSTEEN	BRUCE SPRINGSTEEN & THE E STREET BAND 1975-1985
136	171	—	2	AUTOGRAPH	LOUD AND CLEAR
137	137	148	7	THE MISSION U.K.	GOD'S OWN MEDICINE
138	174	180	3	DONNA ALLEN	PERFECT TIMING
139	132	133	9	SOUNDTRACK	THE MISSION
140	140	150	10	STANLEY JORDAN	STANDARDS, VOL. 1
141	139	136	253	LED ZEPPELIN	LED ZEPPELIN IV
142	108	96	23	JEFF LORBER	PRIVATE PASSION
143	135	105	18	NEW EDITION	UNDER THE BLUE MOON
144	126	126	9	MADHOUSE	8
145	143	152	6	THE ROBERT CRAY BAND	BAD INFLUENCE
146	123	130	30	STACEY Q	BETTER THAN HEAVEN
147	133	153	11	THE HOUSEMARTINS	LONDON O HULL 4
148	147	154	7	THE ROBERT CRAY BAND	FALSE ACCUSATIONS
149	124	118	31	AMY GRANT	THE COLLECTION
150	157	194	23	KANSAS	POWER
151	142	142	45	BOB JAMES/DAVID SANBORN	DOUBLE VISION
152	136	138	35	GEORGE THOROGOOD AND THE DESTROYERS	LIVE
153	145	146	124	BOSTON	BOSTON
154	118	121	27	COREY HART	FIELDS OF FIRE
155	NEW	1	1	STYLE COUNCIL	THE COST OF LOVING

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*					
156	152	151	23	CHICO DEBARGE	CHICO DEBARGE
157	151	144	54	VAN HALEN	5150
158	144	141	12	THE DAVE EDMUNDS BAND	LIVE - I HEAR YOU ROCKIN'
159	141	128	40	RANDY TRAVIS	STORMS OF LIFE
160	164	125	26	'TIL TUESDAY	WELCOME HOME
161	166	192	154	HUEY LEWIS & THE NEWS	SPORTS
162	RE-ENTRY			U2	WAR
163	161	156	7	AEROSMITH	AEROSMITH'S GREATEST HITS
164	146	143	25	THE TONIGHT SHOW BAND/DOC SEVERINSEN	THE TONIGHT SHOW BAND
165	165	186	4	ESQUIRE	ESQUIRE
166	159	161*	163	PHIL COLLINS	FACE VALUE
167	127	106	23	STEVE MILLER	LIVING IN THE 20TH CENTURY
168	184	164	45	THE CURE	STANDING ON THE BEACH
169	154	147	24	SURVIVOR	WHEN SECONDS COUNT
170	198	—	2	RESTLESS HEART	WHEELS
171	NEW	1	1	THE DEL FUEGOS	STAND UP
172	RE-ENTRY			U2	THE UNFORGETTABLE FIRE
173	182	158	56	METALLICA	MASTER OF PUPPETS
174	181	157	32	TOTO	FAHRENHEIT
175	156	127	24	KBC BAND	KBC BAND
176	158	166	22	BOB JAMES	OBSESSION
177	177	189	3	HEAVEN 17	PLEASURE ONE
178	178	—	2	THE NEVILLE BROTHERS	TREACHEROUS: A HISTORY OF THE NEVILLE BROTHERS
179	NEW	1	1	JEFFERSON AIRPLANE	2400 FULTON ST.
180	148	170	53	BOB SEGER & THE SILVER BULLET BAND	LIKE A ROCK
181	185	190	4	LEROI BROS.	OPEN ALL NIGHT
182	175	178	14	HOWARD HEWETT	I COMMIT TO LOVE
183	RE-ENTRY			U2	UNDER A BLOOD RED SKY
184	150	165	672	PINK FLOYD	DARK SIDE OF THE MOON
185	190	—	2	FROZEN GHOST	FROZEN GHOST
186	186	162	7	DON DIXON	MOST OF THE GIRLS LIKE TO DANCE...
187	196	—	2	2 LIVE CREW	2 LIVE CREW
188	149	145	27	IGGY POP	BLAH, BLAH, BLAH
189	189	—	2	SHIRLEY MURDOCK	THROUGH THE LOOKING GLASS
190	170	168	38	ANDREAS VOLLENWEIDER	DOWN TO THE MOON
191	193	199	53	SIMPLY RED	PICTURE BOOK
192	168	167	53	DWIGHT YOAKAM	GUITARS, CADILLACS, ETC., ETC.
193	172	175	10	HUSKER DU	WAREHOUSE: SONGS AND STORIES
194	195	—	2	CHRIS ISAAK	CHRIS ISAAK
195	NEW	1	1	THE SYSTEM	DON'T DISTURB THIS GROOVE
196	197	—	2	MALICE	LICENSE TO KILL
197	NEW	1	1	KOOL MOE DEE	KOOL MOE DEE
198	167	159	9	COLIN JAMES HAY	LOOKING FOR JACK
199	163	155	74	MIAMI SOUND MACHINE	PRIMITIVE LOVE
200	169	137	29	TALKING HEADS	"TRUE STORIES"

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|-----------------------|--------------------------------|-----------------------|-----------------------------|---------------------------|-------------------------|---------------------------|-----------------------------|
| 2 Live Crew 187 | Phil Collins 166, 124 | Frozen Ghost 185 | Freddie Jackson 29 | Malice 196 | The Pretenders 90 | Over The Top 128 | Tina Turner 50 |
| Gregory Abbott 38 | Concrete Blonde 96 | Kenny G 59 | Bob James/David Sanborn 151 | Bob McFerrin 109 | Prince 40 | Platoon 83 | U2 2, 183, 172, 162 |
| Bryan Adams 36 | Julian Cope 105 | Peter Gabriel 22 | Bob James 176 | Metallica 173 | Pseudo Echo 98 | Some Kind Of Wonderful 57 | Van Halen 157 |
| Aerosmith 163 | The Robert Cray Band 145, 148, | Genesis 8 | Miami Sound Machine 199 | Psychedelic Furs 32 | REO Speedwagon 31 | Stand By Me 120 | Luther Vandross 26 |
| Alabama 131 | 13 | Georgia Satellites 17 | The Jets 35 | Ratt 106 | Ready For The World 100 | Top Gun 53 | Vangelis 44 |
| Donna Allen 138 | Crowded House 19 | Glass Tiger 46 | Billy Joel 63 | Stacy Q 146 | Restless Heart 170 | Bruce Springsteen 135 | Stevie Ray Vaughan & Double |
| Gregg Allman 41 | The Cure 168 | Lou Gramm 28 | Stanley Jordan 140 | Starpoint 99 | Lionel Richie 30 | Stacey Q 146 | Trouble 103 |
| Herb Alpert 48 | Cutting Crew 34 | Amy Grant 149 | Journey 58 | George Strait 129 | Smokey Robinson 94 | Starpoint 99 | Billy Vera & The Beaters 89 |
| Anthrax 122 | David & David 125 | Corey Hart 154 | The Juds 54, 132 | Survivor 169 | Run-D.M.C. 20 | George Strait 129 | Andreas Vollenweider 190 |
| Autograph 136 | Chico DeBarge 156 | Colin James Hay 198 | KBC Band 175 | The System 195 | Patrice Rushen 84 | Stacy Q 146 | Wang Chung 65 |
| Anita Baker 16 | Chris De Burgh 101 | Heaven 17 177 | Kansas 150 | Talking Heads 200 | Robbie Nevil 61 | Stacy Q 146 | Jennifer Warnes 87 |
| Bangles 18 | Dead Or Alive 76 | Howard Hewett 182 | Kool & The Gang 52 | Andy Taylor 71 | The Mission U.K. 137 | Stacy Q 146 | Jody Watley 21 |
| Beastie Boys 1 | Kool Moe Dee 197 | Howie Mandel 182 | Cyndi Lauper 49 | Tesla 39 | Eddie Money 60 | Stacy Q 146 | Whitesnake 72 |
| Bon Jovi 88, 81, 3 | Deep Purple 75 | Janet Jackson 9 | Led Zeppelin 141 | The The 117 | Melba Moore 116 | Stacy Q 146 | Whitesnake 72 |
| Boston 153, 23 | The Del Fuegos 171 | Janet Jackson 9 | Led Zeppelin 141 | George Thorogood And The | Shirley Murdock 56 | Stacy Q 146 | World Party 43 |
| The Breakfast Club 85 | Don Dixon 186 | Millie Jackson 119 | Led Zeppelin 141 | Destroyers 152 | Steve Miller 167 | Stacy Q 146 | XTC 86 |
| Kate Bush 121 | Duran Duran 79 | Phyllis Hyman 78 | Led Zeppelin 141 | 'Til Tuesday 160 | Steve Miller 167 | Stacy Q 146 | Dwight Yoakam 192 |
| Jon Butcher 102 | Sheila E. 82 | Billy Idol 67 | Led Zeppelin 141 | Timbuk 3 134 | Steve Miller 167 | Stacy Q 146 | |
| Cameo 33 | The Dave Edmunds Band 158 | Iron Maiden 113 | Led Zeppelin 141 | The Tonight Show Band/Doc | Steve Miller 167 | Stacy Q 146 | |
| Peter Cetera 127 | Esquire 165 | Chris Isaak 194 | Led Zeppelin 141 | Severinsen 164 | Steve Miller 167 | Stacy Q 146 | |
| Chicago 73 | Europe 10 | Madhouse 144 | Led Zeppelin 141 | Toto 174 | Steve Miller 167 | Stacy Q 146 | |
| China Crisis 126 | Expose 27 | Madonna 24 | Led Zeppelin 141 | Randy Travis 159 | Steve Miller 167 | Stacy Q 146 | |
| Cinderella 14 | Samantha Fox 45 | Megadeth 123 | Led Zeppelin 141 | Robin Trower 114 | Steve Miller 167 | Stacy Q 146 | |
| Eric Clapton 69 | Aretha Franklin 47 | | Led Zeppelin 141 | | Steve Miller 167 | Stacy Q 146 | |
| Club Nouveau 7 | | | Led Zeppelin 141 | | Steve Miller 167 | Stacy Q 146 | |

LABELS DIG DEEP FOR CD TITLES

(Continued from page 4)

original masters. Shulman says, for example, that several valuable Barbra Streisand titles have not been issued because of deterioration of master tapes.

"If we put them out, there might have to be a special notice about quality," he says.

Warner Bros. has been more conservative than CBS in exploring its vast catalog resources. But Warners sales vice president Lou Dennis says increased production capacity provided by WEA's Oliphant, Pa., plant has spurred the label to start mining the catalog.

An additional 150-200 catalog titles will be released on CD by Warners this year, according to Dennis. May alone will bring titles by Kraftwerk, Husker Du, Sheila E., Van Morrison, the Replacements, Berlin, Black Sabbath, and the Nitty Gritty Dirt Band.

Although not yet positioned in the schedule, there will be further Sinatra releases beyond the nine titles issued late in 1986, Dennis says. He adds that CDs by Jimi Hendrix and the Grateful Dead, two Warners catalog cornerstones with slim representation in the configuration, are also forthcoming.

At PolyGram, catalog concerns in all configurations are being addressed by Harry Palmer, vice president of special markets.

"The first priority I had was to go back into our key catalog and make all our key selections available on CD at full price," Palmer says. "We're at the point now where the entire Moody Blues and current Rush catalogs are on CD. By mid-

year, all the main titles will be available on CD."

The PolyGram full-price CD catalog titles now number in the hundreds, according to Palmer.

He says that while a number of significant catalog titles were issued in the fourth quarter of last year, the demand for hit product by Bon Jovi, Cinderella, and Robert Cray consumed a considerable amount of production capacity.

However, with PolyGram's Hannover, West Germany, plant augmented by PDO facilities in Kings Mountain, N.C.—a joint venture of Philips and DuPont—the door is now open for the label to move further into its catalog via its new Special Price CD midline program.

"We can't put these out at full price, but we think there's a big market out there for them at a lower price," Palmer says.

MCA is hoping to have a midline CD series available by early summer, according to sales vice president Harold Sulman. Titles and prices have not been determined.

The label has been conservative in releasing its catalog on CD: Approximately 325 titles are available, including work by Steely Dan, Elton John, Tom Petty, the Who, Neil Diamond, and Jimmy Buffett.

Sulman says MCA is not likely to issue any more twofer CDs combining two LP titles on one disk. He cites resistance to the twofer idea by big retail accounts as a factor.

A&M is moving cautiously in the area of catalog CDs. While the label issued 55 titles in January, only 50-75 pure catalog titles will be issued

per year, according to vice president of sales David Steffen.

"It's a matter of prioritizing," Steffen says. In A&M's case, last year's hit product, including the triple-platinum Janet Jackson album, "ate up our capacity."

A&M recently delved heavily into its back catalog with its 25th Anniversary CD series—collections of hits by such artists as the Carpen-

ters, Chuck Mangione, Joe Cocker, Peter Frampton, and Supertramp. Steffen says, "The series is really a unique effort, and it doesn't necessarily have a bearing on recycling our catalog."

Although a spokesman at RCA could provide no information on the label's long-range plans for its catalog, a current RCA release indicates a possible alternative to issuing an

artist's entire output on CD.

In March, the label issued "2400 Fulton Street," a two-LP collection of Jefferson Airplane hits and album tracks. The package contains significant portions of the albums "Surrealistic Pillow," "After Bathing At Baxter's," and "Crown Of Creation." The CD version contains 10 additional tracks and has a running time of 130 minutes.

VID DEALERS TAKE CLOSER LOOK AT PPT

(Continued from page 1)

Federated, and possibly others—are also eyeing PPT. Several computer-software firms besides National Video's supplier, Unique Business Systems, have developed software to track shared-revenue programs, another indication that PPT could play a significant role in the industry's future.

"Just because lease plans didn't work in the past doesn't mean it couldn't work today," says MovieLand president Dennis Bowdoin.

Although many retailers still criticize PPT—the topic stirred hot debate last week at Paul Kagan's annual VCR Future seminar in Los Angeles—Bowdoin says that such a program would offer chain dealers and independent stores a low-risk vehicle that would allow studios to fund productions, with the assurance that shared rental income would help amortize initial investments.

Says Bowdoin, "The creative market is such that if [retailers] don't feed it, we will be looking at a very short-term industry."

When Berger first announced his company's intention to test PPT at the 1986 Winter Consumer Electronics Show, it was met with wide skepticism and outrage by many in the industry, particularly competing dealers (Billboard, Jan. 18, 1986).

"Berger's plan cut out the distributor. The video retail community thought it would cut out the mom-and-pop, too. That's wrong, because this could help those stores—matter of fact, it could help them tremendously," says Bowdoin.

Compared to the parameters described for the National Video test, MovieLand's PPT experiment is more modest in scale. Bowdoin does not claim vendor participation—instead, he says he is acting as distributor for the videos. In the current phase, the web is testing one A title per month in its three company-owned stores.

By contrast, Berger says that National Video now has 20 video labels supplying product for 150 stores

participating in its PPT test, bigger numbers than he claimed two months ago (Billboard, Feb 28).

Bowdoin hopes the numbers compiled in MovieLand's test will help him build a case for vendors to make product available on a PPT basis to him and other dealers. Beyond the three test outlets, he adds that 40 MovieLand stores have software capable of tracking PPT. If he doesn't get label support, he says he might initiate PPT on his own with franchisees who wish to participate.

According to Bowdoin, with video revenue topping box-office receipts and with the longer profit life that movies enjoy on video as opposed to theatrical runs, it is inevitable that studios will want a larger piece of the video store's pie. To his thinking, shared revenue serves that goal more effectively than the higher A title prices that most major suppliers have adopted.

"Studios will find a way to get their hands into the retailer's pocket, one way or another," says Bowdoin. "One way is the \$89 and \$99 titles. But with some movies, the studios are going to get their feelings hurt. It will work for some, but a movie like 'Nothing In Common' will be affected by higher prices. Stores are not going to buy the numbers that [HBO] was hoping for."

BUDDY RICH DEAD AT 69

(Continued from page 6)

tended beyond jazz, incorporating liberal doses of contemporary rock and soul as well as such showstoppers as a dramatic "West Side Story" medley. Another was that its primary focus was on Rich himself, whose powerful, flashy, and technically impeccable drum solos transcended musical categories.

His fiery personality and caustic sense of humor also contributed to Rich's success as a bandleader. An accomplished singer and dancer as well as a drummer, Rich also gained a reputation as a comedian in the '60s and '70s when he became a frequent guest of Johnny Carson and other television talk-show hosts.

But the economics of maintaining a big band proved too much for Rich, and in 1974 he gave it up to open a nightclub in New York, Buddy's Place, where he led a small group. The following year, Buddy's Place moved from its original Upper East Side location to a larger venue near Madison Square Garden, where Rich began leading a big band once again. The club closed shortly thereafter, but Rich remained at the helm of the band for the rest of his life.

Rich's skill as a drummer inspired awe, especially among his fellow drummers, but his playing also inspired some criticism: His detrac-

Both Berger and Bowdoin say that PPT, with an up-front charge of between \$6 and \$12, plus shared revenue in the range of 40%-50%, best serves the interest of the supplier, the dealer, and the consumer because it ensures that more copies of key titles—and even B titles—will reach the marketplace. Both say the plan allows for profits for distributors, too.

At the Kagan seminar, Jerry Welch, president and CEO of Stars To Go, restated that his company is open to PPT. But several other retailers, including Dave Cook, chairman of Blockbuster Entertainment; Allen Kenfield, president and founder of The Video Exchange; and Allan Caplan, chairman of Applause Video, all vetoed PPT.

Said Caplan: "There is no way of tracking it. I'm scared to death of it. How can we tell if the computer program has any file integrity?"

Jim Belson, president of software vendor Bonafide Management Systems, counter that his firm has already developed a PPT-compatible program that can track rentals "down to the second, down to the penny."

Assistance in preparing this story provided by Jim McCullaugh in Los Angeles.

tors found it too heavy-handed and melodramatic. And ever since his days with the Tommy Dorsey band, when he got into a highly publicized fight with Frank Sinatra, Rich was almost as famous for his temper as for his music.

But ultimately it was Buddy Rich's music that made him a star. And even his critics acknowledge that his style as both drummer and bandleader—well documented early in his career on Verve, and in later years on a variety of labels, including RCA, Liberty, Pacific Jazz, and Groove Merchant—was among the most distinctive in jazz.

Rich is survived by his wife, Marie, and his daughter, Kathy.

FOR THE RECORD

Contrary to a story in the April 11 issue, Michael Brecker's self-titled MCA/Impulse album will not be released until April 20.

Judy Libow's title was misstated in the April 4 issue. She is Atlantic's vice president of national promotion, overseeing singles and albums.

COMDISC

(Continued from page 4)

million disks a year. The firm is also planning to add 20,000 square feet to its already 5,000-square-foot facilities by the end of the year.

Paige claims that the advantages of the new process over conventional CD processing methods are substantially lower manufacturing costs, a much lower reject rate, and the flexibility to increase short- and long-run capacities.

The PTT process can also be adapted to CD-ROM and videodisc manufacturing, says Paige.

JIM McCULLAUGH

**WE SPECIALIZE IN
THE ENTERTAINMENT
INDUSTRY**

Limousines are equipped with:

- Bar • Television • VCR •
- Cellular Phone •

Rates \$45. per hour.
2 hr. min. (as directed) • Phone, \$2. per min.

NYC AIRPORTS
LGA—\$75. • JFK—\$85. • NWK—\$75.

For additional rate quotes
CALL (212) 213-4048

- RELIABILITY • SERVICE •
- PROMPTNESS •

Le Classe is not offering service,
we are providing it.



Le Classe LIMOUSINE SERVICE

CLONE COPYING AT DAT HEARINGS

(Continued from page 1)

House action last month. On March 25, the full House Commerce Committee approved a one-year version of a bill, H.R. 1384, requiring the machines to be equipped with copy-code scanners. The provision is part of the huge House trade bill.

A Senate version, S. 506, has a three-year provision and has been referred to the Commerce Committee.

Senate and House Copyright Subcommittee Chairmen Sen. Dennis DeConcini, D-Ariz., and Rep. Robert Kastenmeier, D-Wis., decided to hold the joint hearing last month.

Hints that Congress would draw the line first came from DeConcini in remarks to Charles D. Ferris, spokesman for the Home Recording Rights Coalition, which opposes the pending bills. Ferris had told the lawmakers that DAT machines are designed with sampling rates that are different from those of digital CD players, thus preventing so-called clone copies. Opponents caution that this decision by the Japanese manufacturers could change at any time and that prototypes of same-sample machines already exist.

ist.

DeConcini told Ferris, with a hint of sarcasm, "I compliment hardware [manufacturer] sensitivity to the recording industry, but don't you think . . . why not draw the line here [at clone copying] and legislate?"

Later in the hearing, H.R. 1384 co-sponsor Rep. Bruce Morrison, D-Conn., also asked Ferris, "Should not the digital-to-digital copying be where we draw the line in the law?"

Ferris said it was not necessary, although he added that he had advised his clients not to bother with different sampling rates, a statement later brought to light after the hearing by proponents of the bill. Ferris also accused the record industry of "boycotting" prerecorded DAT releases by forbidding licensing of their titles.

Another surprising admission came from an official from the other side of the issue: Jason Berman, president of the Recording Industry Assn. of America. He asserted that interim legislation would send the manufacturers a message that "their continued disregard for

American intellectual property will no longer be tolerated." However, he also admitted that the advent of cassette recorders and tape had actually helped the record industry—the first time such a statement had been made by an RIAA official.

Berman did add a caveat: Tape manufacturers, he said, "do not reinvest their blank-tape profits into the creation of more music." He added that home taping also diminishes the revenues so that there is less money to invest in new artists and new music.

For the first time in the five years he has represented the HRRC, Ferris also said under questioning that in a scenario of five or six students in a college dorm taping one album, such copying could not be considered fair use.

In the past, Ferris has always steadfastly maintained—to the dismay of some lawmakers—that home tapers almost always make copies from originals they already own.

Opponents came to the hearing with a new criticism—that the CBS copy-coding system contains seri-

ous flaws. Leonard Feldman of the L. Feldman Labs in Great Neck, N.Y., said that the "notch" filter can affect playback in the 3,715-3,965 hertz range and especially at 3,840 hertz—all within the mid-range of the human hearing spectrum. Distortion and blankout occurred in the Feldman demonstration, both in pure tone and piano notes. Feldman also reported extreme phasing and shutdown of the system if an uncoded recording has notes that hit the notch.

However, David Stebbings of CBS Labs made clear to legislators that the machine Feldman used "was not one of our [CBS] units."

In other testimony, the register of copyrights, Ralph Oman, and Fred Weingarten and Linda Garcia of the Office of Technology Assessment gave cautious and ambivalent support to the interim copy-code bills.

Oman said copyright owners would ultimately be best served by a royalty system that would help to cover the financial losses of home taping, and Weingarten and Garcia said their study indicated that copy-code technology is generally defeatable "over the long run."

The Reagan administration, however, supports a long-term copy-coding technological solution.

It is still unclear at this point what the views of legislators are for a long-term solution to DAT and other home taping concerns. Some favor copy coding, and some—including DeConcini—wonder now if home taping has hurt the industry as badly as is claimed. Still others support a royalty bill, and others want to wait until the sunset provision of the interim bill kicks in before making a decision. Most, however, privately wish proponents and opponents could hammer out a compromise—outside the halls of Congress.

RIAA ISSUES 1986 SALES FIGURES

(Continued from page 1)

The RIAA tallied last year's CD shipments at 53 million units, up a towering 134% over the 22.6 million in 1985. At suggested list, or its equivalent—most labels do not specify a suggested list price for CDs—the value of the CD shipments was given as \$930 million, an increase of about 139% over the previous year's \$389.5 million.

The achievements in the new configuration slightly topped earlier industry predictions.

Shipments of LPs and EPs combined exceeded the figures for CDs in both units and dollars last year, although the narrowing gap, espe-

cially in dollar volume, indicates the likelihood that 1986 is the last year this will prove to be the case.

The LP/EP total for 1986 came to 125 million units, a precipitous drop of 25% from the 1985 figure of 167 million. In dollar value at suggested list, the decline was 23%, to \$983 million from the prior figure of \$1.28 billion.

Indicative of market dynamics at work on these vinyl configurations was the acceleration in the drop-off pace. The dips in LP/EP shipments were 18% and 17% in units and dollars, respectively, in 1985.

Singles, both 7-inch and 12-inch,

also continued to fall, reports the RIAA. The drop in units was 22%, to a net of 94 million in 1986. In value at suggested list, the drop was 19% for the year, to \$228 million.

The moribund 8-track format showed some weak signs of life last year, with net shipments of 1.7 million units, valued at \$10.5 million. These were declines of 51% and 58%, respectively, from 1985.

The shipment statistics are calculated by the RIAA based on member reports to the association's market-research committee, extrapolated to account for nonmember market share.

THREE LABELS ENTER MARKET WITH 'PLATOON' SONGS

(Continued from page 1)

sleeve for each 45 bears the same "Platoon" logo and artwork as the album.

Tied in with the "Platoon" singles are individual marketing campaigns for separate albums by each of the three artists.

Randy Miller, director of product management for RCA, says the release of "White Rabbit" serves a dual purpose: promoting "Platoon" and, more importantly, "2400 Fulton Street," RCA's two-record Jefferson Airplane compilation set. The "White Rabbit" single sleeve features the artwork from both the "Platoon" and "2400 Fulton Street" albums.

"It's really very interesting how the whole thing came together," says Miller. "Because we had worked a long, long time on our Jefferson Airplane anthology, it makes sense for us to put 'White Rabbit' out and tie it in with 'Platoon.' But we worked such a long time on the anthology album, it's perfect timing. It's a natural."

As for airplay possibilities, Miller looks optimistically at recent chart history. "'Stand By Me' was a hit once before, and it went to the top of the charts again. 'Twist And Shout' was a hit before, and it went to the top of the charts again.

'White Rabbit' is an equally significant song from the '60s, and it's been a hit once."

Miller says "White Rabbit" is probably the most prominently featured song in the film and points to the current video of the song, featuring clips from the film and footage of the Airplane on the Smothers Brothers variety show. "It's an important movie, it's an important song, and this is the 20th anniversary of the Summer of Love and Jefferson Airplane breaking in America," says Miller.

At Motown, meanwhile, April is Smokey Robinson Month. So says Skip Miller, executive vice president of sales and marketing for the label. The "Tracks Of My Tears" 45 from "Platoon" is just a part of a larger marketing campaign devoted to Robinson's new album, "One Heartbeat," and single, "Just To See Her." Miller cites posters, light boxes, and special mailers being sent out to one-stops and retail outlets, along with a special CD and cassette compilation of Robinson's hits for in-store play. Major radio station buys have also been placed throughout the country, he adds.

As for "Platoon," Miller finds the inclusion of the Robinson track a natural. He recalls serving in Viet-

nam when the record was first released. "Certainly, it meant a lot to me when I heard it."

After seeing the film, he says, "we came back and realized how much impact that song really does have in the movie. People walk out of that movie singing that song. So we wanted to get on the bandwagon with that."

"It's just perfect timing that all of it happened," says Miller. "We felt it was necessary to include ['Tracks Of My Tears'] because it also helps us from an exposure standpoint with Smokey."

And from Atlantic, the label responsible for the "Platoon" album itself, comes the final "Platoon" 45—Percy Sledge's "When A Man Loves A Woman." The single made international headlines recently after topping the U.K. charts more than 20 years after its release.

Who is ultimately responsible for the soundtrack? Certainly Bud Carr, its executive producer; certainly David Glew, executive vice president and general manager of Atlantic, who actively sought the film's soundtrack rights. But one principal figure wholly credits "Platoon" writer/director Oliver Stone for choosing the songs heard on the album. That person is John Daly.

Daly, chairman of Hemdale Film Corp. and, with Derek Gibson, executive producer of "Platoon," praises "the spirit and cooperation of all the various artists' labels" in the putting together of the soundtrack.

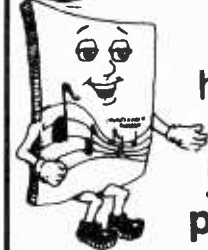
"I wouldn't like to have been responsible for 'Chariots Of Fire' without the theme, and I also feel the same way about 'Platoon.' I think 'Platoon' owes a big part of its success to the music that was used in the film. There's no question about that."



Diskmakers

MAKES THE RECORD BUSINESS EASY FOR YOU...

DISKMAKERS DOES IT ALL!



we handle the jacket printing

and color seps...



we handle the pressing along with mastering, plating and record labels...



we handle the cassette duplication...

and give you the complete job..it's that easy!

For complete record production or tape duplication at an affordable price...

JUST CALL ONE NUMBER
TOLL FREE
800-468-9353
IN N.Y.C.
(212) 302-4140

Diskmakers

153 W. 46th Street
NY, NY 10036

Dylan Gives The Nod To San Francisco Tribute Show

LOS ANGELES A multimedia stage tribute to Bob Dylan opening in San Francisco this month has been authorized by the singer/songwriter.

The play, "Dylan: Words & Music," premieres April 24 at the Zephyr IV Theatre and will run for six weeks.

Previews begin Wednesday (15). The April 21-23 shows will benefit such organizations as Amnesty International; OxFam, an international relief agency; SEVA, a San Francisco-based fund-raising group aiding the blind in India; and San Francisco's Hunger Project. Maria Muldaur and the Grateful Dead's Bob Weir will appear as special guests at the April 21 and 22 shows, respectively.

Peter Landecker, the show's creator, says the production began as a student project at the Univ. of California at Los Angeles in 1981. Hopeful of turning the project into a legitimate theatrical production, Landecker received his break through a chance encounter with Dylan at a West Los Angeles gas station shortly after the show's UCLA run.

Dylan referred Landecker to his

management at the time, Jerry Weintraub and Sal Bonafetti of Management III, and the arduous process of obtaining clearances began.

"It took years to get the rights," Landecker says. "It was very difficult to attempt to come up with an agreement that was suitable for us and for them."

Multiple clearances were necessary because "Words & Music" incorporates not only Dylan's songs (many of which are owned by publisher Warner Bros. Music) but also numerous interviews with the singer controlled by individual writers and publications; excerpts from liner notes, poetry, and Dylan's book "Tarantula"; and dozens of film and photographic images.

Dylan associate Bob Johnston, who produced eight of the artist's Columbia albums, is musical director of the show. Dylan had script approval and offered specific direction during six meetings with Landecker.

Landecker hopes to bring the show to Los Angeles and New York following its San Francisco run.

CHRIS MORRIS

'Day-In Day-Out' Is Out BBC Bans Bowie Videoclip

BY PETER JONES

LONDON The BBC has banned the videoclip for David Bowie's new single, "Day-In Day-Out," which has just made the top 20 here. However, the clip is still being used on several commercial television pop shows.

The British Broadcasting Corp. says, "This video, although not 'nasty' in the recognized sense, is considered unsuitable for screening anywhere in BBC schedules."

Bowie says he was surprised by the ban, especially because "viewers can see things very much worse going on in series like 'Miami Vice' every week."

In the video, a prostitute is accosted by a man in a big white car, dragged inside, and molested. She manages to get out of the car, though without her dress, and is then seen running down the street, while men lurking in the shadows try to grab her.

Michael Hurl, producer of BBC's "Top Of The Pops" series, had previously spoken of a "new puritan-

ism in the air" at the BBC. With many producers readying videos for events linked with the International Music & Media Conference 1987, May 13-16 in Montreux, Switzerland, Hurl had warned that the BBC would not be accepting videos as "graphic" as some that have been programmed in the past.

The "Day-In Day-Out" clip was directed by Julien Temple, who made the feature film "Absolute Beginners." Bowie ran afoul of television censors here four years ago with his "China Girl" clip, in which he was seen romping on a beach with an Oriental girl. The clip was severely edited for TV use. And Temple had problems over the screening of his Rolling Stones "Undercover" video in 1984.

Bowie's London press agent, Bernard Docherty, says: "David doesn't make Wham!-type videos and never will. We thought the television people would be glad to see someone making a statement for once, instead of just wearing white shorts and looking pretty."

N.J. Venue: No Alcohol

NEW YORK The New Jersey Meadowlands Sports Complex has banned the possession and consumption of alcoholic beverages on its property at music concerts.

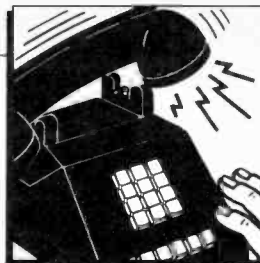
The policy has been introduced in the aftermath of a March 29 Iron Maiden concert at the Meadowlands Arena, where 33 fans were arrested during and after the show (Billboard, April 11).

"This is something we have been considering for some time," says Robert E. Mulcahy III, Meadowlands president and CEO.

"Frankly, the problems of violence, property damage, and littering associated with people drinking in the parking lots before and after concerts have been escalating seriously in recent years."

The ban on alcohol applies to concerts at the Meadowlands Arena and Giants Stadium. According to Mulcahy, the new ruling is consistent with a policy prohibiting the concession sale of alcoholic beverages at concerts, which has been in effect since the complex opened 10 years ago.

INSIDE TRACK



Edited by Irv Lichtman

THE BEATLES have lost major claims first brought against Capitol Records in 1979; on April 8, Judge Michael J. Dontzin of New York Supreme Court dismissed charges of fraud, unjust enrichment, and five other claims made by the group's Apple Records and plaintiffs George Harrison, Ringo Starr, and Yoko Ono, widow of John Lennon. In effect, the judge ruled that the heart of the claims against Capitol were issues of breach of contract, which could be pursued by the plaintiffs. The original action sought punitive damages on claims of failure to properly account for royalties on Beatles recordings.

ALL WORK AND NO PLAY: While software and hardware battle lines are drawn in the U.S. (see story, page 1), the International Federation of Phonogram & Videogram Producers (IFPI) is inviting managing directors of all European record companies to a demonstration of the CBS copy-code system, which is designed to protect recordings from unauthorized duplication by digital audiotape (DAT) recorders. The demonstration will be held at the Intercontinental Hotel in London's Mayfair on May 7 and will be followed by a press conference. . . . In the U.S., the prestigious Washington Post didn't win any record company/music publisher friends when it stated in an April 6 editorial that "the idea of the preventive chip is ludicrous." The newspaper continued, "In its misguided solution to a grossly overstated threat, the Energy and Commerce Committee has achieved a rare symmetry—the marriage of bad technology to bad law."

U2 TIMES FOUR: Besides the regular LP, cassette, and compact disk versions of U2's "The Joshua Tree," which has already sold more than 2 million copies, Island Records has started marketing unusual 7-inch, 12-inch, and cassette singles. There are four releases in each configuration, with the flip sides containing two nonalbum songs recorded at the "Joshua Tree" sessions. This totals eight nonalbum songs in all. In addition, the 7-inch singles have a speed of 45 rpm on their A sides and 33 1/3 on the B sides to accommodate the extra two selections. Each single release in each configuration sports artwork of a different band member. (See On The Beat, page 22.)

CONFAB CONFLICTS: Several label promotion execs are quietly petitioning trade magazine Radio & Records to change its plan to hold a radio conference the first weekend in March—just a few weeks after the popular Gavin conclave in February. Industryites also have the Grammys to attend in February and the NARM and NAB conventions in March—not to mention the Country Radio Seminar, which this year overlapped with Gavin. The execs hope R&R will find a later date for its return to the convention fray.

UNUSUAL MESSAGE OF CONCERN: The RCA and Jive labels, expressing concern about the AIDS risk factor, are sponsoring a matchbooklike holder that includes a "Kool Moe Dee condom." The tie-in is with the New York rapper's successful single "Go See The Doctor," a song about the hazards of careless sex and social diseases. The record is being used by the West German government in its safe-sex campaign. RCA and Jive says personalized Kool Moe Dee condoms are free to any radio station that requests them.

THE "SUPER SUMMIT" CONFERENCE organized by Joe Loris' black music weekly, Impact, has lined up a number of key industryites, including at least 100 programmers, says Jules Malamud, convention coordinator. Due to play key roles at the event, set for April 29-May 3 at Bally's Park Place Casino in Atlantic City, N.J., are John McClain of A&M; Jheryl Busby of MCA; the production team of Jimmy Jam & Terry Lewis; Skip Miller of Motown; Sylvia Rhone of Atlantic; veteran music man Al Bell; DJs Mo Jo of WHYT Detroit and Tom Joyner of WGCI Chicago and KKDA Dallas; Lee Michaels, GM of KMEL San Francisco; and BET Video's Jamie Brown. Columbia Records' Gregory Abbott will perform.

DISTRIBUTION DEALS have been set by Atco Records, for Carl Strube's Boston-based Critique label, starting with "Black Dog" by NewCity Rockers; and by Cory Robbins' Profile Records, for Zeka Records, starting with "Hey Love" by King Sun-D Moet.

LASER-ERA COMEBACK: Dr. Charles Kelman, the famed surgeon who invented the laser system—known as phaco emulsification—for cataract removal, is returning to the recording studio after 30 years. As a vocalist and jazz saxist on Chancellor Records—the home of Frankie Avalon and Fabian, among others—he had some success with a ditty called "Telephone Numbers." Kelman is now teaming up with a former cataract patient, Lionel Hampton, to make the album. And Dr. Kelman's music—in its eventual compact disk version—will be read by a laser beam.

ALL AT SEA: The Sammy Kaye Orchestra, which has been under the baton of Roger Thorpe since Kaye's retirement, is recording an album of songs that have water as their theme, such as "How Deep Is The Ocean," "O! Man River," and "By A Waterfall." While he no longer fronts the band, Kaye came up with the idea after he learned it was working a lot of cruises. Kaye hopes to sell the master to a label; otherwise, he'll market it himself.

HEY, MR. POSTMAN: The Lettermen, celebrating their 25th anniversary in show business, are making Postmaster General Preston Robert "Bob" Tisch an honorary Letterman at ceremonies in Washington, D.C., Friday (17). Can he sing? Lead singer Tony Butala doesn't know.

GOING TO THE CABARET: Chappell/Intersong Music is doing a special promo on the nation's key cabarets, where the sound of MOR is vibrant these days, to call attention to the first collaborations by veteran writers Burton Lane and Ervin Drake. Recently debuted by Michael Feinstein at New York's Algonquin Hotel were "And Suddenly It's Christmas" and "I Never Danced Before." Lane is also writing new songs for "Someone In April," a remake of "Carmelina," the musical he wrote with the late Alan Jay Lerner.

SWEET SCOOP: Yuppie ice cream purveyors Ben & Jerry dished out three gallons of their new Cherry Garcia ice cream at a backstage party for the Grateful Dead following the band's April 7 performance at Brendan Byrne Arena in New Jersey. . . . It was no contest for Debra and Larry Solters when it came to naming their newborn daughter. The latest MCA toddler is called Maxie Samantha Rose.

FOR WHALES: Living Music founder Paul Winter and label mate Paul Halley gave the premiere performance of music from "Whales Alive" April 7 at New York's Cathedral of St. John the Divine. The album, which features Dr. Roger Payne's recorded whale songs and readings by actor Leonard Nimoy, was inspired by the movie "Star Trek IV." For the concert, the voices of Nimoy and the sea mammals were captured on tape, but actor Mark Lenard, who plays Dr. Spock's father, was on hand to represent Nimoy. For their efforts in preventing the killing of whales, the album's creators received awards from the World Wildlife Fund and the Star Trek Official Fan Club; N.Y. Gov. Mario Cuomo declared the date Whales Alive Day. . . . When Carly Simon made an April 5 stop at Tower Records' Lincoln Center store, the Arista artist extended her stay two hours in order to sign autographs for all who came out to meet her.

THE ARTS & ENTERTAINMENT OF JAZZ: A tape of a 1983 recording session featuring drummer Jimmy Cobb airs on the Arts & Entertainment cable network Thursday (16); it will be simulcast on 12 National Public Radio stations. Bill Cosby was on hand to listen in during the recording of the Contempo Vibrato album, "Jimmy Cobb—So Nobody Else Can Hear," which also features the work of trumpeter Freddie Hubbard.

EX-SMALL FACES MEMBER Ronnie Lane, suffering from multiple sclerosis for a number of years, is in remission and has formed a new band in Austin, Texas. The group, Ronnie Lane & the Tremors, makes its Big Apple debut at the Limelight April 19.

SHIPPING GOLD!

NEW **KISS** HOME VIDEO!

SUPPORTED BY
CONSUMER PRINT
& MTV CAMPAIGN

P.O.P. MATERIAL
AVAILABLE.

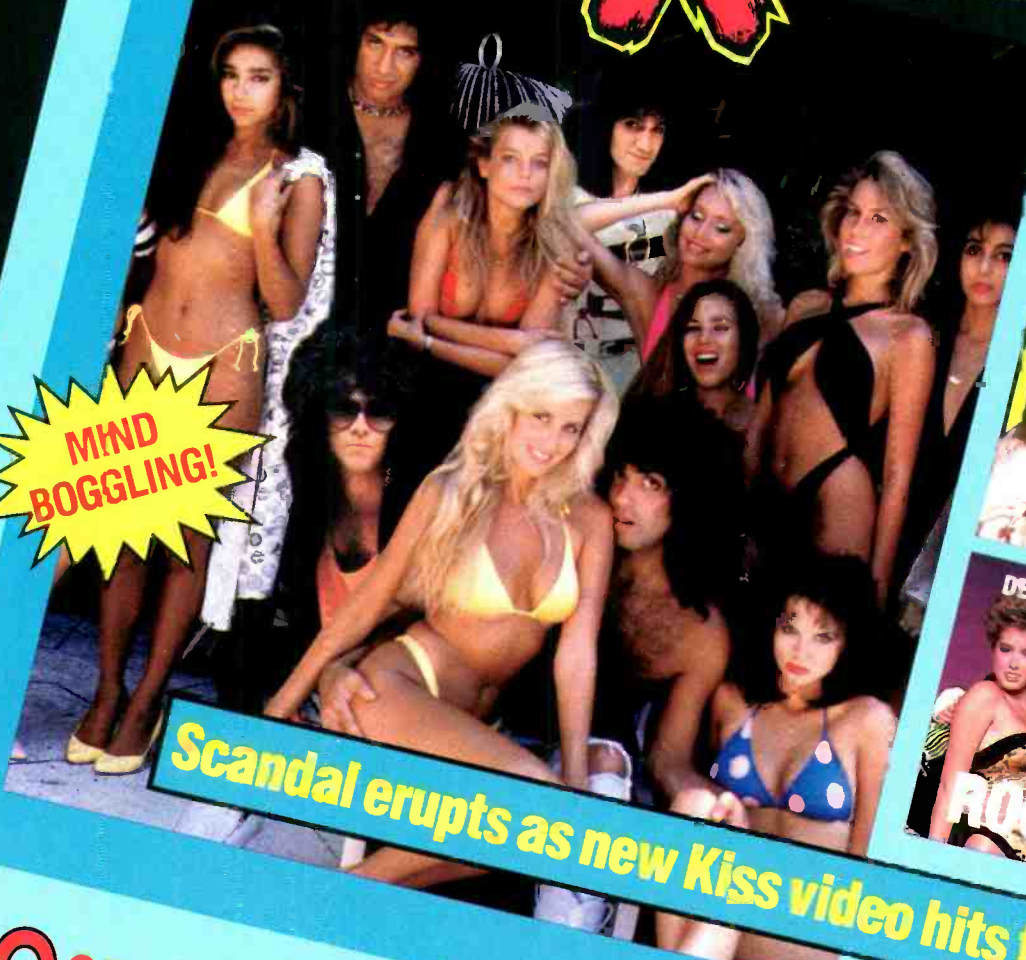
CALL YOUR
POLYGRAM REP
FOR DETAILS.

STREET DATE: MAY 18TH
SHIPPING DATE: MAY 11TH
PRE-ORDER DATE:
APRIL 24TH

★ **Warning: Disgusting and Titillating!!!** ★

KISS[®] EXPOSED

**MIND
BOGGLING!**



**7 SONG VIDEOS
AND
8 CONCERT CUTS**

*Material so hot it
melts fat off Iowa
farmer who found it!*

**RARE
AND UNCENSORED PHOTOS
OF GENE SIMMONS
AND GROUPIES IN ACTION
... REPEATEDLY**



**DEFINITE LINK FOUND BETWEEN
SEX
AND
ROCK N ROLL**

Scandal erupts as new Kiss video hits the stores!

**Interviewed: KISS
Confess...!**

29⁹⁵

VHS
hi-fi

PMV

Kiss Exposed, 90 minutes of non-stop action, interviews at the Kiss Mansion, concerts from the vault going back to 1975, seven, uncensored song videos, footage no one has ever seen before. In digitally mastered sound.

PolyGram Video

©1987 PolyGram Records, Inc.



**THE ENTIRE
KISS CATALOGUE
IS NOW AVAILABLE
ON COMPACT DISC.
ORDER ALL 15 TITLES!**

Manufactured and Marketed by
PolyGram Records

THE CULT ELECTRIC

(1/4/2-25555)

T H E N E W A L B U M



PRODUCED BY RICK RUBIN

MANAGEMENT: IAN GRANT / ALAN EDWARDS

ON SIRE RECORDS AND CASSETTES. COMING SOON ON COMPACT DISCS.



SIRE

BEGGARS © BANQUET

© 1987 BEGGARS BANQUET RECORDS, LTD.