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VOLUME 99 NO. 31

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

August 1, 1987/\$3.95 (U.S.), \$5 (CAN.)

## Aussie Vid Dealers Take To Suppliers' Buyback Plans

BY JIM McCULLAUGH

LOS ANGELES Home video buyback programs have apparently made the grade in Australia, the only marketplace yet to have implemented them. The experience Down Under is significant to the U.S. home video industry because Australia is seen as having similar market characteristics.

Results so far indicate up to a 50% increase in ordering of expensive lead A titles, say three distributors that have buyback programs—Warner Home Video, Palace, and Village Roadshow. The claim is supported by a Billboard spot check of dealers in Sydney and Melbourne.

Kevin Slater, owner of the Sydney-headquartered Video Ezy—re-

puted to be the largest video chain in the country, with 38 stores each averaging 10,000 cassettes—says he is now buying 300 copies per store of a major title. Before buyback, he claims, he would have purchased only 200 copies. Like the U.S., he says, Australia is a "very

*(Continued on page 80)*

## First Orders In For Promo Minisingle Giant Step For 3-Inch CD

This story was prepared by Steven Dupler and Is Horowitz.

NEW YORK The first orders for 3-inch compact disk singles have been placed with the Sony-owned Digital Audio Disc Corp. The disks will be used for in-store and radio promo-

tion. No labels have announced plans for retail sales of the diminutive CDs.

Two independent labels—Telarc and DMP—have already placed orders with DADC. And at least one major says it hopes to issue a promotional 3-inch CD on a major act in

mid-August, Billboard has learned.

Several other majors are expected to announce similar plans, following a meeting of record companies and Sony and Philips executives, held here July 23.

At the meeting and at a similar one held July 20 in Los Angeles, label representatives looked at and listened to the 3-inch CDs. The demonstration CD singles displayed at the meetings were made with selections supplied by CBS Records, Warner Bros., Motown, Geffen, Disney, Chrysalis, DMP, and Telarc.

DADC executives indicate they are ready to manufacture the 3-inch CDs but expect there may be short initial delays, pending decisions on

*(Continued on page 79)*

## Leaks Galore On Jackson Single

BY KIM FREEMAN

NEW YORK "If Epic was looking for a specific time release on Michael Jackson, there sure were a lot of top 40s that had copies a day before the release," says KKBQ-FM Houston PD Ron Parker.

Indeed, the new Jackson single, "I Just Can't Stop Loving You," appears to have been the victim of several leaks in a pipeline designed for simultaneous release to radio stations at 9 a.m. EDT July 22.

Radio jumping the gun on a major single is not new, but in this

case several programmers claim to have had relatively easy access as much as two days in advance of the planned release. Reports on the sources of the leak are as mysterious and intriguing as Michael Jackson himself.

*(Continued on page 83)*

## Retail Anger Building On Pay-Per-View

This story was prepared by Geoff Mayfield and Al Stewart.

NEW YORK Key video retailers are increasingly vocal in their opposition to pay-per-view. The issue promises to be a focal point of the coming Video Software Dealers Assn. convention.

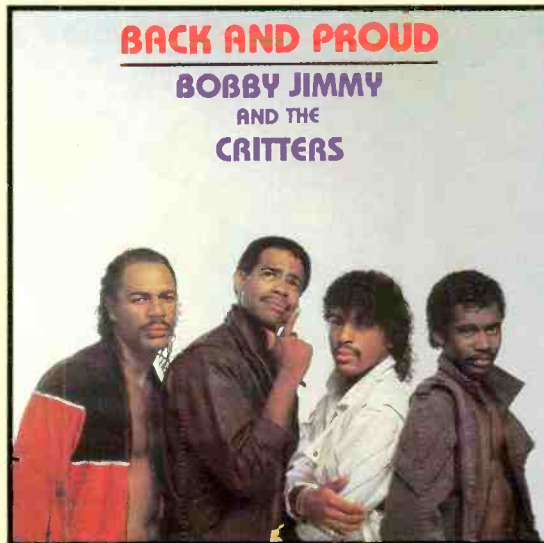
While few dealers expect movie-makers to ignore PPV totally, there appears to be a growing legion of dealers calling for an exclusive window for videocassettes. Many retailers say that when a movie is released on cassette simultaneously with PPV, rental activity drops because consumers are likely to opt for the convenience of selecting a

*(Continued on page 80)*

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## Nimbus Readies DAT Cassettes For Japan Bow

BY NICK ROBERTSHAW

LONDON Nimbus Records will begin manufacturing digital audiotape cassettes in the U.K. in time for sale in Japan before the end of the year. As many as 30 titles drawn from its own classical catalog will make up the initial DAT release, according to Gerald Reynolds, Nimbus technical director.

The label has no plans at this time to market DAT anywhere else in the world.

Breaking ranks with the rest of the global music industry, the company, a major compact disk manufacturer, says it sees DAT as an opportunity, not a threat, and has no

*(Continued on page 79)*



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VOLUME 99 NO. 31

AUGUST 1, 1987

## NMS COVERAGE CONTINUES

Billboard keeps the ball rolling on its New Music Seminar coverage this week with stories in the radio, talent, retailing, video retailing, video music, and financial sections.

## WWI To Buy NBC Radio Network

The Westwood One Radio Network has agreed to buy the NBC Radio Network from General Electric for \$50 million. Radio editor Kim Freeman reports. **Page 4**

## SPOTLIGHT ON REGGAE

1987 marks significant anniversaries for Jamaica, reggae music, the late Jamaican activist Marcus Garvey, and the Reggae Sunsplash festival. And reggae music continues to influence pop music worldwide. Maureen Sheridan tells the story. **Follows page 46**

## German CD Rental Challenged

More than 300 video libraries in West Germany are offering compact disk rentals. Record companies and retailers there are joining in an all-out campaign to stop the trend. Wolfgang Spahr reports. **Page 64**

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# Album-Release Sked Promises Platinum Power August Good, September 'Bad'

BY JEAN ROSENBLUTH

NEW YORK True to its reputation, August is shaping up to be the hottest month of the year so far, with new records on the way from the Cars, Def Leppard, John Mellencamp, Dionne Warwick, 38 Special, Pink Floyd, Loverboy, R.E.M., Metallica, Whodini, and Wynton Marsalis. But perhaps the most noteworthy thing about the August album-release schedule is the promise it holds of a "Bad" September for retailers: On Aug. 31, Michael Jackson's first album in nearly five years hits the street, courtesy of Epic Records.

The debut single from the new Jackson album, "I Just Can't Stop Loving You," is a duet with Siedah Garrett, a backup singer extraordinaire who is readying her debut solo album for Qwest. If the single's reception is any indication of how the rest of the record will be greeted, the more than 38 million people worldwide who thrilled to the tune of "Thriller," Jackson's last album, are most likely already lining

up.

Also reappearing in August after an absence of nearly five years is Def Leppard. "Hysteria," originally due July 27 from PolyGram, is now scheduled to be released Aug. 3.

PolyGram is not putting all of its August eggs into one basket, however. The newly rechristened John Mellencamp issues "The Lonesome Jubilee" Aug. 24, and the soundtrack to "Disorderlies," the upcoming Fat Boys movie, comes out Aug. 3.

Mellencamp's album represents "a new musical direction for John, using instruments you might not expect," says Pam Haslam, vice president of communications at the company. The first single from the album will be "Paper And Fire," which hits stores Aug. 3. "Disorderlies," in addition to music from the rotund ones, features new material from Bon Jovi and Bananarama.

The Fat Boys will be getting some competition for the rap audience from Whodini, whose "Open Sesame" is due Aug. 27 on Jive/Arista. The duo's 1984 album, "Escape," was one of the first rap al-

bums to go gold (1986's "Back In Black" also did the trick).

Several superstar groups that first found acceptance on the college circuit will have new albums out in August. Ric Ocasek sings seven of the 11 songs on the Cars' "Door To Door," which he also produced. Elektra plans to have the record in-store Aug. 24. R.E.M. is supporting "Document," due Aug. 31 on I.R.S., with a tour that begins in October.

Dates on Pink Floyd's upcoming tour are selling out within hours, boding well for the group's "Momentary Lapse Of Reason," coming Aug. 31 on Columbia. On Aug. 24, the label will release Loverboy's "Wild Side." Producer Bruce Fairbairn was behind Bon Jovi's multi-platinum "Slippery When Wet" as well as most of Loverboy's other albums. (Fairbairn has produced another August release, Aerosmith's "Permanent Vacation," out Aug. 25 on Geffen.)

Warwick, buoyed by the success of her last album, "Friends," has brought a few more on board for "Reservations For Two." Joining Warwick for duets on the album are Kashif, Jeffrey Osborne, Smokey Robinson, Howard Hewett, and June Pointer (whose sister Anita will release "Love Is What Love Is" on RCA Aug. 7). "Reservations For Two" hits the street Aug. 3 on Arista.

38 Special's best-of album "Flashback," due Aug. 4 from A&M, is bound to be a big seller: One of two new cuts on the record is "Back To Paradise," currently riding high on the Album Rock Tracks chart. Buyers of the vinyl album will receive a special 7-inch EP that features four live cuts included on the compact disk and cassette.

Other highlights of the month:

- Columbia has an Aug. 24 release date planned for Marsalis' "Marsalis Standard Time," so named because it focuses on standards, not original compositions.

- "The \$5.98 EP—Garage Days Revisited" is Metallica's tribute to some of its favorite obscure bands, including Budgie and Diamond *(Continued on page 83)*

## EMI Music Eyes U.S. Acts To Achieve Global Growth

BY MIKE HENNESSEY

LONDON EMI Music is aiming to boost its share of the world record market from the present figure of 11% to 16% by 1992. It also projects that its U.S. market share will climb from 9% to 14% by that time.

Crucial to the attainment of these goals, according to Bhaskar Menon, EMI Music's chief executive officer, is the continued strengthening of its U.S. repertoire base.

Commenting on the improved performance of the music division of Thorn EMI in the last fiscal year, ended March 31 (Billboard, July 25), Menon says that while

EMI's sales in the U.S. rose by 38% compared with the "disappointing" general industry increase of 15%, it still needs to develop its U.S. talent resources.

"It is an inescapable fact that to sustain prosperity in France, Germany, [and] Australia, you have to have a strong U.S. talent roster," says Menon. "This involves a very expensive strategy, but it is an essential one. We plan to continue to make important investments in talent acquisition and marketing support in the U.S."

Menon says that the improvement in EMI's U.S. fortunes can be traced back to the implementation of a new strategic plan in 1984 *(Continued on page 79)*

## Nashville Execs Give Nod To Copycode CBS System's Silence Is Golden

BY EDWARD MORRIS

NASHVILLE It was what they didn't hear that delighted members of the Nashville music community at the Copycode demonstration held here July 21 by the Recording Industry Assn. of America. What they didn't hear on the sample audio tracks was the encoding that would prevent scanner-equipped digital audiotape recorders from making true copies.

RIAA officials and five recording engineers from the major labels held three sessions at the Masterfonics mastering studio to explain the CBS-developed Copycode system and to allay fears that the implementation of it would impair the quality of music. There was an accompanying pitch for members of the industry to support pending leg-

islation that requires manufacturers of DAT recorders to build Copycode scanners into their machines.

"I went there, ready to be outraged at what they were doing to the music," said Jim Foglesong, Capitol/EMI America's Nashville chief. "But I couldn't hear a distinction between the encoded and the unencoded. It's really ingenious what they've done."

Glen Meadows, president of Masterfonics, said he spent an hour the night before the demonstration listening to samples and was unable to detect a difference.

"The music industry has been plagued with home taping," Capitol engineer Ralph Cusino told the audience. "Now, for the first time, a technology has been produced to allow us to do something about it." He said the inaudible code main-

tains its effectiveness through all layers of reproduction, even when it is broadcast. "It's an extremely difficult code to defeat," he said.

According to Cusino, the encoding machine "slices" a sliver of energy out of the master tape so that the finished product has the code embedded in it. When the scanner in the DAT machine detects the code, it switches off the record function for 25 seconds. When the function is switched on again, the scanner engages again and stops the recording.

Cusino said that opponents of Copycode are misrepresenting the features of the system and asserting that it distorts the music. "We would not do anything to compromise the sonic quality of our product," Cusino asserted. In earlier *(Continued on page 82)*

# GE Sells Co. For \$50 Mil Plus Warrants

## WWI To Buy NBC Radio Network

BY KIM FREEMAN

NEW YORK The Westwood One Radio Network has agreed to buy the NBC Radio Network from General Electric for \$50 million.

The deal also includes warrants issued to NBC that allow it to buy 1 million shares of WWI common stock for \$36.40 a share at any point in the next five years.

The transaction could be described as "Amos 'N' Andy" (an original NBC show) meets "Dr. Demento" (a current WWI comedy program). NBC is the country's oldest national network and brings with it a great heritage. WWI, by contrast, is a relative newcomer—just 12 years old. But the Culver City, Calif.-based company and its founder/chairman, Norm Pattiz, are regarded as innovators in the network business. Pattiz is among those credited with establishing the barter system as the norm in network radio.

Wall Street responded positively to the transaction, with WWI's stock rising 3<sup>3</sup>/<sub>8</sub> points to 30 following announcement of the deal on July 20. If WWI's value continues to increase—as it has steadily for almost two years—NBC could be getting its shares for a bargain.

The \$36.40 stock warrant was issued to meet NBC's desire to maintain an interest and say in its news product, which will continue to go out under the NBC banner.

As with its \$30 million purchase of the Mutual Broadcasting System in December 1985, WWI will run the

NBC network as a separate subsidiary, even though consolidation in some areas is expected.

Pattiz says the confidence expressed by Wall Street is largely due to the "pretty exceptional turnaround" of Mutual in the last year and a half. "When we bought it, everybody said, 'How can you spend \$30 million for a company that hasn't made money in years?'" Pattiz recalls.

The NBC acquisition is pending approval of both company's boards as well as a regulatory review.

NBC's network arm consists of

several divisions: the NBC Radio Network, with news and sports; the Source, with youth-targeted music and information programs; and Talknet, the talk wing. Also included is NBC Radio Entertainment, a longform program supplier with programming that includes "The Jazz Show With David Sanborn," "Legends Of Rock," and a variety of holiday specials. Collectively, NBC's networks serve some 700 affiliates.

Radio stations owned and operated by NBC are not involved in the

(Continued on page 79)

## Trans World Acquires 7 Midland Records Stores

BY GEOFF MAYFIELD

NEW YORK Trans World Music Corp., the nation's second-largest record retail web, has added seven Midland Records stores to its count.

The acquisition, effective Saturday (1), brings Trans World's store count to 225. No purchase price was disclosed.

Like many other smaller chains, Providence, R.I.-based Midland—which is owned by Joe Augustinelli—has slumped during the past two years. In fall 1986, it claimed 16 outlets. Since then, it had re-

duced its store count to 10, with some of its units going to Trans World in an earlier transaction.

Williamson says that earlier dealings between the two firms led to the recent acquisition: "We've kept an ongoing dialog with Joe. The time seemed to be right for him and for us."

At press time, Augustinelli could not be reached for comment.

The three remaining Midland stores were not included in the sale because of "problems transferring the lease," according to Jim Williamson, vice president of fi-

(Continued on page 83)



**Like A Rolling Stone.** Keith Richards, second right, meets with Virgin Records executives to sign a long-term, multialbum worldwide solo recording deal. Shown with Richards are, from left, Nancy Jeffries, vice president of a&r; Jordan Harris, co-managing director; Jane Rose, Richards' manager; and Richard Branson, chairman of the Virgin Group.

## Executive Turntable

**RECORD COMPANIES.** David Steffen is named senior vice president of sales and distribution for A&M Records in New York. He was vice president of sales for the label.

Bruce Hinton is promoted to executive vice president and general manager of MCA Records, Nashville. He was senior vice president and general manager.

Brian Yates is appointed director of European operations for Capitol/EMI America-Manhattan Records, based in London. He was managing director for Arista Records U.K.

CBS Records U.K. makes the following appointments: Barry Humphreys as catalog marketing director; Mark Tattersall, manager of international promotions; and Steve Ripley, manager of international marketing. Humphreys



STEFFEN



YATES



GINSBERG



STONE

was marketing director for the Portrait label, CBS U.K. Tattersall was international product manager. Ripley was director of marketing for the Epic label, CBS International.

Elektra Records in New York appoints Sherry Ring Ginsberg national director of press and artist relations. She served in a similar capacity at PolyGram Records.

Pat Hall is appointed manager of product management for RCA Records in Los Angeles. She was marketing director for Slash Records.

Atlantic Records in New York names Janis Maiello international public relations manager. She was international artist relations liaison with the label.

Arista Records in New York appoints Dee Dee Ornston coordinator of international operations. She was with the label's publicity department.

**DISTRIBUTION/RETAILING.** Schwartz Brothers in Lanham, Md., makes the following appointments: Michael Newton as Southern regional sales manager, based in Richmond, Va.; Glenn Gatlin, director of video sales; and Jeanie Hayes Hatch, compact disk manager for the video division. Newton was an outside sales representative for the company. Gatlin was director of sales for VTR Distributors. Hayes Hatch was a brand manager with East Texas Distributing.

**HOME VIDEO.** Lauren Becker is named vice president of marketing for International Video Entertainment, Newbury Park, Calif. She was director of advertising for Record Bar.

CBS/Fox Video in New York makes the following promotions: Logan Payne to supervisor of advertising; George Howell, packaging design supervisor; and Robert Moschetti, project administrator. Payne was production coordinator. Howell was packaging design coordinator. Moschetti was project coordinator.

**PUBLISHING.** Steve Stone is promoted to vice president and general manager of Lorimar Music in Los Angeles. He joined the company in 1986.

**RELATED FIELDS.** Maureen O'Connor is appointed account executive at Solters/Roskin/Friedman, based in Los Angeles. She was West Coast director of media and artist relations for Capitol Records.

Jerry Bentley is named general manager of Lee Greenwood Inc. in Nashville. He joined the company in 1985.

## NMPA Publishers Battle Copyright Erosion

### Meet Reports On Legislative, Legal Struggles

BY IRV LICHTMAN

NEW YORK Domestic and international cooperation among music publishing associations has secured a more favorable economic and legislative climate for U.S. music publishers, according to Ed Murphy, president and CEO of the National Music Publishers' Assn. and the Harry Fox Agency.

Speaking before NMPA members July 20 at the group's annual meeting here, Murphy and others presented an overview of the past year and, inevitably, important unfinished legislative and legal business (see related story, page 82).

Murphy said that increased NMPA cooperation with domestic rights groups like ASCAP, BMI, and SESAC has generated initia-

tives designed to address concerns over source licensing, Berne convention adherence, and piracy. With the Songwriters' Guild of America, a new 10-year mechanical royalty rate structure pegged to the U.S. Consumer Price Index was ironed out with record companies, effective Jan. 1, 1988.

Murphy said that NMPA and the aforementioned groups are working together to reverse lower court decisions that held that the principle of state sovereign immunity, as found in the 11th Amendment to the Constitution, shields states and their instrumentalities from damage suits for copyright infringement. NMPA, ASCAP, BMI, SESAC, the Music Publishers' Assn., and the Songwriters' Guild have jointly filed an amicus brief urging

reversal of one such case involving Radford Univ. in Virginia.

Murphy said NMPA "intends to pursue all necessary steps, up to and including bringing the issue to Congress for legislative resolution, to ensure maximum protection of its members' rights on this issue. NMPA general counsel Peter Felcher also addressed the meeting on the issue.

Murphy also stressed the importance of expanding international roles. "With markets for U.S. music growing rapidly beyond our national borders, isolationism must be avoided. The only way to ensure against the erosion of our foreign markets is through the active representation of American music publisher interests in foreign copyright issues." One approach has been NMPA/Harry Fox Agency associate membership in such societies as CISAC and BIEM, among others. CISAC is an international confederation of mechanical rights agencies, while BIEM is an international group administering recording and mechanical reproduction rights.

A key international problem is centralized accounting, which Murphy said has raised a number of problems, including greater delays in the chain of royalty distribution. "For example," he said, "the centralized accounting society often renders royalties to local European publishers and subpublishers,

(Continued on page 82)

## WCI Posts Revenue Gain

NEW YORK The recorded music division of Warner Communications Inc. saw its income and revenues rise yet again for both the second quarter and first half ended June 30.

For the quarter, the division's operating income jumped to \$49.1 million on revenues of \$349.3 million. During the same quarter last year, record operations posted in-

come of \$34.75 million on revenues of \$254.5 million.

For the year to date, operating income has risen 45% to top the \$96 million mark, with revenues up 37%, to \$675.9 million.

Growing compact disk sales coupled with new recordings by U2, Motley Crue, and others have been credited with much of the growth.

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T H E A T L A N T I C F A M I L Y

# Valens Bounces Back On Chart

## 'La Bamba' Flick Boosts Los Lobos, Too

BY DAVE DIMARTINO

LOS ANGELES Twenty-eight years after Ritchie Valens' death, his music is a chart proposition—and its second climb upward is just beginning.

The catalyst is "La Bamba," Columbia Pictures' screen version of rocker Valens' life, which opened nationwide July 24. Los Lobos' version of the title song, at No. 24 with a bullet, is this week's Power Pick for both sales and airplay on the Hot 100; every combined Power Pick to date has reached the No. 1 position.

And with the film's soundtrack album jumping to a bulleted No. 55 on the Top Pop Albums chart after two weeks, Valens' total recorded out-

put now reissued, and a new, "modernized" version of Valens' "La Bamba" track issued by its original producer, interest in the artist has never been greater.

"It's a whole full-scale marketing effort on the picture," says Tom Andrews, creative director of video and music promotion at Columbia Pictures. Of great import, he says, is cross-promoting the film and its Slash/Warner Bros. soundtrack album. "We met months and months ago to work out a strategy that would work. The first step, of course, was to coordinate the single and soundtrack with the film's release, so the song would have impact on radio and television via the video."

A promotion with MTV show-

cased live performances by Los Lobos, Brian Setzer, Marshall Crenshaw, Bo Diddley, and Howard Huntsberry. It was shot at the film's premiere party here July 17 and aired on the channel July 19 and 23; the latter date was the eve of the film's national opening.

Also devised by the company was a 55-minute video package, which includes trailers and clips from the film, Los Lobos' "La Bamba" video, and three brief features "destined for places like MTV, HBO, and local shows," says Andrews.

(Continued on page 80)



**Y.E.S. To A&M.** Dr. Mae Jemison, the first black female to join the National Aeronautics and Space Administration's astronaut program, addresses participants of Y.E.S. To Jobs, the A&M Records-sponsored summer youth project under which students are employed by the label and related businesses. A&M president Gil Friesen, seated center, looks on.

## MCA, Scorpio: A Draw

BY CHRIS MORRIS

LOS ANGELES The legal battle between MCA Records and Scorpio Music has resolved itself in a stand-off.

On July 22, a U.S. District Court jury hearing Scorpio's \$3 million breach-of-contract suit against MCA found that the label could not be held responsible for failure to deliver \$700,000 worth of cutout LPs to Scorpio or for failure to refund completely Scorpio's down payment on the records.

This March, Scorpio won the first round of the legal tussle, when a U.S. District Court judge held that

MCA's charges of record piracy against Scorpio were groundless (Billboard, March 28).

The verdict in the breach-of-contract suit could lay to rest possible further action by Scorpio, which had launched racketeering allegations against MCA in its initial filing in March 1986 (Billboard, April 5, 1986).

However, by the time the suit came to trial, the racketeering charges had been expunged from the Scorpio complaint, and only the breach-of-contract contentions were heard.

Reputed mob figure Salvatore Pi-

(Continued on page 82)

## For Michael W. Smith Album Reunion Label Sets Promo

BY EDWARD MORRIS

NASHVILLE Reunion Records here will conduct a \$100,000 marketing campaign to promote Michael W. Smith's newly released album, "The Live Set." The contemporary Christian artist has sold more than 1 million albums, including more than 250,000 copies of his album "The Big Picture."

The campaign will concentrate on 32 major markets and will include 200 Christian book and record

stores, 32 Christian radio stations, several secular record chains (where Smith is distributed by A&M), and regional ad buys on MTV and VH-1.

On the national level, Reunion will have buys on syndicated radio countdown shows, Christian television networks, and print ads in such magazines as Contemporary Christian Music, Campus Live, Teen, and Sixteen.

The label has created display

(Continued on page 77)

## Atlantic Exec Sal Uterano Dies Of Heart Attack At 60

NEW YORK Sal Uterano, vice president of sales at Atlantic Records, where he worked for the past 20 years, died July 16 of a heart attack at his home in suburban Manhasset Hills. He was 60 years old and had suffered from a heart condition for a number of years, friends said.

Uterano joined Atlantic in 1968 as a field salesman for 20 territories in the East and Midwest. In 1969, he was named assistant sales manager, and a year later he became national sales manager. Uterano also served as director of national sales from 1972-78, when he was named

vice president of sales.

In a staff memo, Atlantic vice chairman Sheldon Vogel wrote that Uterano had "achieved near-legendary status—he was Atlantic Records. Sal was an unmistakable presence in the halls of Atlantic. His tough-guy demeanor made a colorful, unique character. But more importantly, underneath that seemingly hard exterior, there was a man of genuine caring and compassion—a side which he revealed generously to those who knew him best and to those who needed him most."

Former Uterano associate Stu

(Continued on page 82)

## Grateful Dead Find New Life On Charts; 'Beverly Hills Cop II' Shakes Down Top 10

GRATEFUL DEAD'S "In The Dark" vaults from No. 100 to No. 12 in only its second week on the Top Pop Albums chart, already matching the peak position of the Dead's previous highest-charting album, 1975's "Blues For Allah." The first single, "Touch Of Grey," jumps 16 notches to No. 61 on the Hot 100, becoming the group's highest-charting pop hit to date. Its previous highest-charting single was "Truckin'," which peaked at No. 64 in 1971.

"In The Dark" is the Dead's first studio album since "Go To Heaven," which peaked at No. 23 in 1980. The group debuted on Arista 10 years ago this month with "Terrapin Station," which peaked at No. 28. Its second Arista album was "Shakedown Street," which peaked at No. 41 in 1979. "In The Dark" came next, followed by a pair of double live albums in 1981.

The current explosion in the Dead's popularity can be traced to several factors: its current tour with Bob Dylan, the fact that it has its first bona-fide hit single, and the fact that it had been off the market for so long, causing demand to build up and making the release of this album more of an event.

The immediate success of the Dead's album after a seven-year gap—on the heels of Boston's instant success after an eight-year absence—does tend to put in question the industry maxim that an artist needs to keep a regular product flow in order to hold an audience.

With its 88-point chart jump, it is all but certain that the Dead album will be in the top 10 next week. It will be the group's first top 10 album—more than 20 years and three months after it first cracked the chart with "The Grateful Dead." Good things come to those who wait.

BOB SEGER'S "Shakedown" from "Beverly Hills Cop II" jumps to No. 1 on this week's Hot 100, and two other songs from the MCA soundtrack are also bulleted in the top 10. George Michael's "I Want Your Sex" jumps to No. 4, and the Jets' "Cross My Broken Heart" leaps to No. 7. This is the first time that three singles from one soundtrack have appeared in the top 10 simultaneously since 1978, when hits from "Saturday Night Fever" and "Grease" both did it.

The fact that "Cop II" has yielded a No. 1 hit is especially noteworthy because "Cop I" did not. The biggest hits from that album, Glenn Frey's "The Heat Is On" and Harold Faltermeyer's "Axel F," peaked at No. 2 and No. 3, respectively. Faltermeyer and Keith Forsey collaborated on Frey's smash as well as on Seger's current hit.

"Shakedown" is Seger's first single to reach No. 1 on the Hot 100. His "Shame On The Moon" logged four weeks at No. 2 in 1983, kept out of the top spot

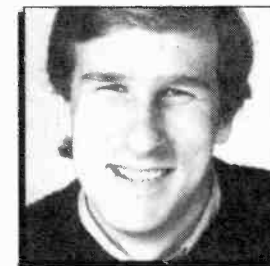
by a minor hit called "Billie Jean."

Seeger's current hit reaches the summit 18 years and seven months after he first cracked the Hot 100 with "Ramblin' Gamblin' Man." Only five acts have taken longer to land their first No. 1 hit: Tina Turner, Robert John, Steve Winwood, Billy Vera, and Starship.

"Shakedown" is Seger's 31st chart hit. John Cox, manager of the Sound Shop in Natchez, Miss., notes that only two artists in the rock era have accumulated more chart records before finally hitting

No. 1. Dionne Warwick reached the top for the first time with her 40th chart hit, "Then Came You"; the Miracles did the trick with their 37th, "Love Machine."

**FAST FACTS:** Whitney Houston's "I Wanna Dance With Somebody



by Paul Grein

(Who Loves Me)" logs its ninth week in the top 10 on the Hot 100. That's the longest that any single has remained in the top 10 since Houston's cousin and Arista label mate Dionne Warwick spent 10 weeks in the top 10 with "That's What Friends Are For." Houston's follow-up single, "Didn't We Almost Have It All," is this week's top new entry at No. 50.

Producer/songwriter Stephen Bray this week earns his fifth top 10 pop hit in just over two years as the Jets' "Cross My Broken Heart" jumps to No. 7 on the Hot 100. Bray's previous top 10 credits as a writer and/or producer include "Angel," "Papa Don't Preach," and "True Blue" for Madonna, and "Right On Track" for his own group, the Breakfast Club.

**WE GET LETTERS:** Ricardo E. Maypa of North Hollywood, Calif., notes that Smokey Robinson is on the Hot 100 at the same time as a song written about him—ABC's "When Smokey Sings." The last time something like this happened was in 1985, when Bruce Springsteen was on the chart at the same time as Rick Springfield's "Bruce."

Adam Hammond of Bay City, Mich., points out several more recent cases of long top 40 streaks coming to an end. Billy Joel's "Baby Grand" ended a streak of 11 consecutive top 40 hits, from "Tell Her About It" to "This Is The Time." Duran Duran's "Meet El Presidente" broke a string of 11 top 40 hits, from "Hungry Like The Wolf" to "Skin Trade." And Cyndi Lauper's "Boy Blue" snapped a string of nine top 40 hits, from "Girls Just Want To Have Fun" to "What's Going On."

Ian Wallis of Scarborough, Ontario, notes that Motley Crue's "Girls, Girls, Girls" is the first album to peak at No. 2 for just one week since Styx's "Cornerstone" in 1979.



# SURF'S UP FOR THE SUMMER'S BIGGEST SOUNDTRACK: "BACK TO THE BEACH"!

ORIGINAL MOTION PICTURE SOUNDTRACK

## Back TO THE BEACH



**EDDIE MONEY**  
Catch A Ride

**STEVIE RAY VAUGHAN & DICK DALE**  
Pipeline

**AIMEE MANN**  
Sign Of Love

**MARTI JONES**  
Sun, Sun, Sun, Sun, Sun

**PEE-WEE HERMAN**  
Surfin' Bird

**ANNETTE FUNICELLO & FISHBONE**  
Jamaica Ska

**PRIVATE DOMAIN**  
Absolute Perfection

**HERBIE HANCOCK**  
Wipe Out

**DAVE EDMUNDS**  
Wooly Bully

**FRANKIE AVALON**  
California Sun

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**Y**o hodaddies, Big Kahunas, gadgets and gremmies—here's a beach of a summer soundtrack, "Back To The Beach"<sup>SC 40892</sup>! Opening August 7th in over 1200 theaters, the film of "Back To The Beach" looks sure to be the teen-screen sensation of 1987! Paramount Pictures' massive advertising campaign on television and radio will help spread the word about this outrageous new movie!

And what a soundtrack! Hang ten with classic summer cuts from Pee-wee Herman\* ("Surfin' Bird"), Stevie Ray Vaughan & Dick

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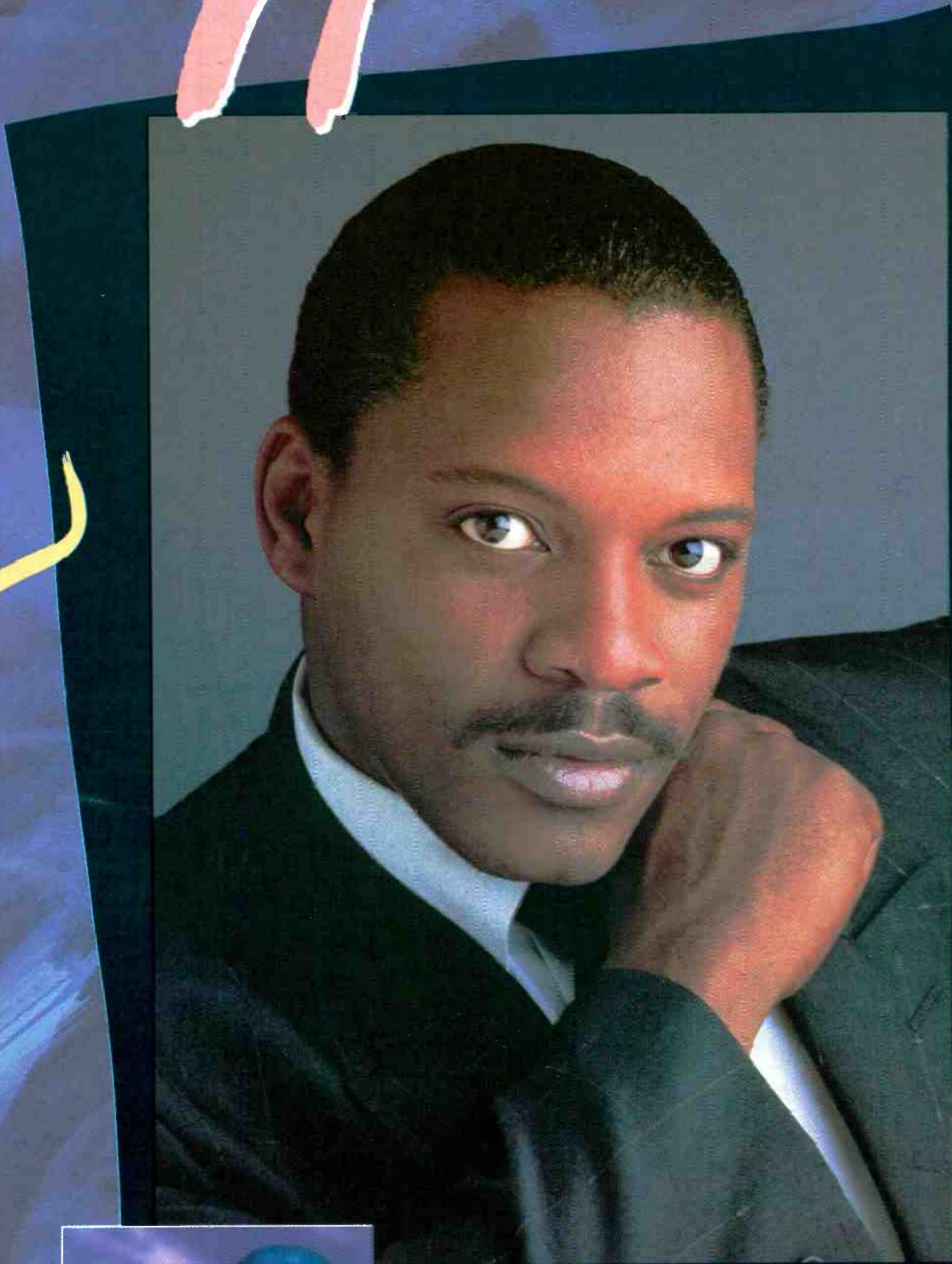
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A

ALEXANDER O'NEAL. "HEARSAY."  
RUMOR IS, THIS MAN  
KNOWS HOW TO PARTY.



A

Alexander O'Neal is throwing a party that's going to make waves on radio, bells ring on cash registers, and people talk all over town.

It's no idle hearsay. This is Alexander O'Neal's "Hearsay," his hottest recording yet.

Produced by Grammy-grabbing Jimmy Jam & Terry Lewis, "Hearsay" is a party album complete with romance, nastiness and everybody-get-off-your-seat dance numbers.

"Hearsay" is the album that features the super smash hits, "Fake," "Criticize," plus "Never Knew Love Like This," a duet with Cherrelle, and a whole *hot* more. It's one party you can't afford to miss.



Alexander O'Neal.  
"Hearsay." FZ 40320  
Featuring the hits, "Fake" and "Criticize."  
On Tabu Records, Cassettes and Compact Discs.

Produced by Jimmy Jam & Terry Lewis for Flyte Tyme Productions, Inc.  
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## 'Back To Basics'

# CHARTING A FALSE PATH FOR MUSIC

BY DAVE MOORE

The arrival of the computer age has brought with it many changes in the music industry. We can now learn almost overnight how our recordings are selling and measure our success against others.

We seem to be drifting further and further away from the basics that made us successful in the first place. I'd like to focus on two areas of concern: the reliance on top 10 and the misuse of ratings.

The reliance on top 10 is invariably accompanied by shorter playlists and too much dependence on "heavy hitters." We can see this trend in current music and also in yesterday's music.

In the '50s, when Todd Storz hit upon the concept of top 10, he believed that there are about 40 current songs that people listen to over and over again, not just four or five. But with today's tight playlists and the use of recurrents, we are now slowly boring people to death. We don't sound fresh and exciting anymore.

Because of the stress on top 10, we look for established artists first, too often ignoring those up-and-comers who add interest to the business.

If this attitude had existed in the heyday of rock'n'roll or country, our musical history books would be a lot thinner.

For oldies programming, many radio stations only use records that were No. 1 in their day or perhaps were in the top 10. While this may build cume quickly, studies are still inconclusive about whether those cumes are retained.

Can you imagine a musical world, for instance, without any of the following: Tony Bennett's "I Left My Heart In San Francisco," the Beach Boys' "Little Deuce

Coupe," the Beatles' "And I Love Her," or Elvis Presley's "Treat Me Nice"? None of these ever charted top 10.

Country radio is even worse, often skipping some top 10 records because they are "too country." How many country stations play the 1954 version of "Release Me" by Ray Price or the 1955 Kitty Wells classic "Making Believe"?

The point? Many programmers are tailoring top 10 and No. 1 lists to

we believe that our listeners don't realize this, too. They don't believe a record is No. 1 just because we tell them so. And they don't support our allegations with increased sales as they used to.

The computer has changed our way of thinking about ratings. We can now see almost overnight how "successful" we are. I can remember in the late '60s when many a radio executive laughed at television, saying, "They never even give a

time. They consider their ballot a means of support or nonsupport. Do the ratings services take this factor into account? I doubt it.

It's true that many AMers have thrown in the towel. But those that remained firm have found that billings and public response have not diminished as much as reports would have them believe. Again, we have convoluted the statistics to the point of worthlessness.

In a city of half a million, with 2,000 diaries sent out, it's not hard to see that some parts of the day can be influenced by as few as one or two responses. Yet, we often make programming decisions based on these tiny samples.

We ignore letters, telephone calls, and other listener feedback, while we pay close attention to computer print-out. Once again we drift further away from basics.

In summary, while individual segments of the music industry may be making money, it may become more and more difficult to reap the profits we have come to expect if we continue to ignore the public.

We need to return to the basics that made us successful. They are easy to define:

- Give listeners what they want—a top 40 mix of good music.
- Place the emphasis on quality, not "commercial" viability.
- Educate salespeople to be honest with the public, even if it occasionally diverts sales to someone else.
- Teach more history to programmers.

Listeners and record buyers remember more than we give them credit for. Let's use the charts and ratings constructively instead of just accepting the data blindly.

These are basics. Without them our survival and profitability remain at risk.

**'Only the most naive believe the current top 10 really represents the most popular songs'**

*Dave Moore operates Golden Oldies Radio in Tucson, Ariz.*



influence ratings, ignoring the basic interests of their listeners. A visit to any local bar will quickly bear this out.

Only the most naive believe that the current top 10 really represents the most popular songs in the country. It would be much more accurate to label them the "top-10-promoted songs."

Because sales are no longer the primary indicator for chart action, ratings can be easily manipulated. And by tracking adds, heavy rotations, market sizes, etc., we have once again lost sight of the basics of the business. We are weighting the numbers with so many factors that they have become almost meaningless.

We are only kidding ourselves if

program a chance. If it isn't an immediate success, off it goes."

In music today, we're doing the same thing. If we try something new and it doesn't quickly bring up the ratings a point or two, off it goes. And we change air personalities at the drop of a hat because the overnights aren't moving up.

Yes, we have always made changes, but it used to take about six months before the verdict was in. I sometimes wonder if Dick Clark or Ralph Emory would have survived our current rating system.

There is another aspect worth exploring. A lot of so-called yuppies have little or no use for AM radio, which they feel is technically inferior to FM. They are not likely to admit to listening to AM at survey

with readers what I learned too late: Concert plugs are not adequate protection from extremely high volumes. Foam plugs, available at sporting goods stores, are better. Protecting yourself from aural pain is not a sign of weakness.

Joan Manners  
Encino, Calif.

### WHO IS RESPONSIBLE?

In the July 4 issue, you published a letter of mine regarding the poor quality of CDs. I understand you must edit letters for space and clarity. However, you omitted a sentence that was necessary, thereby skewing the conclusion I was trying to make.

As printed, my letter seemed to put the blame solely on the mastering engineer. The responsibility for quality control is shared by the label's executives and the mastering department. But most executives are motivated more by the profit they can generate. Therefore, they are less inclined to feel responsible for CD quality and are more likely to put the blame for poor quality control (correctly or

incorrectly) on their mastering department.

The key paragraph in my letter read as follows, and I would appreciate your printing it verbatim:

It could be that individuals responsible for mastering these albums for CD are either too old to care or too young to know any better. But apparently a lot of individuals at many of the labels do not care enough about quality to discharge their responsibilities effectively. What appeared to be the touchstone of the recorded medium has turned out to be another shuck-and-jive dance from the record manufacturers for the consumer's buck.

Paul A. Bassett  
Surfside, Calif.

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

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### CD SNOBS & HEAVY METAL

I admit I don't like heavy metal. But I detest even more the obnoxious attitude of its latest detractors, who seem to be saying: "I can't wait until they incorporate compact disks into the album chart. Then heavy metal's showing won't be so hot, and we'll be rid of those empty-walletted punks."

I don't dislike CD buyers. But more and more we witness the cocky bravado of CD snobs offhandedly assuring us of their ability to remove vinyl from the world. And now we witness CD snobs assuring us of their ability to remove heavy metal from the world. I can't help but draw a connection between the two.

Cassettes are incorporated into the Top Pop Albums chart, so that chart represents 74% of all record industry dollar volume—cassettes and LPs combined. Is the 18% represented by CDs really going to put heavy metal in its place?

When cassettes were incorporated into the U.K. LP chart earlier this decade, the chart was flooded with MOR, and younger, fresher artists didn't fare as well anymore. Is this what the CD snobs want?

Lyle Gaines  
Ann Arbor, Mich.

### SETTING A DECIBEL CEILING

While I am sorry that David Lee Roth, my absolute favorite, has been singled out for playing at dangerous decibel levels, I am glad that people are beginning to speak out on this issue (Billboard, July 18).

I attended a rock concert over a year ago that was so loud that I suffered considerable pain for several months and have still not recovered completely.

Warnings are not enough. It should be illegal to play above a decibel level known to cause pain and possible damage. This would be no different than restricting the amount of pollution a factory may emit. Concerts can be satisfyingly loud without approaching a dangerous volume.

Finally, I would like to share

## Several Formats Gain In Arbitrons Urban, Top 40, Classic Rock Rank High

BY KIM FREEMAN

**NEW YORK** Neither rain, nor complications due to an office move at Arbitron headquarters here can stop the flow of spring 12-plus ratings.

Among the big gainers in this book are urban outlet WDAS-FM Philadelphia; new top 40 outlets KKLQ-AM-FM San Diego and WEGX Philadelphia; new classic rock outlet WCSX Detroit; and veteran rocker WBAB Long Island, N.Y. Many variety/talk stations made predictable spring gains as a result of broadcasts of various baseball games.

Complete rankings of markets available at press time appear on page 13.

Here we pick up where we left off last week, by starting roundups of major music movers in various markets:

### PHILADELPHIA

One big mover is urban outlet WDAS-FM, which gets back on the comeback trail with a 5.0 share, up from a 3.6. Format market leader WUSL doesn't lose anything, though, and increases from a 7.2 to a 7.4. Malrite's WEGX, a top 40 newcomer, comes on with a bang to pull a 3.0 share, up from 1.6 in its last book as all-currents outlet WTRK.

On the rock front, WMMR maintains its distant overall market lead with an 8.8 share. On lower rungs of the ratings ladder, classic rock outlet WYSP falls from a 4.5 to a 4.2 share. Adult rocker WIOQ dips from a 2.9 to a 2.3.

AC station WMGK grows from a 4.5 to a 5.1. WKSZ maintains its format lead with a 5.3 share, down from a 5.7.

### DETROIT

Urban stronghold WJLB slips to the No. 2 overall seat in the market, with a share drop from a 9.0 to a 7.8. Every top 40 in the market has a down book, with WCZY-AM-FM dipping from a 5.7 to a 5.1 and WHYT slipping from a 5.2 to a 4.4.

The biggest jumper here is classic rocker WCSX, which comes on with a 4.2 share—a considerable improvement over its 1.7 share in its last book as an AC. WLLZ emerges as the leader of the mainstream rock pack and increases its share to a 4.6 from a 4.1. Hot on WLLZ's heels is WRIF with a 4.5, down from a 4.8.

No radical changes on the AC or country fronts here.

### BOSTON

WZOU is the biggest mover on the top 40 front, with a jump from a 3.6 to a 4.7. Market leader WXKS-FM still has a safe lead with an 8.8 share of the city. AC/variety outlet WBZ is right behind WXKS-FM with an 8.7 share, and album rocker WBCN holds a steady third-market rank with a 7.1 share.

Classic hits outlet WZLX continues its very steady growth of the last year to move from a 4.1 to a 4.5 share. And progressive rocker WAAF rebounds after a rough winter to move from a 1.8 to a 2.7. Additionally, young "quality-rock" station WMRQ makes slow but sure progress with a 1.4.

The market's only pure urban station, WILD-AM, continues a steady upward trend to increase its 1.7 share to a 2.3. Boston's only country outlet shows new spring life with a 2.2 share, up from a 1.6.

### WASHINGTON

NBC urban station WKYS makes itself even more attractive to prospective buyers by beating out easy-listener WGAY for the top overall seat. WKYS pulls a 7.2, while urban challenger WDJY continues to be on the rise with a move from a 4.5 to a 5.1 share. Adult-targeted urban outlet WHUR drops from a 5.9 to a 5.3.

Rocketing into the No. 4 overall seat is album rocker WWDC-FM, which moves from a 4.7 to a 5.9. Classic rocker WCXR-FM maintains yearlong gains to draw a 3.7 share, up from a 3.3.

On the top 40 front, WAVA remains the leader, and it increases from a 5.3 to a 5.5. But WRQX is on a roll, moving from a 3.8 to a 4.6. Part of that rise might be attributable to WBMW's departure from top 40 to move in a rock direction. Now gearing up for an eclectic, new age presentation, WBMW drops from a 3.4 to a 2.4 in its last book as a top 40 player.

### NASSAU-SUFFOLK, N.Y.

Album rocker WBAB comes on big guns in this Long Island, N.Y., market to take a 5.9 share, up from a 4.3. Hit outlet WHTZ stands in close second rank with a 5.8 share, down from a 6.0. Progressive rocker WLIR makes a full share jump to pull a 3.3.

Long Island AC combo WALK-AM-FM takes a fall to get a 4.5 share, losing ground on its previous 5.8, while Gotham AC outlet WLTW pulls a 4.0, up from a 3.4.

### SAN DIEGO

Rock outlet KGB-FM maintains its No. 2 rank behind leading easy-listener KJQY. KGB holds steady at a 7.2, while format challenger XTRA-FM gains to draw a 6.4, up from a 6.1.

Adult hits outlet KFMB-FM drops slightly to a 7.1, while its sister AC, KFMB-AM, is right behind it with a 7.0. That's up from a 4.2 share.

(Continued on next page)



**Rhythm Rap.** Frankie Crocker, a black radio veteran and consultant to WRXR Chicago, moderates a New Music Seminar panel on rhythm radio. Seated with him are panelists Kelly Karson of WTLC Indianapolis, left, and WGOK Mobile, Ala.'s Madd Hatter. (See story next page)

## OUTA' THE BOX

Programmers reveal why they have jumped on certain new releases.

### TOP 40

"Obviously there's a big buzz about the Michael Jackson record," says KBTS Austin, Texas, PD Lisa Tonacci of the thriller's latest, "I Just Can't Stop Loving You" (Epic). "If he'd come back with a 'Thriller' or 'Billie Jean' sound-alike, he would have brought back the overkill. But this is such a lovable song. It was a real smart move on [the label's and management's] part." Like a lot of her colleagues, Tonacci is also seeing a huge reaction to L.L. Cool J's "I Need Love" (Def Jam/Columbia). "It debuted here as a No. 1 request after two days of play," Tonacci says. "It's one of those records that really stands out on the air." The PD says Lisa Lisa & Cult Jam's "Lost In Emotion" (Columbia) also looks like a big one.

### BLACK/URBAN

It continues to be a sizzling summer for Jimmy Smith, the recently appointed PD at WLUM Milwaukee, whose first two picks are in sync with Tonacci's. Smith calls the aforementioned Lisa Lisa single a major record and L.L. Cool J's single a monster in the making. "I think the kid is defying all the rules. It's about time for acts like this to not be denied on the overall music scene." Whitney Houston's latest, "Didn't We Almost Have It All" (Arista), is "Whitney at her best," says Smith. "Radio needs to quit sleeping on Will To Power's 'Dreamin'" (Epic)," he says. "The jury is far from out on this one." Finally, Smith points to Prince's latest, "U Got The Look" (Paisley Park/Warner Bros.). "This could be the biggest track off his album, and I think it will appeal to the same audience that liked 'Little Red Corvette.'"

### COUNTRY

"The first thing that comes right to mind is Joe Kenyon's 'Hymne' [Mercury]," says WUBE Cincinnati PD Mike Chapman. "This is the first instrumental hit we've had in about two years, and it's different enough that it's drawing instant phones," he says. The duet by Billy Joe Royal & Donna Fargo, "Members Only" (Mercury), "has a very soulful feel to it," the PD says. "Of course, I've always said that Billy Joe could cut a three-minute dead-air record and it would be a smash here. And this is the best I've heard Fargo sing in many years." Rosanne Cash's "The Way We Make A Broken Heart" (Columbia) leaves Chapman almost speechless. "What can you say about this lady? CBS has done a great job moving her into the mainstream." A record Chapman recommends for a second look is T. Graham Brown's "Brilliant Conversationalist" (Capitol). Picking up steady steam is Asleep At The Wheel's "House Of Blue Lights" (Epic), which is generating a cult buzz Chapman says is the same type that launched Dwight Yoakam. Finally, the PD says Foster & Lloyd is an act to watch.

KIM FREEMAN

## newsline...

**FIRST MEDIA** has made plans to sell its 11 stations to a coalition of Alaskan Eskimos, Cook Inlet Region Inc., Anchorage, and Whitcom Partners, a New York investment group. The price was not disclosed, but it is believed First Media will get a big tax break in the deal because it is selling its outlets to a minority-owned group. The stations involved are WPGC-AM-FM Washington, D.C.; WZLX Boston; KFMK Houston; KUBE Seattle; WZGC Atlanta; WUSN Chicago; KOPA/KLSX Phoenix, Ariz.; and KPMY-AM-FM Salt Lake City. The deal is pending FCC approval.

**DUFFY BROADCASTING** president Marty Greenberg, the company's chief financial officer, Terry Jung, and four Duffy chain GMs announced plans to form Genesis Broadcasting Corp., which will enter an agreement to buy Duffy's KRZN/KMJI Denver, KSMJ/KSFM Sacramento, KONO/KITY San Antonio, and KBTS Austin. The deal is pending FCC approval. The proposed deal will be a leveraged buyout.

**MCCLATCHY NEWSPAPERS** has reached an agreement to sell KFBK/KAER Sacramento, Calif., to Group W Radio Inc. for an undisclosed sum.

**REID REKER** is named VP/programming for Hicks Communications, based in Austin. Reker was most recently VP/programming for Fairwest Communications. Hicks owns KEYI-AM-FM Austin and KLVI/KYKR-FM Beaumont, Texas. It is expected to buy WSIX-AM-FM Nashville and WTAW/KTSR Bryan/College Station, Texas.

**WMAQ** Chicago VP/GM Michael Lonke will also assume duties as VP/GM for WMAQ's sister FM, WRXR. That follows the departure of G. Michael Dunovan to Chicago's WNUA.

Billboard  
1987 RADIO AWARDS

# VOTE!

# FINAL BALLOT

Opposite page 32 in this issue

## Black Stations Call For More Artist Contact

NEW YORK Black and urban radio panelists at the discussion of "Rhythm Radio: Meeting The Pop Challenge" at the recent New Music Seminar agreed that when black artists are played on pop stations,

**NMS  
REPORT**

black radio generally loses out. As Kelly Karson of WTLC Indianapolis put it, "When our black artists cross over, black radio gets

crossed out" of promotional and time-buy consideration. Added moderator Frankie Crocker, "We lose the utilization of the artist for promos. The artist goes on to pop radio, and we're left to find new artists."

What WBMX Chicago PD Lee Michaels described as "growing resentment" on the part of radio programmers was expressed directly by WZAK Cleveland's Lynn Tolliver, who noted that musical compromises are irksome: One world-class artist, he said, "got there by being black. It was what blacks wanted; it was what whites wanted. Being black is positive: I'm black, and I'll die black."

The continuing challenge, suggested WBMX's Michaels, may be the education of labels and artists alike to the importance of maintaining contact with the core community while pursuing pop success.

"We need independent bodies to monitor the industry," Michaels said, referring to the recent National Assn. for the Advancement of Colored People report dealing with racism in the U.S. music business. He pointed out that such forums as the Black Music Assn. might be utilized to express concerns. "It goes back to the source: If you go back to the artist and let them know how important it is for them to exercise authority, you'd see a change overnight," said Michaels.

Crocker moderated the panel in the place of the late Impact tip-sheet publisher Joe Loris. He observed a moment of silence in memory of Loris before beginning the discussion.

BRIAN CHIN

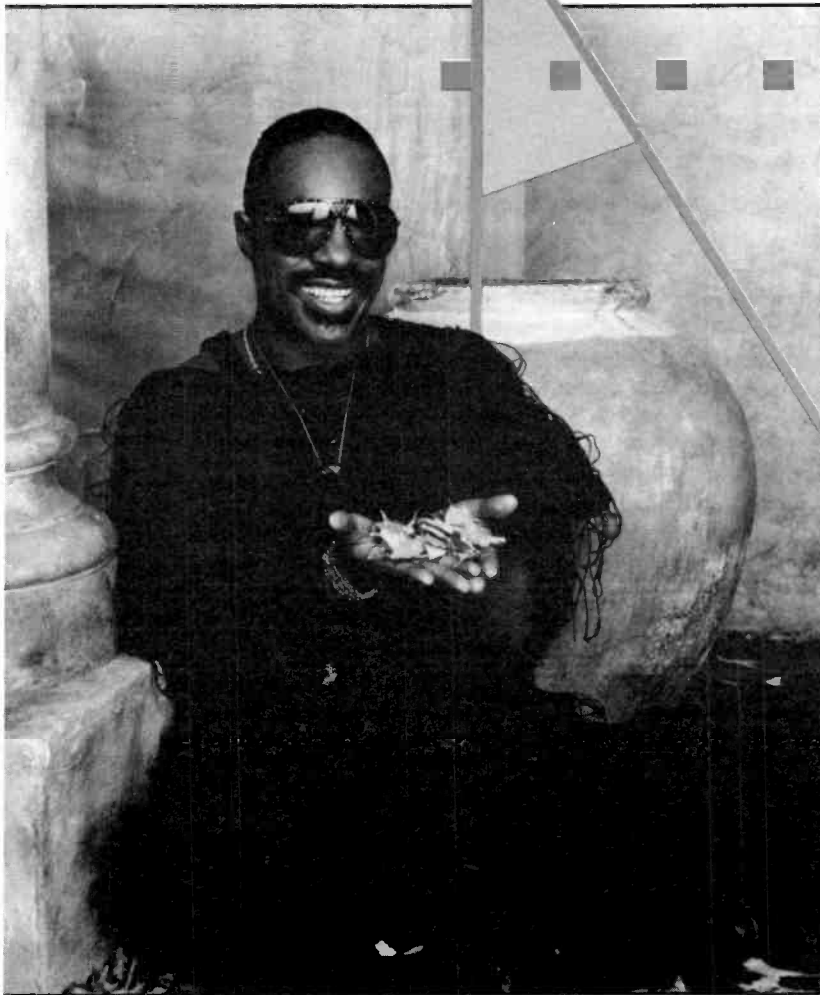
## ARBITRON RANKINGS

(Continued from preceding page)

With the format all to itself, country station KSON-FM jumps from a 4.3 to a 5.8. Former country outlet KCBQ-AM-FM slows down a bit of its classic rock role to get a 3.3 share, down from a 3.9.

Urban station XHRM slips slightly, going from a 5.0 to a 4.6. And top 40 newcomer KKLQ makes the biggest splash with a 3.0 share debut, up from the 1.5 the station pulled in its last book as a classic rocker. KSDO-FM continues to lead the top 40 pack, even though it slips from a 4.3 to a 3.5 share.

## THE 12-YEAR-OLD GENIUS COMES OF AGE



### The Stevie Wonder Silver Anniversary Radio Special

It has been 25 years since Little Stevie Wonder's fingertips first made us clap our hands.

This Labor Day weekend we'll be celebrating Stevie Wonder's Silver Anniversary in show business with a gala three hour radio special.

Stevie Wonder's growth as an entertainer and songwriter ... while staying on top of the charts for over two decades ... is an unprecedented achievement. Even more amazing ... Stevie is still a young man! He's still having hits and winning Grammy Awards, and he hasn't slowed his pace.

Don't miss out on the great music and inspirational memories as we condense a quarter-century phenomenon into three phenomenal hours.

The Stevie Wonder Silver Anniversary Radio Special is available on a swap/exchange basis to radio stations in the top 170 Arbitron-rated metro markets.

For station clearance information call United Stations Programming Affiliate Relations in Washington, D.C. at 703-276-2900.

For national sales information call United Stations Programming Network in New York at 212-575-6100.



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

## FEATURED PROGRAMMING

IN THE SAME WAY that Elvis Presley's 50th birthday celebration in January 1985 inspired many special shows, the 10th anniversary of his death on Aug. 16 is bringing out a stream of programming. The shows listed here will all be running the week of Aug. 9 and are music-intensive.

**CREATIVE RADIO NETWORK** of Van Nuys, Calif., has been around since 1972 and is an old hand at Presley specials. Its series "The Elvis Hour," which was offered for cash, finished its yearlong run in June with 180 affiliates and 20 of the top 50 markets. Veteran air personality and current KMPC Los Angeles weekender **Larry McKay** hosted. The company also produced the six-hour "Elvis 50th Anniversary Birthday Special." In January, it brought out the three-hour "Memories Of Elvis," again for cash, and garnered 380 affiliates.

Creative's main offering for this Presley season is "The Elvis 10th Anniversary Radio Tribute." It's a completely new, six-hour production with McKay as host. The show can be stripped down, and Creative president **Darwin Lamm** points out that a number of stations will run single hours Monday-Saturday and run the six-hour block in its entirety on Sunday. It was produced with the cooperation of RCA Records, which provided compact disk versions of Presley recordings and recently discovered, rare interviews with the star. Creative credits a number of jocks and industry people for the show's intimacy. The company says these sources donated personal audio portraits and exclusive recorded interviews of Presley. The show is offered on a barter basis to the top 25 markets; otherwise, it is offered for cash.

Two years ago, Creative also produced the two-hour "Elvis—The Country Side." The Clayton Webster Corp. of St. Louis is also taking the country approach and is creating a special installment of its "Country Calendar Weekly Special" dedicated to Presley. The special, titled "Ten Years And Counting," is a one-hour music tribute that features an interview with Presley confidant George Klein and the recollections of country artists whose paths crossed the star's. The program, offered to 175 affiliates, will also debut the song "Miss Misunderstood" by David Bellamy, sung by the Bellamy Brothers. Presley had begun to record the song just before his death.

**CBS RADIORADIO** will dedicate its weekly, three-hour "Cruisin' America With Cousin Bruce" to the King. "Cruisin's" 145 affiliates will enjoy both host Bruce Morrow's warm manner and 34 Presley recordings, spanning the years from 1954 to his death. Also included are celebrity interviews with members of Buddy Holly's band, the Crickets, and interviews with Presley himself.

**WESTWOOD ONE** will assert "Elvis Presley: Still The King,"



**United Tells Simple Story.** Members of the Elektra group Simply Red stop by the United Stations Programming Network in New York to talk about their second album, "Men And Women." Standing are, from left, Simply Red's Chris Joyce; USP director of artist relations Janice Ginsberg; group members Tim Kellet and Mick Hucknall; and USP executive VP of programming Ed Salamon.

with its three-hour special chronicling the life, times, and music of Presley. The in-depth look at the legend is a fully revamped edition of the program that Westwood One put together for the 50th birthday celebration in 1985. **Pete Townsend** is the host. The show includes interviews with many of Presley's friends and brings together a large assortment of material from Presley's television and live concert appearances. The hits played for this show that *don't* come from the archives will be also be tracked from CDs.

**UNITED STATIONS** jumped in early with its interesting, three-hour Memorial weekend look at Presley's top 40 Billboard hits. For the Aug. 16 observance, the company will offer the three-hour "Elvis Presley: A Decade of Memories." United Stations draws on its extensive archives to feature interviews of Presley talking about his career and very recent celebrity interviews that look back with ten-year hindsight on the man and his career.

**THE HEFTIEST** package comes from **The Programming Consultants** of Albuquerque, N.M. "The Presley Years" clocks in at 13 self-contained hours. Narrated by **Charlie Van Dyke**, the program contains a very detailed account of Presley's life and extends out to track other performers and hits from the star's era. Of course, it contains a great deal of Presley's music as well. The show was originally produced in 1978 and was given a thorough going-over three years ago.

For nostalgia, producer/syndicator **Drake-Chenault**, also of Albuquerque, leads the pack with its "Elvis—The Three Hour Tribute." The show was originally produced by **Bill Drake** the day after Presley's death in 1977. This very emotional tribute from a man who knew Presley, captures the immediacy of the event and pays tribute to the loss with celebrity interviews and a barrage of music. It's offered for cash and is priced according to market size. **PETER J. LUDWIG**

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

- July 27, **Doors**, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.
- July 27-Aug. 2, **John Lennon**, Classic Cuts, MJ1 Broadcasting, one hour.
- July 27-Aug. 2, **Starship**, Off The Record with Mary Turner, Westwood One, one hour.
- July 27-Aug. 2, **Tom Petty**, Rock Today, MJ1 Broadcasting, one hour.
- July 27-Aug. 2, **Moody Blues**, Part 2, Legends Of Rock, NBC Radio Entertainment, one hour.
- July 31, **Larry Gatlin & Gatlin Brothers/Pinkard & Bowden**, Music Of America, ABC Radio Network, 90 minutes.

July 31-Aug. 1, **David Bowie**, On The Radio, On The Radio Broadcasting, one hour.

July 31-Aug. 2, **California Cooler's '70s Party**, United Stations Summer Special, three hours.

July 31-Aug. 2, **George Martin/Peter, Paul & Mary**, Cruisin' America, CBS RadioRadio, three hours.

July 31-Aug. 2, **Fixx/Simple Minds**, Superstars Concert Series, Westwood One, 90 minutes.

Aug. 1-2, **Lever/Baby Face/Club Count**, Streetbeat, MCA Radio Network, one hour.

Aug. 1-2, **On The Road**, T.G. Sheppard Special, Country Close-Up Special, Promedia, one hour.

Aug. 1-2, **Outfield/Roger Daltrey/Cure**, Rock Of The World, MCA Radio Network, one hour.

Aug. 1-3, **Pat Metheny**, The Jazz Show with David Sanborn, NBC Radio Entertainment, two hours.

Aug. 2, **Miami Sound Machine**, Hitline USA, James Paul Brown Entertainment, one hour.

## PROMOTIONS

### UP, UP, & AWAY

Last year, **KRYS-AM-FM "K-99"** Corpus Christi, Texas, staged a murder mystery aboard the Texas/Mexican Railway. It was such a success that the station decided take the same concept to new heights this year by chartering Southwest flight K.99 as the setting of a similar whodunit stunt. By registering at a sponsoring car dealer, listeners hoped to become one of five contestants in the in-flight guess-the-killer game. The one who chose correctly also stood to win round-trip tickets to a Southwest destination.

K-99 contracted a playwright to concoct a two-act mystery play, which was performed by a local acting troupe. The play had its lighter moments, parodying members of the first family and Tammy and Jim Bakker. The mystery must not have been that tough, however: Four out of the five contestants guessed the killer. (Names were drawn from a hat for the grand-prize, round-trip flight.) According to K-99's promotion

director, **Debbie Winscott**, the murder campaign is one of those promotions that builds itself because the nature of the event draws plenty of attention. Winscott says K-99 started promos six weeks before the flight and that interest was already in place based on the success of last year's train murder.

Two reporters for local papers were on board, and television crews were at the airport to cover takeoff and landing.

Winscott says that Southwest traded the flight for airtime, while the cost of the acting team was mostly picked up by the sponsoring car dealer.

**WMMS** Cleveland continues its fund-raising efforts for the Rock'N'Roll Hall of Fame. In a joint promotion with Continental Airlines, WMMS operations manager **Kid Leo** acted as auctioneer in selling round-trip tickets for two to various destinations.

At final count, \$58,000 had been raised. Continental found a successful campaign to attract attention to its improved services from

(Continued on page 16)

## YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

### POP SINGLES—10 Years Ago

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

### POP SINGLES—20 Years Ago

1. **Light My Fire**, Doors, ELEKTRA
2. **I Was Made To Love Her**, Stevie Wonder, TAMLA
3. **All You Need Is Love**, Beatles, CAPITOL
4. **Windy**, Association, WARNER BROS.
5. **A Whiter Shade Of Pale**, Procol Harum, DERAM
6. **Can't Take My Eyes Off Of You**, Frankie Valli, PHILLIPS
7. **Mercy, Mercy, Mercy**, Buckingham, COLUMBIA
8. **White Rabbit**, Jefferson Airplane, COLGEMS
9. **Pleasant Valley Sunday**, Monkees, PHILLIPS
10. **Little Bit O' Soul**, Music Explosion, LAURIE

### TOP ALBUMS—10 Years Ago

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

### TOP ALBUMS—20 Years Ago

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

### COUNTRY SINGLES—10 Years Ago

1. **Rolling With The Flow**, Charlie Rich, EPIC
2. **Way Down/Pledging My Love**, Elvis Presley, RCA
3. **I Don't Wanna Cry**, Larry Gatlin, MONUMENT
4. **Honky Tonk Memories**, Mickey Gilley, PLAYBOY
5. **A Song In The Night**, Johnny Duncan, COLUMBIA
6. **I Can't Love You Enough**, Loretta Lynn & Conway Twitty, MCA
7. **A Tear Fell**, Billy "Crash" Craddock, ABC/DOE
8. **Ramblin Fever/When My Blue Moon Turns To Gold Again**, Merle Haggard, MCA
9. **I'm The Only Hell (Mama Ever Raised)**, Johnny Paycheck, EPIC
10. **(After Sweet Memories) Play Born To Lose Again**, Dottie, RCA

### SOUL SINGLES—10 Years Ago

1. **Float On**, Floaters, ABC
2. **Strawberry Letter 23**, Brothers Johnson, A&M
3. **Slide**, Slave, COTILLION
4. **Best Of My Love**, Emotions, COLUMBIA
5. **Devil's Gun**, C.J. & Co., ATLANTIC
6. **Sunshine**, Enchantment, ROADSHOW
7. **Easy**, Commodores, MOTOWN
8. **L.A. Sunshine**, War, UNITED ARTISTS
9. **I Believe You**, Dorothy Moore, MALACO
10. **Party Lights**, Natalie Cole, CAPITOL

## SPRING '87 ARBITRONS

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

| Call                     | Format       | Su '86 | F '86 | W '87 | Sp '87 | Call                  | Format       | Su '86 | F '86 | W '87 | Sp '87 | Call                             | Format          | Su '86      | F '86         | W '87           | Sp '87            |
|--------------------------|--------------|--------|-------|-------|--------|-----------------------|--------------|--------|-------|-------|--------|----------------------------------|-----------------|-------------|---------------|-----------------|-------------------|
| <b>SAN FRANCISCO—(4)</b> |              |        |       |       |        |                       |              |        |       |       |        |                                  |                 |             |               |                 |                   |
| KGO                      | news/talk    | 7.3    | 8.0   | 7.3   | 7.8    | WXYT                  | news/talk    | 3.4    | 3.7   | 4.0   | 4.8    | WHQT                             | top 40          | 5.1         | 4.5           | 3.4             | 3.3               |
| KCBS                     | news         | 4.9    | 6.8   | 6.0   | 5.2    | WLLZ                  | album        | 5.0    | 5.3   | 4.1   | 4.6    | WKQS                             | country         | 3.6         | 3.7           | 4.2             | 2.8               |
| KNBR                     | AC           | 4.7    | 2.4   | 2.5   | 4.9    | WWJ                   | news         | 4.7    | 5.6   | 5.2   | 4.5    | WGTR                             | album           | 1.7         | 2.3           | 2.2             | 2.6               |
| KABL-AM-FM               | easy         | 6.7    | 5.7   | 6.8   | 4.8    | WHYT                  | top 40       | 4.0    | 4.4   | 5.2   | 4.4    | WQBA-FM                          | Spanish         | 2.8         | 2.3           | 1.9             | 2.3               |
| KSOL                     | urban        | 5.0    | 4.2   | 4.1   | 4.8    | WCSX                  | cls rock     | 2.1    | 2.0   | 1.7   | 4.2    | WSHE                             | album           | 4.5         | 4.1           | 2.7             | 2.2               |
| KSFO/KYA                 | oldies       | 2.0    | 1.7   | 3.0   | 4.1    | WRIF                  | album        | 5.3    | 4.2   | 4.8   | 4.5    | WMXJ                             | top 40          | 2.6         | 2.6           | 2.5             | 1.7               |
| KMEL                     | top 40       | 4.3    | 3.7   | 4.4   | 3.9    | WNIC-FM               | AC           | 4.3    | 3.3   | 4.0   | 3.9    | WKAT                             | nos             | 1.7         | 1.4           | 1.9             | 1.7               |
| KFRC                     | nos          | 1.7    | 2.7   | 2.9   | 3.6    | WWWW                  | country      | 3.5    | 4.2   | 3.8   | 3.9    | WFTL                             | AC              | 1.4         | 1.5           | 1.6             | 1.6               |
| KOIT-AM-FM               | AC           | 2.4    | 2.5   | 2.7   | 3.5    | CKLW-AM               | top 40/nos   | 4.1    | 2.9   | 4.1   | 3.8    | WZTA                             | top 40/album    | 3.1         | 2.4           | 1.6             | 1.2               |
| KLOK-FM                  | AC           | 2.6    | 2.2   | 3.1   | 2.9    | WOMC                  | AC           | 2.6    | 4.0   | 3.7   | 3.3    | WCMQ-AM                          | Spanish/MOR     | 1.1         | 1.6           | 1.4             | 1.2               |
| KBLX-AM-FM               | Quiet Storm  | 2.5    | 2.6   | 3.5   | 2.5    | WLTI                  | lite AC      | 2.6    | 2.5   | 3.5   | 2.8    | WRHC                             | Spanish         | 1.8         | 1.4           | 1.7             | 1.1               |
| KYUU                     | AC           | 3.1    | 4.2   | 2.8   | 2.7    | WDTX                  | AC           | 3.1    | 2.8   | 2.6   | 2.7    | WSUA                             | Spanish         | 1.6         | 1.1           | 1.3             | 1.1               |
| KRQR                     | album        | 2.2    | 3.1   | 2.0   | 2.6    | WKSG                  | oldies       | 2.4    | 2.4   | 2.5   | 2.4    | WMBM                             | gospel          | 9           | 1.3           | 7               | 1.0               |
| KFOG                     | album        | 2.2    | 2.6   | 2.0   | 2.3    | WJZZ                  | jazz         | 1.9    | 2.1   | 2.6   | 1.6    | <b>NASSAU-SUFFOLK, N.Y.—(12)</b> |                 |             |               |                 |                   |
| KITS                     | modern rock  | 1.5    | 2.4   | 3.0   | 2.3    | WGPR                  | urban        | 1.7    | 1.8   | 1.2   | 1.6    | WBAB                             | album           | 3.9         | 3.7           | 4.3             | 5.9               |
| KSAN                     | country      | 2.2    | 3.2   | 2.3   | 2.3    | WCXI                  | country      | 1.4    | 1.5   | 1.5   | 1.4    | WHTZ                             | top 40          | 5.8         | 6.1           | 6.0             | 5.8               |
| KDFC-AM-FM               | classical    | 1.4    | 2.0   | 2.1   | 2.2    | WQRS                  | classical    | 2.1    | 1.5   | 1.3   | 1.2    | WBLL                             | AC              | 4.5         | 5.2           | 5.7             | 5.1               |
| KIOI                     | AC           | 2.2    | 2.4   | 2.3   | 2.1    | WMTG                  | Motown gold  | —      | —     | —     | 1.1    | WPLJ                             | top 40          | 5.0         | 5.1           | 4.4             | 4.6               |
| KKHI-AM-FM               | classical    | 1.5    | 2.0   | 1.6   | 1.9    | CKLW-FM               | big band/nos | 1.5    | 1.1   | 1.6   | 1.0    | WALK-AM-FM                       | AC              | 5.8         | 6.1           | 5.8             | 4.5               |
| KNEW                     | country      | 1.8    | 1.8   | 2.7   | 1.7    | <b>BOSTON—(7)</b>     |              |        |       |       |        | WOR                              | news/talk       | 4.6         | 3.9           | 4.3             | 3.8               |
| KOME                     | album        | 1.5    | 1.8   | 1.8   | 1.7    | WXKS-FM               | top 40       | 8.5    | 8.0   | 8.9   | 8.8    | WCBF-FM                          | oldies          | 3.7         | 3.8           | 4.6             | 4.1               |
| KBAY                     | easy         | 2.5    | 2.0   | 2.0   | 1.4    | WBZ                   | AC/var       | 8.2    | 8.4   | 9.0   | 8.7    | WCBF-AM                          | news            | 3.5         | 4.8           | 4.2             | 4.1               |
| KJAZ                     | jazz         | 1.2    | 1.1   | 1.2   | 1.4    | WBCN                  | album        | 7.6    | 7.1   | 6.8   | 7.1    | WLTW                             | AC              | 2.4         | 3.2           | 3.4             | 4.0               |
| KDIA                     | urban        | 1.1    | 1.0   | 9     | 1.2    | WRKO                  | talk         | 6.8    | 5.6   | 7.0   | 6.9    | WABC                             | talk            | 2.8         | 2.2           | 2.6             | 3.6               |
| KLZE                     | easy         | 8      | 9     | 1.2   | 1.1    | WJIB                  | easy         | 6.8    | 6.8   | 6.7   | 5.7    | WQHT                             | urban/top 40    | 1.5         | 2.8           | 3.6             | 3.4               |
| KARA                     | AC           | 7      | 7     | 8     | 1.1    | WHDH                  | AC           | 5.1    | 6.0   | 5.8   | 5.7    | WINS                             | news            | 3.1         | 3.1           | 2.6             | 3.3               |
| KKCY                     | album var    | 1.0    | 1.3   | 1.5   | 1.1    | WSSH                  | AC           | 4.1    | 4.8   | 4.9   | 4.7    | WLIR-FM                          | album           | 2.0         | 2.1           | 2.2             | 3.3               |
| KWSS                     | top 40       | 1.7    | 1.5   | 1.4   | 1.1    | WZOU                  | top 40       | 2.1    | 3.5   | 3.6   | 4.7    | WNEW-FM                          | album           | 3.6         | 2.9           | 3.9             | 3.2               |
| KOFY                     | Spanish      | 1.4    | 1.3   | 1.4   | 1.0    | WEEI                  | news         | 4.3    | 4.5   | 5.1   | 4.6    | WHLI                             | MOR             | 2.8         | 3.3           | 3.6             | 3.0               |
| <b>PHILADELPHIA—(5)</b>  |              |        |       |       |        |                       |              |        |       |       |        |                                  |                 |             |               |                 |                   |
| WMMR                     | album        | 11.5   | 9.0   | 9.0   | 8.9    | WZLX                  | classic hits | 4.6    | 3.4   | 4.1   | 4.5    | WXRK                             | album           | 3.4         | 2.9           | 3.3             | 3.0               |
| WEAZ                     | easy         | 7.2    | 7.9   | 9.0   | 7.4    | WROR                  | AC           | 4.3    | 3.8   | 3.8   | 3.8    | WHN                              | country         | 2.2         | 2.0           | 1.8             | 2.5               |
| WUSL                     | urban        | 6.9    | 7.2   | 7.2   | 7.4    | WMJX                  | AC           | 3.2    | 3.2   | 4.0   | 3.5    | WNSR                             | soft rock       | 2.1         | 2.2           | 2.6             | 2.4               |
| KYW                      | news         | 6.5    | 7.0   | 7.6   | 6.8    | WVBF                  | AC           | 2.6    | 2.9   | 3.1   | 2.5    | WCTO                             | MOR             | 3.2         | 2.4           | 2.8             | 2.3               |
| WKSZ                     | AC           | 3.5    | 4.3   | 5.7   | 5.3    | WAAF                  | album        | 3.0    | 2.4   | 1.8   | 2.7    | WPAT-FM                          | easy            | 3.3         | 2.9           | 2.2             | 2.3               |
| WMGK                     | AC           | 5.0    | 4.1   | 4.5   | 5.1    | WILD                  | urban        | 1.6    | 1.4   | 1.7   | 2.3    | WNBC                             | AC              | 2.2         | 2.9           | 1.8             | 2.3               |
| WDAS-FM                  | urban        | 3.9    | 4.4   | 3.6   | 5.0    | WBOS                  | country      | 2.4    | 2.8   | 1.6   | 2.2    | WGSJ                             | MOR             | 2.8         | 2.9           | 3.0             | 2.2               |
| WPEN                     | nos          | 4.7    | 4.4   | 4.3   | 4.5    | WXKS-AM               | nos          | 1.1    | 1.7   | 1.4   | 1.8    | WKJY                             | AC              | 1.9         | 1.8           | 1.8             | 2.1               |
| WSNI-FM                  | AC           | 3.5    | 4.3   | 4.7   | 4.4    | WCRB                  | classical    | 1.4    | 1.9   | 1.6   | 1.4    | WEZN                             | MOR             | 1.3         | 1.1           | 1.1             | 1.8               |
| WWDB                     | talk         | 5.3    | 5.3   | 4.5   | 4.4    | WMRQ                  | mellow rock  | 1.1    | 9     | 1.3   | 1.4    | WRKS                             | urban           | 2.8         | 2.0           | 1.6             | 1.4               |
| WCAU-FM                  | top 40       | 4.7    | 4.0   | 5.0   | 4.3    | <b>WASHINGTON—(9)</b> |              |        |       |       |        | WQXR-AM-FM                       | classical       | —           | 1.1           | 1.1             | 1.4               |
| WYSP                     | cls rock     | 3.6    | 4.5   | 4.5   | 4.2    | WKYS                  | urban        | 8.0    | 8.0   | 7.4   | 7.2    | WBLS                             | urban           | 1.8         | 1.0           | 1.7             | 1.1               |
| WCAU-AM                  | news/talk    | 4.1    | 2.8   | 3.0   | 3.5    | WGAY                  | easy         | 7.2    | 6.8   | 7.6   | 6.8    | WYNY                             | AC              | 1.4         | 1.6           | 1.2             | 1.0               |
| WXTU                     | country      | 3.8    | 3.9   | 3.2   | 3.3    | WMAL                  | MOR          | 5.8    | 8.0   | 6.0   | 6.0    | WNEW-AM                          | var/big band    | 1.8         | 1.9           | 1.0             | 1.0               |
| WEGX                     | top 40       | 1.6    | 1.7   | 1.6   | 3.0    | WWDC-FM               | album        | 4.7    | 5.2   | 4.7   | 5.9    | <b>SAN DIEGO—(19)</b>            |                 |             |               |                 |                   |
| WIP                      | AC           | 2.6    | 2.7   | 2.6   | 2.4    | WMZQ-FM               | country      | 4.4    | 5.5   | 5.8   | 5.6    | KJQY                             | easy            | 7.1         | 9.4           | 9.0             | 8.7               |
| WIOQ                     | adult rock   | 2.5    | 2.5   | 2.9   | 2.3    | WAVA                  | top 40       | 4.5    | 6.2   | 5.3   | 5.5    | KGB                              | album           | 7.3         | 6.7           | 7.2             | 7.2               |
| WFLN-FM                  | classical/AC | 2.0    | 1.8   | 2.0   | 1.8    | WHUR                  | urban        | 6.5    | 5.8   | 5.9   | 5.3    | KFMB-FM                          | adult hits      | 5.9         | 7.2           | 7.5             | 7.1               |
| WFIL                     | oldies       | 1.6    | 2.7   | 1.4   | 1.5    | WDJY                  | urban        | 4.2    | 4.3   | 4.5   | 5.1    | KFMB-AM                          | AC              | 9.8         | 4.7           | 4.2             | 7.0               |
| WDAS-AM                  | urban        | 1.1    | 1.5   | 1.5   | 1.1    | WRQX                  | top 40       | 4.3    | 3.8   | 3.8   | 4.6    | KSDO-AM                          | news/talk       | 6.0         | 6.3           | 6.0             | 6.8               |
| WHAT                     | black        | 6      | 7     | 5     | 1.0    | WTOP                  | news         | 4.1    | 3.7   | 4.5   | 4.1    | XTRA-FM                          | album           | 6.0         | 6.3           | 6.1             | 6.4               |
| <b>DETROIT—(6)</b>       |              |        |       |       |        |                       |              |        |       |       |        |                                  |                 |             |               |                 |                   |
| WJR                      | MOR          | 11.6   | 8.8   | 8.4   | 10.9   | WCXR-FM               | cls rock     | 3.8    | 3.2   | 3.3   | 3.7    | KSON-FM                          | country         | 2.9         | 4.3           | 4.3             | 5.8               |
| WJLB                     | urban        | 7.9    | 8.1   | 9.0   | 7.8    | WLTT                  | AC           | 3.2    | 3.3   | 3.2   | 3.2    | XHRM                             | urban           | 6.0         | 4.6           | 5.0             | 4.6               |
| WJOI                     | easy         | 5.7    | 6.8   | 5.7   | 5.5    | WASH                  | AC           | 1.8    | 1.9   | 3.0   | 3.1    | KSDO-FM                          | top 40          | 6.5         | 6.6           | 4.3             | 3.5               |
| WCZY-AM-FM               | top 40       | 5.1    | 5.3   | 5.7   | 5.1    | WGMS-AM-FM            | classical    | 2.8    | 2.8   | 3.6   | 2.5    | KPQP                             | nostalgia       | 4.2         | 3.0           | 4.1             | 3.4               |
| <b>MIAMI—(11)</b>        |              |        |       |       |        |                       |              |        |       |       |        |                                  |                 |             |               |                 |                   |
| WLYF                     | easy         | 7.9    | 8.1   | 9.0   | 8.6    | WBMW                  | top 40       | 3.6    | 3.2   | 3.4   | 2.4    | KCBQ-AM-FM                       | cls rock        | 2.4         | 2.3           | 3.9             | 3.3               |
| WINZ-AM                  | news         | 5.1    | 3.6   | 5.0   | 6.3    | WWRC                  | nos          | 2.5    | 2.8   | 2.4   | 2.3    | KIFM                             | AC              | 2.6         | 4.1           | 4.1             | 3.1               |
| WPOW                     | top 40/cross | 2.5    | 3.6   | 4.5   | 5.4    | WXTR-FM               | oldies       | 2.2    | 2.3   | 1.8   | 2.3    | KYXY                             | AC              | 3.0         | 2.7           | 2.9             | 3.0               |
| WQBA-AM                  | Spanish      | 4.9    | 5.5   | 5.6   | 5.1    | WCLY/WPGC             | AC           | 2.5    | 1.8   | 1.5   | 1.9    | KKLQ-FM                          | AC              | 1.7         | 1.4           | 1.5             | 3.0               |
| WCMQ-FM                  | Spanish      | 3.9    | 3.8   | 4.6   | 4.8    | WHFS                  | album        | 1.3    | 1.1   | 8     | 1.9    | KWLT                             | AC              | 2.9         | 3.4           | 2.7             | 2.3               |
| WHYI                     | top 40       | 4.1    | 3.7   | 4.9   | 4.5    | WYCB                  | religious    | 1.7    | 1.2   | 1.5   | 1.7    | XTRA-AM                          | oldies          | 2.4         | 2.6           | 2.5             | 2.1               |
| WJQY                     | AC           | 4.5    | 4.2   | 3.5   | 4.4    | WMMJ                  | AC           | 1.8    | 1.3   | 1.4   | 1.4    | KGMG-AM-FM                       | cls rock        | 5           | 2.0           | 2.3             | 2.0               |
| WEDR                     | urban        | 3.8    | 4.2   | 5.0   | 4.1    | WOL                   | urban        | 9      | 1.3   | 1.3   | 1.0    | KFSD                             | classical       | 2.8         | 2.9           | 3.0             | 2.0               |
| WNWS                     | news         | 4.0    | 3.9   | 3.5   | 3.9    | <b>MIAMI—(11)</b>     |              |        |       |       |        | KNX-AM                           | news            | 1.8         | 2.2           | 1.9             | 1.5               |
| WLVE                     | AC           | 2.3    | 2.7   | 2.4   | 3.7    | WLYF                  | easy         | 7.9    | 8.1   | 9.0   | 8.6    | KSON-AM                          | country         | 1.2         | 1.1           | 1.5             | 1.3               |
| WIOD                     | AC           | 3.3    | 4.0   | 3.1   | 3.5    | WINZ-AM               | news         | 5.1    | 3.6   | 5.0   | 6.3    | KKOS                             | AC              | 1.1         | 1.2           | 1.5             | 1.1               |
| WAXY                     | AC           | 3.8    | 3.2   | 3.0   | 3.5    | WPOW                  | top 40/cross | 2.5    | 3.6   | 4.5   | 5.4    | <b>The Tour</b>                  |                 |             |               |                 |                   |
| WTMI                     | classical    | 2.6    | 2.5   | 3.5   | 3.3    | WQBA-AM               | Spanish      | 4.9    | 5.5   | 5.6   | 5.1    | July                             | 26              | Raleigh, NC | 7             | Houston, TX     |                   |
| WAQI                     | Spanish      | 3.6    | 3.5   | 4.6   | 3.2    | WCMQ-FM               | Spanish      | 3.9    | 3.8   | 4.6   | 4.8    | 12, 15                           | New York City   | 27          | Columbia, SC  | 8               | Austin, TX        |
| <b>MIAMI—(11)</b>        |              |        |       |       |        |                       |              |        |       |       |        |                                  |                 |             |               |                 |                   |
| WLYF                     | easy         | 7.9    | 8.1   | 9.0   | 8.6    | WHYI                  | top 40       | 4.1    | 3.7   | 4.9   | 4.5    | 17                               | Providence, RI  | 28          | Charlotte, NC | 10              | Dallas, TX        |
| WINZ-AM                  | news         | 5.1    | 3.6   | 5.0   | 6.3    | WJQY                  | AC           | 4.5    | 4.2   | 3.5   | 4.4    | 18                               | Long Island, NY | 29          | Atlanta, GA   | 12              | Santa Fe, NM      |
| WPOW                     | top 40/cross | 2.5    | 3.6   | 4.5   | 5.4    | WEDR                  | urban        | 3.8    | 4.2   | 5.0   | 4.1    | 19                               | Hoboken, NJ     | 31          | Tampa, FL     | 14              | San Diego, CA     |
| WQBA-AM                  | Spanish      | 4.9    | 5.5   | 5.6   | 5.1    | WNWS                  | news         | 4.0    | 3.9   | 3.5   | 3.9    | 20                               | New York City   | August      | 15            | Los Angeles, CA |                   |
| WCMQ-FM                  | Spanish      | 3.9    | 3.8   | 4.6   | 4.8    | WLVE                  | AC           | 2.3    | 2.7   | 2.4   | 3.7    | 21                               | Rochester, NY   | 1           | Miami, FL     | 17              | San Francisco, CA |
| WHYI                     | top 40       | 4.1    | 3.7   | 4.9   | 4.5</  |                       |              |        |       |       |        |                                  |                 |             |               |                 |                   |



# ЗВЯЗДА И ЕСТ



СОВЕТОВ СССР ДЕПУТАТОВ НАРОДНЫХ

№ 156 (21963)

VOLUPAT 1987

Цена 4 коп.

# DIR EXCLUSIVE: BILLY JOEL LIVE FROM LENINGRAD



## A RADIO FIRST

### Leningrad Hosts First Live Rock Broadcast To America

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## DIR EXTRA

### LIVE CALL-IN WITH BILLY JOEL

Billy Joel Behind The  
Iron Curtain — Lets In  
American Audiences  
Via Phone Calls.  
Set For August 1:  
Dateline Leningrad.

## BILLY JOEL CONCERT SET FOR SUNDAY, AUGUST 2nd

**300 Stations To Carry live  
broadcast from 1-3 pm Eastern**

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## BILLY JOEL CONCERT CALENDAR

**August 1** — One-Hour American  
Listener Call-In with  
Billy Joel  
12 Noon EST  
Live From Leningrad

**August 2** — Two-Hour Billy Joel  
Concert  
1-3 PM EST  
Live From The VI.  
Lenin Sports and  
Concert Complex  
in Leningrad

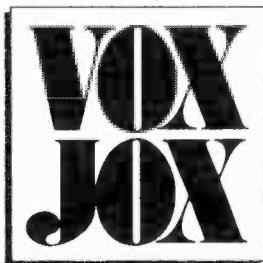
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Michael Abramson, DIR affiliate  
relations (212) 371-6850

## Lyndon Abell Accepts KWK's Challenges; KHFI Boosts Staff With PD Mike Scott

LYNDON ABELL will be the new PD at KWK St. Louis as of Aug. 10. He joins the top 40 from Chase Broadcasting sister outlet WTIC Hartford, Conn., where he had been PD at the supersuccessful top 40 for the last year. Abell leaves a spring Arbitron jump of 13.0 to 14.1 with a 12-plus share at WTIC and arrives at KWK to follow up on a strong book left by outgoing PD Waylon Richards. He says the move up in market size is appealing, but it is the challenge KWK faces that is the most enticing aspect of his move. Even with KWK's spring jump, it still faces stiff format competition in longtime top 40 leader KHTR, not to mention solid foes on rock, urban, and AC fronts.

Says KWK VP/GM Dick Bremkamp, "Abell was a top candidate for this post when we bought the outlet last November. We're very pleased he's able to move out here with us."



by Kim Freeman



owner Cap/ABC is reportedly striving to buy out the remaining years on his contract.

**NEW YORK STUFF:** WNEW-FM and WHTZ "Z-100" will not be the only ones with ties to Billy Joel's concert in Moscow. Both outlets are the Gotham affiliates for DIR's concert and interview coverage of Joel's activities in the Soviet Union. WPLJ "Power 95" morning newscaster Shelli Sonstein will be going to the U.S.S.R. with Joel's entourage in an arrangement hooked up by the star's management. She'll be filing reports on the tour and Soviet life as well as supplying her daily 7:20 a.m. joke. At press time, it appeared that she is the only local station representative accompanying the Joel jaunt. (Notice how we leave room for all possibilities.)

WNEW-FM's "classic CD exchange" sounds awfully similar to the "upgrade" series cross-town classic rocker WXRK "K-Rock" has been using for a variety of giveaways over the past year.

**DO THE CHARLESTON:** WWHT Charleston, S.C., is the newest hit outlet in the rapidly growing market. At the helm is PD Bob Casey, formerly a programming VP at WCSC Charleston. Set up with the slogan Hot 94, WWHT was born from the ashes of heart and soul outlet WLNB, and it's patterned after crossover outlets in New York and Los Angeles. The personality lineup includes several locals. Madelin is on in the morning, and she is formerly of WAVF Charleston. Midday man Mick Barker came from WSSX a while back. Afternoon man Chris Kelley comes from WMMC Columbia, S.C. And evening man Rocky Love hails from WXTU Philadelphia. An early off-air promotion featured the Hot 94 Lady In Red, who ran around the city picking up people's tabs and in general being loose with the bills.

Former KZPS Dallas personality Dan Stevens (aka Ryan West) can now be heard doing mornings at country outlet WQYK-FM Tampa, Fla. . . . Just arriving in Dallas is former WQHT "Hot 103" New York talent Billy Berk, who will assume afternoons at "gladiator" hit outlet KHYI "Y-95" Dallas. Y-95's current afternoon man, Kemosabe Joe, will be moving to another time slot soon. Meanwhile, Buzz Bennett, VP/programming for Y-95's H&G Broadcasting, is now based at Y-95, while Mark Driscoll is relocating to Los Angeles. Perennial speculation that H&G will convert its two Spanish outlets there to top 40 is no more or less valid as a result of Driscoll's move.

**WNUA** Chicago are the new calls for the former WRXR, ending months of gab on what Pyramid Broadcasting would do with its new purchase. "Music for a new age" is expected to be the format-reflecting slogan that will debut on Aug. 3, and the station is said to be very closely patterned after KTWW "the Wave" Los Angeles.

Demos are reportedly 25-54, with a principal target of 35-44. Sounds like WNUA will use live bodies on air, but only as announcers of time, temperature, and records.

The station's GM, G. Michael Dunovan, told Chicago papers that Windy City ACs would be WNUA's primary competition. However, he expects to steal listeners from almost every outlet using the slogan "Chicago's adult alternative."

Here's a recap of developments pertaining to WNUA's arrival: Frankie Crocker and Lee Abrams are both on board as consultants, and the input of Sunny Joe White, Pyramid PD and WXKS-FM Boston PD, is not to be overlooked. Pyramid had also applied for the WTKS calls, which led many observers to bet it will take the station to some sort of top 40/urban blend.

**KHFI** "K-98" Austin, Texas, realigns its top 40 programming team to bring former WHIO-AM-FM Dayton, Ohio, operations manager Mike Scott in as PD. Barry Kaye had been handling PD chores and mornings for K-98 and now will concentrate on mornings only. "It's a very positive move because the morning show has been progressing very well," says K-98 GM Chris Wegmann. The GM says that Scott's stability brought the PD to Wegmann's attention. "He'd been at [AC/beautiful music combo] WHIO for three years and brought it one of its highest Arbitrons ever," says Wegmann. Scott's track record includes successes in top 40, AC, and country formats.

**RON ATKINS** left his PD post at KMJQ "Magic 102" Houston last week in a move that has many industryites baffled. Atkins pushed the urban outlet into market-leading slots several times during his tenure there. Barry Drake, GM of the Keymarket station, has no comment about Atkins' resignation and will only say that he is currently interviewing for a new PD. . . . Other hot urban news includes the speculation that WEKS Atlanta production manager and former PD Mitch Faulkner and an Atlanta urban radio colleague are plotting to start a new outlet in Kansas City.

**DAN PEARMAN** let his emotions rule over logic and passed up the MD gig he got last week at top 40 KCPW "Power 95" Kansas City for the PD-ship at his hit home of the last five years, KEYN Wichita, Kan. "I've put my heart and soul into this place, and the station is now on the brink where it could either become extremely successful or go down the proverbial tubes," says Pearman. "If I'd left, I would have never known if I could have had an effect on it." It helped that KEYN came in with the PD offer once Pearman settled on joining Dene Hallam at Power 95. Pearman says KEYN had been hinting at giving a promotion prior to Power 95's offer, and the station made room for Pearman by letting GM Jerry King go.

So even with a good spring book under his belt, Hallam is a little depressed. "Dan was my perfect guy," says Hallam, who's now sorting through a new batch of MD résumés.

**NEWLY AVAILABLE:** Neal Mirsky and Lauren Karasyk, former DIR Broadcasting VP/national PD and director of talent acquisition, respectively, are looking for new prospects as a result of what appears to be an internal restructuring at the Lorimar-owned syndicator. . . . Word also arrives from Chicago that Windy City veteran Larry Lujack may be stepping out of his longtime WLS-AM afternoon shift. He may not be available, however, as WLS-

FOR WEEK ENDING AUGUST 1, 1987

Billboard

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## ALBUM ROCK TRACKS™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL                      | Compiled from national album rock radio airplay reports. | TITLE                                      |
|-----------|-----------|------------|---------------|-----------------------------------|--|--|
| 1         | 3         | 3          | 5             | GRATEFUL DEAD ARISTA              | ★★ NO. 1 ★★  | A TOUCH OF GREY<br>1 weeks at No. One      |
| 2         | 2         | 5          | 9             | HEART CAPITOL                     |  | WHO WILL YOU RUN TO                        |
| 3         | 4         | 4          | 7             | INXS & JIMMY BARNES ATLANTIC      |  | GOOD TIMES                                 |
| 4         | 5         | 8          | 6             | 38 SPECIAL A&M                    |  | BACK TO PARADISE                           |
| 5         | 1         | 1          | 8             | SAMMY HAGAR GEFHEN                |  | GIVE TO LIVE                               |
| 6         | 12        | 18         | 4             | HOOTERS COLUMBIA                  |  | JOHNNY B.                                  |
| 7         | 7         | 6          | 8             | JOHN WAITE EMI-AMERICA            |  | THESE TIMES ARE HARD FOR LOVERS            |
| 8         | 10        | 11         | 10            | WHITESNAKE GEFHEN                 |  | HERE I GO AGAIN                            |
| 9         | 11        | 16         | 6             | CRUZADOS ARISTA                   |  | BED OF LIES                                |
| 10        | 9         | 13         | 6             | STARSHIP GRUNT                    |  | IT'S NOT OVER ('TIL IT'S OVER)             |
| 11        | 14        | 12         | 9             | THE OUTFIELD COLUMBIA             |  | SINCE YOU'VE BEEN GONE                     |
| 12        | 6         | 2          | 11            | RICHARD MARX MANHATTAN            |  | DON'T MEAN NOTHING                         |
| 13        | 17        | 22         | 6             | U2 ISLAND                         |  | SPANISH EYES                               |
| 14        | 8         | 9          | 6             | THE FABULOUS THUNDERBIRDS CBS     |  | STAND BACK                                 |
| 15        | NEW ▶     |            | 1             | DEF LEPPARD MERCURY               | ★★★ FLASHMAKER ★★★                                       | WOMEN                                      |
| 16        | 21        | 24         | 5             | GREAT WHITE CAPITOL               |  | ROCK ME                                    |
| 17        | 19        | 20         | 7             | TOM KIMMEL MERCURY                |  | THAT'S FREEDOM                             |
| 18        | 16        | 21         | 14            | FLEETWOOD MAC WARNER BROS.        |  | ISN'T IT MIDNIGHT                          |
| 19        | 13        | 7          | 10            | BRYAN ADAMS A&M                   |  | HEARTS ON FIRE                             |
| 20        | 28        | 37         | 4             | LOS LOBOS WARNER BROS.            |  | LA BAMBA                                   |
| 21        | 26        | 42         | 4             | JON ASTLEY ATLANTIC               |  | JANE'S GETTING SERIOUS                     |
| 22        | 47        | —          | 2             | GRATEFUL DEAD ARISTA              |  | HELL IN A BUCKET                           |
| 23        | 15        | 14         | 7             | NEIL YOUNG GEFHEN                 |  | LONG WALK HOME                             |
| 24        | 44        | —          | 2             | SAMMY HAGAR GEFHEN                | ★★★ POWER TRACK ★★★                                      | BOY'S NIGHT OUT                            |
| 25        | 40        | 47         | 3             | ROGER WATERS COLUMBIA             |  | SUNSET STRIP                               |
| 26        | 30        | 33         | 6             | STEVE EARLE MCA                   |  | I AIN'T EVER SATISFIED                     |
| 27        | 29        | 32         | 7             | JOHN HIATT A&M                    |  | THANK YOU GIRL                             |
| 28        | 24        | 29         | 5             | MARILLION CAPITOL                 |  | INCOMMUNICADO                              |
| 29        | 18        | 10         | 7             | JOE WALSH FULL MOON/WARNER BROS.  |  | THE RADIO SONG                             |
| 30        | 25        | 30         | 7             | GREGG ALLMAN EPIC                 |  | CAN'T KEEP RUNNING                         |
| 31        | 33        | 40         | 3             | CHARLIE DANIELS EPIC              |  | BOGGED DOWN IN LOVE                        |
| 32        | 42        | —          | 2             | JOE WALSH FULL MOON/WARNER BROS.  |  | IN MY CAR                                  |
| 33        | 23        | 17         | 9             | ROGER WATERS COLUMBIA             |  | RADIO WAVES                                |
| 34        | 20        | 19         | 9             | OMAR AND THE HOWLERS COLUMBIA     |  | HARD TIMES IN THE LAND . . .               |
| 35        | 22        | 15         | 13            | TOM PETTY & THE HEARTBREAKERS MCA |  | RUNAWAY TRAINS                             |
| 36        | NEW ▶     |            | 1             | TOM PETTY & THE HEARTBREAKERS MCA |  | ALL MIXED UP                               |
| 37        | 35        | 44         | 14            | U2 ISLAND                         |  | WHERE THE STREETS HAVE NO NAME             |
| 38        | 27        | 23         | 15            | FLEETWOOD MAC WARNER BROS.        |  | SEVEN WONDERS                              |
| 39        | 46        | —          | 2             | PATTY SMYTH COLUMBIA              |  | ISN'T IT ENOUGH                            |
| 40        | 43        | 48         | 3             | TWISTED SISTER ATLANTIC           |  | HOT LOVE                                   |
| 41        | 32        | 34         | 5             | THE FIXX MCA                      |  | DON'T BE SCARED                            |
| 42        | 31        | 25         | 11            | SUZANNE VEGA A&M                  |  | LUKA                                       |
| 43        | NEW ▶     |            | 1             | DIO WARNER BROS.                  |  | I COULD HAVE BEEN A DREAMER                |
| 44        | 34        | 28         | 19            | U2 ISLAND                         |  | I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR |
| 45        | NEW ▶     |            | 1             | THE CALL ELEKTRA                  |  | I DON'T WANNA                              |
| 46        | 38        | 41         | 11            | DAVID BOWIE EMI-AMERICA           |  | BANG BANG                                  |
| 47        | 39        | 36         | 18            | U2 ISLAND                         |  | BULLET THE BLUE SKY                        |
| 48        | NEW ▶     |            | 1             | EUROPE EPIC                       |  | CARRIE                                     |
| 49        | NEW ▶     |            | 1             | THE SILENCERS RCA                 |  | PAINTED MOON                               |
| 50        | 49        | 45         | 16            | BRYAN ADAMS A&M                   |  | INTO THE FIRE                              |

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.



**CD Hotline Goes National.** Partners in the Digital Radio Network, creators of the CD Hotline, ink a deal for national representation with MediaAmerica Inc. of New York. The call-in CD information service for stations and their listeners will soon be available in the top 100 markets. Pictured, from left, are MediaAmerica's Ron Hartenbaum and Gary Schonfeld and Digital Radio Network's Paul Zullo, Steve Schechter, and Trev Huxley.

FOR WEEK ENDING AUGUST 1, 1987

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## HOT CROSSOVER 30™

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

### PROMOTIONS

(Continued from page 12)

Cleveland. And WMMS, of course, had another high-profile promotion under its belt.

### IN THE PUBLIC INTEREST

KOOL-AM-FM Phoenix is killing a million birds with one stone in its Community Club Awards program. The campaign is a solid sales promotion and merchandising program that's driven by the desires of various nonprofit groups to raise money for their causes.

First, KOOL issues a CCA Buyers Guide, which lists the names of participating advertisers and the products they sell. The clubs are asked to patronize the advertisers and to save sales receipts, box tops, coupons, or any other proof-of-purchase items. Each group's collective spending receipts on the advertisers' items are turned into KOOL every two weeks, and each dollar spent equals one dollar into the club's coffers.

Recent Arizona State Univ. graduate Erin Garrett was just appointed director of the CCA program for KOOL.

WLTT Rockville, Md., continues to enjoy success by converting its weekly Good Time Parties into a Good-Lite Fund, a pool of resources that is allotted to various charities groups. Each location serving as host for the weekly parties must make a \$200 donation to the fund. With contributions from WLTT, the fund has doled out 56 "grants" totaling more than \$90,000 since its inception in 1985.

### JUST FOR FUN

There's no reason you can't take a light approach to a heavy situation, say the folks at the KSHE St. Louis Morning Zoo. Such is the genesis of John Ulett's U-Man Celibacy Club, which offers red membership cards. According to Zoo-member Ulett, the card "protects you from wanton sexual dangers and puts you in the vanguard of the hottest sexual lifestyle of the '80s: celibacy." The cards also offer discounts and admissions to various KSHE events, plus bargains on Schtuff, the rocker's ever-fashionable clothing line.

KIM FREEMAN

FOR WEEK ENDING AUGUST 1, 1987

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## HOT ADULT CONTEMPORARY™

Compiled from a national sample of radio playlists.

| THIS WEEK | LAST WEEK  | 2 WKS. AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL  | ARTIST                                 |
|-----------|------------|------------|---------------|--|--|
| 1         | 3          | 7          | 8             | ★★ NO. 1 ★★<br>BACK IN THE HIGHLIFE AGAIN<br>ISLAND 7-28472/WARNER BROS. 1 week at No. One | ◆ STEVE WINWOOD                        |
| 2         | 1          | 3          | 9             | MOONLIGHTING (THEME)<br>MCA 53124  | ◆ AL JARREAU                           |
| 3         | 5          | 6          | 10            | ALONE<br>CAPITOL 44002   | ◆ HEART                                |
| 4         | 2          | 2          | 15            | CAN'T WE TRY<br>COLUMBIA 38 07050  | ◆ DAN HILL (DUET WITH VONDA SHEPARD)   |
| 5         | 4          | 1          | 12            | I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)<br>ARISTA 1-9598                                | ◆ WHITNEY HOUSTON                      |
| 6         | 14         | 16         | 5             | LOVE POWER<br>ARISTA 1-9567  | ◆ DIONNE WARWICK & JEFFREY OSBORNE     |
| 7         | 13         | 15         | 6             | LUKA<br>A&M 2937   | ◆ SUZANNE VEGA                         |
| 8         | 8          | 11         | 12            | I'D STILL SAY YES<br>CONSTELLATION 53028/MCA   | KLYMAXX                                |
| 9         | 6          | 4          | 13            | EVERY LITTLE KISS<br>RCA 14361   | ◆ BRUCE HORNSBY & THE RANGE            |
| 10        | 7          | 5          | 12            | GIVE ME ALL NIGHT<br>ARISTA 1-9587   | ◆ CARLY SIMON                          |
| 11        | 16         | 17         | 6             | MARY'S PRAYER<br>VIRGIN 7-99465  | ◆ DANNY WILSON                         |
| 12        | 9          | 10         | 18            | SONGBIRD<br>ARISTA 1-9588  | ◆ KENNY G.                             |
| 13        | 10         | 12         | 12            | KISS HIM GOODBYE<br>OPEN AIR 0022/A&M  | THE NYLONS                             |
| 14        | 11         | 8          | 15            | IN TOO DEEP<br>ATLANTIC 7-89316  | ◆ GENESIS                              |
| 15        | 21         | 24         | 7             | SOMETHING SO STRONG<br>CAPITOL 5695  | ◆ CROWDED HOUSE                        |
| 16        | 17         | 18         | 10            | LIES<br>JIVE 1038/RCA  | ◆ JONATHAN BUTLER                      |
| 17        | 19         | 21         | 5             | SEVEN WONDERS<br>WARNER BROS. 7-28317  | ◆ FLEETWOOD MAC                        |
| 18        | 12         | 9          | 16            | MEET ME HALF WAY<br>COLUMBIA 38-06690  | ◆ KENNY LOGGINS                        |
| 19        | 15         | 13         | 19            | ALWAYS<br>WARNER BROS. 7-28455   | ◆ ATLANTIC STARR                       |
| 20        | 20         | 20         | 8             | UNDER THE BOARDWALK<br>MOTOWN 1896   | ◆ BRUCE WILLIS                         |
| 21        | 30         | 37         | 3             | WHO'S THAT GIRL<br>SIRE 7-28341/WARNER BROS.   | ◆ MADONNA                              |
| 22        | 28         | —          | 2             | ONE HEARTBEAT<br>MOTOWN 1897   | ◆ SMOKEY ROBINSON                      |
| 23        | 26         | 30         | 4             | FATAL HESITATION<br>A&M 2942   | CHRIS DE BURG                          |
| 24        | 18         | 14         | 9             | LOVE LIVES ON<br>MCA 53077   | JOE COCKER                             |
| 25        | 25         | 31         | 4             | MINUTE BY MINUTE<br>MCA 53119  | LARRY CARLTON                          |
| 26        | 23         | 23         | 18            | NOTHING'S GONNA CHANGE MY LOVE FOR YOU<br>AMHERST 311                                      | ◆ GLENN MEDEIROS                       |
| 27        | 34         | —          | 2             | NO ONE IN THE WORLD<br>ELEKTRA 7-69456   | ANITA BAKER                            |
| 28        | 36         | —          | 2             | LONELY IN LOVE<br>FULL MOON/EPIC 34-07275/E.P.A.   | ◆ DAN FOGELBERG                        |
| 29        | 33         | —          | 2             | I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR<br>ISLAND 7-99430/ATLANTIC                      | ◆ U2                                   |
| 30        | 38         | —          | 2             | DOING IT ALL FOR MY BABY<br>CHRYSALIS 43143  | ◆ HUEY LEWIS & THE NEWS                |
| 31        | <b>NEW</b> | 1          | 1             | DIDN'T WE ALMOST HAVE IT ALL<br>ARISTA 1-9616  | WHITNEY HOUSTON                        |
| 32        | 24         | 27         | 7             | HAPPY<br>COLUMBIA 38-06611   | ◆ SURFACE                              |
| 33        | 22         | 19         | 21            | JUST TO SEE HER<br>MOTOWN 1877   | ◆ SMOKEY ROBINSON                      |
| 34        | 27         | 26         | 29            | THE LADY IN RED<br>A&M 2848  | ◆ CHRIS DE BURG                        |
| 35        | <b>NEW</b> | 1          | 1             | CITIZEN JANE<br>RCA 5216   | ◆ BERNIE TAUPIN                        |
| 36        | 39         | 40         | 3             | RHYTHM IS GONNA GET YOU<br>EPIC 34-07059/E.P.A.  | ◆ GLORIA ESTEFAN & MIAMI SOUND MACHINE |
| 37        | 35         | 35         | 4             | DON'T DISTURB THIS GROOVE<br>ATLANTIC 7-89320  | ◆ THE SYSTEM                           |
| 38        | 29         | 22         | 9             | UNITED IN LOVE<br>POLYDOR 885 760-7/POLYGRAM   | ◆ COMMODORES                           |
| 39        | <b>NEW</b> | 1          | 1             | LA BAMBA<br>SLASH 7-28336/WARNER BROS.   | ◆ LOS LOBOS                            |
| 40        | 37         | 29         | 24            | I'LL STILL BE LOVING YOU<br>RCA 5065   | RESTLESS HEART                         |

○ 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.





**Dragging The Beat.** Chrysalis New York rep Mark Diller is decked out in an arresting fashion to deliver Art Of Noise's "Dragnet" theme. Holding Diller up are WPST Trenton, N.J., VP/operations Tom Taylor, left, and PD/afternoon driver Tom "T.C." Cunningham.



**Wave Of The Future?** Staffers from KTWV "the Wave" Los Angeles are pictured with Al Jarreau, performer of the hit theme to "Moonlighting." Looking thrilled—even before their spring Arbitrons had arrived—are, from left, KTWV's Sam Aronson, Paul Goldstein, and Frank Cody; Jarreau; the station's Jane Shayne; actress Shelby Hiatt; and the Wave's David Hirsch.



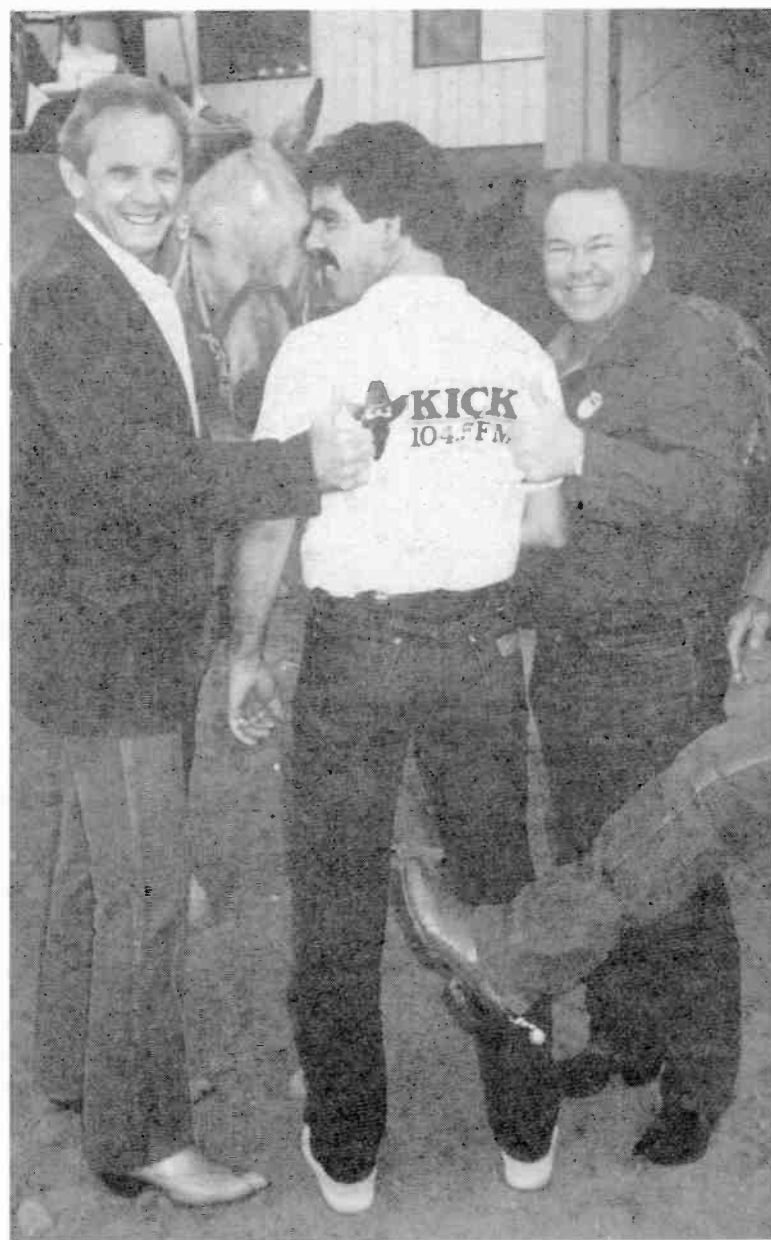
**Heart Stoppers.** Heart warms up for the next stop on its current tour by giving a two-hour interview to KISW Seattle. Shown, from left, are Heart's Howard Leese and Ann Wilson; KISW personality Steve Slaton; Heart's Nancy Wilson; KISW MD Mike Jones; and Capitol Records rep Stan Foreman.



**Keeping The Peace.** KYUU San Francisco afternoon talent Jeff McNeal finds himself surrounded by saxophonist Clarence Clemons, left, and producer Narada Michael Walden. The duo were in town to promote Run For Peace, a torch-bearing trek across the country to promote the need for world peace.



**Kelley Crawls For Kids.** KOA Denver afternoon personality Steve Kelley gives his knees a break after crawling over 11 miles to heighten awareness of the March of Dimes' efforts to prevent birth defects. Kelley's two-day crawl raised \$94,000 in pledges for the group. He's pictured here with an MOD poster child.



**Alive & Kicking.** Dean Cravens, overnight talent at country outlet KIKK "Kick-FM" Reno, Nev., gets a kick out of meeting Mel Tillis, left, and Roy Clark, right. The occasion was the grand opening of Reno's new livestock event center, from which Kick-FM broadcast the festivities.

# POWER PLAYS

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

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

### PLATINUM



New York P.D.: Larry Berger

|    |   |
|----|---|
| 1  | Whitney Houston, I Wanna Dance With S                           |
| 2  | Heart, Alone  |
| 3  | George Michael, I Want Your Sex                                 |
| 4  | Madonna, Who's That Girl  |
| 5  | Bob Seger, Shakedown  |
| 6  | Kenny G., Songbird  |
| 7  | Gloria Estefan & Miami Sound Machine, The Whispers, Rock Steady |
| 8  | Atlantic Starr, Always  |
| 9  | U2, I Still Haven't Found What I'm Looking For                  |
| 10 | Chris De Burgh, The Lady In Red                                 |
| 11 | Smokey Robinson, Just To See Her                                |
| 12 | Lisa Lisa & Cult Jam, Head To Toe                               |
| 13 | The Whispers, Rock Steady                                       |
| 14 | Suzanne Vega, Luka  |
| 15 | Klymaxx, I'd Still Say Yes                                      |
| 16 | Herb Alpert, Diamonds   |
| 17 | Los Lobos, La Bamba   |
| 18 | Surface, Happy  |
| 19 | The Jets, Cross My Broken Heart                                 |
| 20 | Crowded House, Something So Strong                              |
| 21 | The System, Don't Disturb This Groove                           |
| 22 | Janet Jackson, The Pleasure Principle                           |
| 23 | Noel, Silent Morning  |
| 24 | T'Pau, Heart And Soul   |
| 25 | Exposé, Point Of No Return                                      |
| 26 | Donne Warwick & Jeffrey Osborne, Lov                            |
| 27 | L.L. Cool J, I Need Love  |
| 28 | Debbie Gibson, Only In My Dreams                                |



New York P.D.: Scott Shannon

|    |  |
|----|--|
| 1  | Whitney Houston, I Wanna Dance With S                          |
| 2  | Heart, Alone   |
| 3  | George Michael, I Want Your Sex                                |
| 4  | Bob Seger, Shakedown   |
| 5  | Gloria Estefan & Miami Sound Machine, Madonna, Who's That Girl |
| 6  | U2, I Still Haven't Found What I'm Looking For                 |
| 7  | Kenny G., Songbird   |
| 8  | Atlantic Starr, Always   |
| 9  | Klymaxx, I'd Still Say Yes                                     |
| 10 | Lisa Lisa & Cult Jam, Head To Toe                              |
| 11 | Motley Crue, Girls, Girls, Girls                               |
| 12 | Pseudo Echo, Funkytown   |
| 13 | The Jets, Cross My Broken Heart                                |
| 14 | Suzanne Vega, Luka   |
| 15 | Crowded House, Something So Strong                             |
| 16 | Chris De Burgh, The Lady In Red                                |
| 17 | The Whispers, Rock Steady                                      |
| 18 | Club Nouveau, Why You Treat Me So Bad                          |
| 19 | Will To Power, Dreamin'  |
| 20 | T'Pau, Heart And Soul  |
| 21 | Bob Seger, Shakedown   |
| 22 | Smokey Robinson, Just To See Her                               |
| 23 | Los Lobos, La Bamba  |
| 24 | The System, Don't Disturb This Groove                          |
| 25 | Janet Jackson, The Pleasure Principle                          |
| 26 | Exposé, Point Of No Return                                     |
| 27 | Genesis, In Too Deep   |
| 28 | L.L. Cool J, I Need Love                                       |
| 29 | Donne Warwick & Jeffrey Osborne, Lov                           |
| 30 | Whitney Houston, Didn't We Almost Hav                          |



Chicago P.D.: John Gehron

|    |  |
|----|--|
| 1  | Kenny G., Songbird   |
| 2  | Whitney Houston, I Wanna Dance With S                        |
| 3  | Bob Seger, Shakedown   |
| 4  | Crowded House, Something So Strong                           |
| 5  | Steve Winwood, Back In The High Life                         |
| 6  | Heart, Alone   |
| 7  | Gloria Estefan & Miami Sound Machine, Atlantic Starr, Always |
| 8  | Suzanne Vega, Luka   |
| 9  | Madonna, Who's That Girl                                     |
| 10 | T'Pau, Heart And Soul  |
| 11 | Fleetwood Mac, Seven Wonders                                 |
| 12 | Genesis, In Too Deep   |
| 13 | Eddie Money, Endless Nights                                  |
| 14 | Dan Hill (Duet With Vonda Shepard), C                        |
| 15 | The System, Don't Disturb This Groove                        |
| 16 | Carly Simon, Give Me All Night                               |
| 17 | Al Jarreau, Moonlighting (Theme)                             |
| 18 | Danny Wilson, Mary's Prayer                                  |
| 19 | Donne Warwick & Jeffrey Osborne, Lov                         |
| 20 | Huey Lewis & The News, Doing It All F                        |
| 21 | Chico, Niagara Falls   |
| 22 | Los Lobos, La Bamba  |
| 23 | The Grateful Dead, Touch Of Grey                             |
| 24 | Smokey Robinson, One Heartbeat                               |
| 25 | Michael Jackson, I Just Can't Stop Lo                        |



Chicago P.D.: Buddy Scott

|    |  |
|----|--|
| 1  | George Michael, I Want Your Sex  |
| 2  | Heart, Alone   |
| 3  | Whitney Houston, I Wanna Dance With S                                  |
| 4  | Bob Seger, Shakedown   |
| 5  | Suzanne Vega, Luka   |
| 6  | The Whispers, Rock Steady  |
| 7  | Gloria Estefan & Miami Sound Machine, Debbie Gibson, Only In My Dreams |
| 8  | Los Lobos, La Bamba  |
| 9  | Kenny G., Songbird   |
| 10 | Club Nouveau, Why You Treat Me So Bad                                  |
| 11 | Madonna, Who's That Girl   |
| 12 | Klymaxx, I'd Still Say Yes   |
| 13 | Surface, Happy   |
| 14 | The Pointer Sisters, Be There  |
| 15 | The Jets, Cross My Broken Heart  |
| 16 | Jonathan Butler, Lies  |
| 17 | Pseudo Echo, Funkytown   |
| 18 | Freddie Jackson, Jam Tonight   |
| 19 | Janet Jackson, The Pleasure Principle                                  |
| 20 | Alexander O'Neal, Fake   |
| 21 | Kool & The Gang, Holiday   |
| 22 | Bryan Adams, Hearts On Fire  |
| 23 | Robbie Nevil, Wo's It To Ya  |
| 24 | Dionne Warwick & Jeffrey Osborne, Lov                                  |
| 25 | Al Jarreau, Moonlighting (Theme)                                       |
| 26 | Atlantic Starr, Always   |
| 27 | Jellybean, Who Found Who   |
| 28 | Lisa Lisa & Cult Jam, Head To Toe                                      |
| 29 | U2, I Still Haven't Found What I'm Looking For                         |
| 30 | Will To Power, Dreamin'  |
| 31 | Laura Branigan, Shattered Glass  |
| 32 | Kim Wilde, Say You Really Want Me                                      |
| 33 | Smokey Robinson, One Heartbeat   |
| 34 | Lisa Lisa, Lost In Emotion   |
| 35 | Whitney Houston, Didn't We Almost Hav                                  |

A37 — Michael Jackson, I Just Can't Stop Lo  
A38 — Natalie Cole, Jump Start  
A39 — Huey Lewis & The News, Doing It All F  
A40 — Prince, U Got The Look



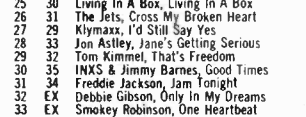
Los Angeles P.D.: Steve Rivers

|    |   |
|----|---|
| 1  | George Michael, I Want Your Sex                                 |
| 2  | Whitney Houston, I Wanna Dance With S                           |
| 3  | Gloria Estefan & Miami Sound Machine, The Whispers, Rock Steady |
| 4  | Bob Seger, Shakedown  |
| 5  | Heart, Alone  |
| 6  | U2, I Still Haven't Found What I'm Looking For                  |
| 7  | Chris De Burgh, The Lady In Red                                 |
| 8  | Smokey Robinson, Just To See Her                                |
| 9  | Lisa Lisa & Cult Jam, Head To Toe                               |
| 10 | The Whispers, Rock Steady                                       |
| 11 | Klymaxx, I'd Still Say Yes                                      |
| 12 | The Jets, Cross My Broken Heart                                 |
| 13 | Los Lobos, La Bamba   |
| 14 | Janet Jackson, The Pleasure Principle                           |
| 15 | Suzanne Vega, Luka  |
| 16 | Pseudo Echo, Funkytown  |
| 17 | Madonna, Who's That Girl  |
| 18 | Robbie Nevil, Wo's It To Ya                                     |
| 19 | The Nylons, Kiss Him Goodbye                                    |
| 20 | T'Pau, Heart And Soul   |
| 21 | Crowded House, Something So Strong                              |
| 22 | Steve Winwood, Back In The High Life                            |
| 23 | Exposé, Point Of No Return                                      |
| 24 | Starship, It's Not Over (Til It's Ov                            |
| 25 | Huey Lewis & The News, Doing It All F                           |
| 26 | Cutting Crew, One For The Mockingbird                           |
| 27 | Richard Marx, Don't Mean Nothing                                |
| 28 | ABC, When Smokey Sings  |
| 29 | Dan Hill (Duet With Vonda Shepard), C                           |
| 30 | Living In A Box, Living In A Box                                |
| 31 | Freddie Jackson, Jam Tonight                                    |
| 32 | Surface, Happy  |
| 33 | Smokey Robinson, One Heartbeat                                  |
| 34 | Dionne Warwick & Jeffrey Osborne, Lov                           |
| 35 | Bruce Hornsby & The Range, Every Litt                           |
| 36 | Huey Lewis & The News, Doing It All F                           |
| 37 | Will To Power, Dreamin'   |
| 38 | Whitney Houston, Didn't We Almost Hav                           |
| 39 | Natalie Cole, Jump Start  |
| 40 | Bananarama, I Heard A Rumour                                    |
| 41 | Level 42, Running In The Family                                 |
| 42 | The Outfield, Since You've Been Gone                            |



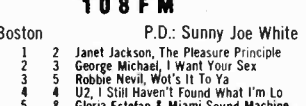
Boston P.D.: Harry Nelson

|    |  |
|----|--|
| 1  | U2, I Still Haven't Found What I'm Looking For                             |
| 2  | Crowded House, Something So Strong   |
| 3  | Pseudo Echo, Funkytown   |
| 4  | George Michael, I Want Your Sex  |
| 5  | Bob Seger, Shakedown   |
| 6  | The Nylons, Kiss Him Goodbye   |
| 7  | Bon Jovi, Never Say Goodbye  |
| 8  | Steve Winwood, Back In The High Life                                       |
| 9  | Madonna, Who's That Girl   |
| 10 | Wang Chung, Hypnotize Me (From 'Inner                                      |
| 11 | Bryan Adams, Hearts On Fire  |
| 12 | Los Lobos, La Bamba  |
| 13 | T'Pau, Heart And Soul  |
| 14 | Sammy Hagar, Give To Live  |
| 15 | Suzanne Vega, Luka   |
| 16 | Fleetwood Mac, Seven Wonders   |
| 17 | Gloria Estefan & Miami Sound Machine, Starship, It's Not Over (Til It's Ov |
| 18 | Richard Marx, Don't Mean Nothing   |
| 19 | Surface, Happy   |
| 20 | Cutting Crew, One For The Mockingbird                                      |
| 21 | Robbie Nevil, Wo's It To Ya  |
| 22 | Huey Lewis & The News, Doing It All F                                      |
| 23 | The Outfield, Since You've Been Gone                                       |
| 24 | Living In A Box, Living In A Box   |
| 25 | The Jets, Cross My Broken Heart  |
| 26 | Klymaxx, I'd Still Say Yes   |
| 27 | Jon Asstley, Jane's Getting Serious  |
| 28 | Tom Kimmel, That's Freedom   |
| 29 | INXS & Jimmy Barnes, Good Times  |
| 30 | Freddie Jackson, Jam Tonight   |
| 31 | Debbie Gibson, Only In My Dreams   |
| 32 | Smokey Robinson, One Heartbeat   |
| 33 | ABC, When Smokey Sings   |
| 34 | The Whispers, Rock Steady  |
| 35 | L.L. Cool J, I Need Love   |
| A  | Whitney Houston, Didn't We Almost Hav                                      |
| B  | Bananarama, I Heard A Rumour   |
| C  | Whitesnake, Here I Go Again  |
| D  | The Grateful Dead, Touch Of Grey   |
| E  | Boston, Holly An   |
| F  | Ahrensheit, Lost In Love   |
| G  | Kool & The Gang, Holiday   |



Philadelphia P.D.: Scott Walker

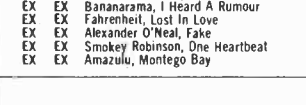
|    |  |
|----|--|
| 1  | Bob Seger, Shakedown   |
| 2  | Gloria Estefan & Miami Sound Machine, Debbie Gibson, Only In My Dreams |
| 3  | U2, I Still Haven't Found What I'm Looking For                         |
| 4  | Heart, Alone   |
| 5  | T'Pau, Heart And Soul  |
| 6  | Janet Jackson, The Pleasure Principle                                  |
| 7  | Madonna, Who's That Girl   |
| 8  | Klymaxx, I'd Still Say Yes   |
| 9  | Exposé, Point Of No Return   |
| 10 | The Whispers, Rock Steady  |
| 11 | Fleetwood Mac, Seven Wonders   |
| 12 | Robbie Nevil, Wo's It To Ya  |
| 13 | Sammy Hagar, Give To Live  |
| 14 | Suzanne Vega, Luka   |
| 15 | Jonathan Butler, Lies  |
| 16 | Bryan Adams, Hearts On Fire  |
| 17 | Starship, It's Not Over (Til It's Ov                                   |
| 18 | Bryan Adams, Hearts On Fire  |
| 19 | Richard Marx, Don't Mean Nothing                                       |
| 20 | John Waite, These Times Are Hard For                                   |
| 21 | Jellybean, Who Found Who   |
| 22 | The Cure, Why Can't I Be You?  |
| 23 | Steve Winwood, Back In The High Life                                   |
| 24 | Dan Hill (Duet With Vonda Shepard), C                                  |
| 25 | Living In A Box, Living In A Box                                       |
| 26 | Laura Branigan, Shattered Glass  |
| 27 | Debbie Harry, In Love With Love  |
| 28 | Whitesnake, Here I Go Again  |
| 29 | Los Lobos, La Bamba  |
| 30 | The Grateful Dead, Touch Of Grey                                       |
| 31 | Dionne Warwick & Jeffrey Osborne, Lov                                  |
| 32 | Sammy Hagar, Give To Live  |
| 33 | John Waite, These Times Are Hard For                                   |
| 34 | Freddie Jackson, Jam Tonight   |
| 35 | Jonathan Butler, Lies  |
| 36 | Debbie Harry, In Love With Love  |
| 37 | Starship, It's Not Over (Til It's Ov                                   |
| 38 | The Cure, Why Can't I Be You?  |
| 39 | Herb Alpert, Making Love In The Rain                                   |
| 40 | Huey Lewis & The News, Doing It All F                                  |
| 41 | INXS & Jimmy Barnes, Good Times  |
| 42 | Jellybean, Who Found Who   |
| A  | Los Lobos, La Bamba  |
| B  | The Grateful Dead, Touch Of Grey                                       |
| C  | L.L. Cool J, I Need Love   |
| D  | Curiosity Killed The Cat, Misfit                                       |
| E  | Depêche Mode, Strangrove   |
| F  | Whitney Houston, Didn't We Almost Hav                                  |
| G  | The Breakfast Club, Kiss And Tell                                      |



Boston P.D.: Sunny Joe White

|    |   |
|----|---|
| 1  | Janet Jackson, The Pleasure Principle                       |
| 2  | George Michael, I Want Your Sex                             |
| 3  | Robbie Nevil, Wo's It To Ya                                 |
| 4  | U2, I Still Haven't Found What I'm Looking For              |
| 5  | Gloria Estefan & Miami Sound Machine, T'Pau, Heart And Soul |
| 6  | Suzanne Vega, Luka  |
| 7  | The Whispers, Rock Steady                                   |
| 8  | Heart, Alone  |
| 9  | The Jets, Cross My Broken Heart                             |
| 10 | Steve Winwood, Back In The High Life                        |
| 11 | Kool & The Gang, Holiday                                    |
| 12 | Madonna, Who's That Girl                                    |
| 13 | Boy George, Everything I Own                                |
| 14 | Living In A Box, Living In A Box                            |
| 15 | Jon Asstley, Jane's Getting Serious                         |
| 16 | Wang Chung, Hypnotize Me (From 'Inner                       |
| 17 | Richard Marx, Don't Mean Nothing                            |
| 18 | Debbie Gibson, Only In My Dreams                            |
| 19 | Al Jarreau, Moonlighting (Theme)                            |
| 20 | Surface, Happy  |
| 21 | ABC, When Smokey Sings                                      |
| 22 | Laura Branigan, Shattered Glass                             |
| 23 | Klymaxx, I'd Still Say Yes                                  |
| 24 | Dionne Warwick & Jeffrey Osborne, Lov                       |
| 25 | Sammy Hagar, Give To Live                                   |
| 26 | John Waite, These Times Are Hard For                        |
| 27 | Freddie Jackson, Jam Tonight                                |
| 28 | Jonathan Butler, Lies                                       |
| 29 | Debbie Harry, In Love With Love                             |
| 30 | Starship, It's Not Over (Til It's Ov                        |
| 31 | The Cure, Why Can't I Be You?                               |
| 32 | Herb Alpert, Making Love In The Rain                        |
| 33 | Huey Lewis & The News, Doing It All F                       |
| 34 | INXS & Jimmy Barnes, Good Times                             |
| 35 | Jellybean, Who Found Who                                    |
| A  | Los Lobos, La Bamba   |
| B  | The Grateful Dead, Touch Of Grey                            |
| C  | L.L. Cool J, I Need Love                                    |
| D  | Curiosity Killed The Cat, Misfit                            |
| E  | Depêche Mode, Strangrove                                    |
| F  | Whitney Houston, Didn't We Almost Hav                       |
| G  | The Breakfast Club, Kiss And Tell                           |

EX EX Danny Wilson, Mary's Prayer  
EX EX Dan Hill (Duet With Vonda Shepard), C  
EX EX Whitesnake, Here I Go Again  
EX EX Rod Stewart, Twistin' The Night Away  
EX EX Natalie Cole, Jump Start  
EX EX Bananarama, I Heard A Rumour  
EX EX Fahreheit, Lost In Love  
EX EX Alexander O'Neal, Fake  
EX EX Smokey Robinson, One Heartbeat  
EX EX Amazulu, Montego Bay



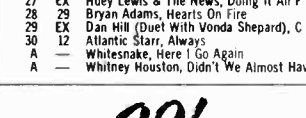
Hartford P.D.: Lyndon Abell

|    |  |
|----|--|
| 1  | George Michael, I Want Your Sex  |
| 2  | Heart, Alone   |
| 3  | Debbie Gibson, Only In My Dreams                                       |
| 4  | The Whispers, Rock Steady  |
| 5  | Madonna, Who's That Girl   |
| 6  | Bob Seger, Shakedown   |
| 7  | Surface, Happy   |
| 8  | The Jets, Cross My Broken Heart  |
| 9  | Suzanne Vega, Luka   |
| 10 | Janet Jackson, The Pleasure Principle                                  |
| 11 | Gloria Estefan & Miami Sound Machine, Motley Crue, Girls, Girls, Girls |
| 12 | Kenny G., Songbird   |
| 13 | U2, I Still Haven't Found What I'm Looking For                         |
| 14 | T'Pau, Heart And Soul  |
| 15 | Richard Marx, Don't Mean Nothing                                       |
| 16 | Los Lobos, La Bamba  |
| 17 | The Nylons, Kiss Him Goodbye   |
| 18 | Fleetwood Mac, Seven Wonders   |
| 19 | Jellybean, Who Found Who   |
| 20 | Living In A Box, Living In A Box                                       |
| 21 | Starship, It's Not Over (Til It's Ov                                   |
| 22 | Freddie Jackson, Jam Tonight   |
| 23 | Whitney Houston, I Wanna Dance With S                                  |
| 24 | ABC, When Smokey Sings   |
| 25 | Kool & The Gang, Holiday   |
| 26 | Robbie Nevil, Wo's It To Ya  |
| 27 | Smokey Robinson, Just To See Her                                       |
| 28 | Dionne Warwick & Jeffrey Osborne, Lov                                  |
| 29 | Laura Branigan, Shattered Glass  |
| 30 | Smokey Robinson, One Heartbeat   |
| 31 | Bananarama, I Heard A Rumour   |
| 32 | Regina Belle, Show Me The Way  |
| 33 | Huey Lewis & The News, Doing It All F                                  |
| 34 | The System, Night Time Lover   |
| 35 | The Pointer Sisters, Be There  |
| 36 | L.L. Cool J, I Need Love   |
| 37 | Prince, U Got The Look   |
| 38 | Whitney Houston, Didn't We Almost Hav                                  |
| 39 | U2, I Still Haven't Found What I'm Looking For                         |
| 40 | Whitney Houston, Didn't We Almost Hav                                  |



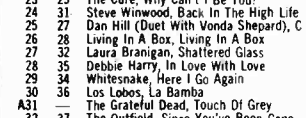
Washington P.D.: Chuck Morgan

|    |  |
|----|--|
| 1  | Heart, Alone   |
| 2  | Debbie Gibson, Only In My Dreams                               |
| 3  | Exposé, Point Of No Return                                     |
| 4  | U2, I Still Haven't Found What I'm Looking For                 |
| 5  | Bob Seger, Shakedown   |
| 6  | Kenny G., Songbird   |
| 7  | Cutting Crew, One For The Mockingbird                          |
| 8  | Robbie Nevil, Wo's It To Ya                                    |
| 9  | George Michael, I Want Your Sex                                |
| 10 | The System, Don't Disturb This Groove                          |
| 11 | T'Pau, Heart And Soul  |
| 12 | Gloria Estefan & Miami Sound Machine, Madonna, Who's That Girl |
| 13 | Surface, Happy   |
| 14 | Suzanne Vega, Luka   |
| 15 | Steve Winwood, Back In The High Life                           |
| 16 | The Whispers, Rock Steady                                      |
| 17 | Klymaxx, I'd Still Say Yes                                     |
| 18 | The Jets, Cross My Broken Heart                                |
| 19 | The Whispers, Rock Steady                                      |
| 20 | Richard Marx, Don't Mean Nothing                               |
| 21 | Crowded House, Something So Strong                             |
| 22 | L.L. Cool J, I Need Love                                       |
| 23 | Wang Chung, Hypnotize Me (From 'Inner                          |
| 24 | Los Lobos, La Bamba  |
| 25 | Dionne Warwick & Jeffrey Osborne, Lov                          |
| 26 | Whitney Houston, Didn't We Almost Hav                          |
| 27 | U2, I Still Haven't Found What I'm Looking For                 |
| 28 | George Michael, I Want Your Sex                                |
| 29 | Bryan Adams, Hearts On Fire                                    |
| 30 | Dan Hill (Duet With Vonda Shepard), C                          |
| 31 | Atlantic Starr, Always   |
| 32 | Whitesnake, Here I Go Again                                    |
| 33 | Whitney Houston, Didn't We Almost Hav                          |



Philadelphia P.D.: Scott Walker

|    |  |
|----|--|
| 1  | Bob Seger, Shakedown   |
| 2  | Gloria Estefan & Miami Sound Machine, Debbie Gibson, Only In My Dreams |
| 3  | U2, I Still Haven't Found What I'm Looking For                         |
| 4  | Heart, Alone   |
| 5  | T'Pau, Heart And Soul  |
| 6  | Janet Jackson, The Pleasure Principle                                  |
| 7  | Madonna, Who's That Girl   |
| 8  | Klymaxx, I'd Still Say Yes   |
| 9  | Exposé, Point Of No Return   |
| 10 | The Whispers, Rock Steady  |
| 11 | Fleetwood Mac, Seven Wonders   |
| 12 | Robbie Nevil, Wo's It To Ya  |
| 13 | Sammy Hagar, Give To Live  |
| 14 | Suzanne Vega, Luka   |
| 15 | Jonathan Butler, Lies  |
| 16 | Bryan Adams, Hearts On Fire  |
| 17 | Starship, It's Not Over (Til It's Ov                                   |
| 18 | Bryan Adams, Hearts On Fire  |
| 19 | Richard Marx, Don't Mean Nothing                                       |
| 20 | John Waite, These Times Are Hard For                                   |
| 21 | Jellybean, Who Found Who   |
| 22 | The Cure, Why Can't I Be You?  |
| 23 | Steve Winwood, Back In The High Life                                   |
| 24 | Dan Hill (Duet With Vonda Shepard), C                                  |
| 25 | Living In A Box, Living In A Box                                       |
| 26 | Laura Branigan, Shattered Glass  |
| 27 | Debbie Harry, In Love With Love  |
| 28 | Whitesnake, Here I Go Again  |
| 29 | Los Lobos, La Bamba  |
| 30 | The Grateful Dead, Touch Of Grey                                       |
| 31 | Dionne Warwick & Jeffrey Osborne, Lov                                  |
| 32 | Sammy Hagar, Give To Live  |
| 33 | John Waite, These Times Are Hard For                                   |
| 34 | Freddie Jackson, Jam Tonight   |
| 35 | Jonathan Butler, Lies  |
| 36 | Debbie Harry, In Love With Love  |
| 37 | Starship, It's Not Over (Til It's Ov                                   |
| 38 | The Cure, Why Can't I Be You?  |
| 39 | Herb Alpert, Making Love In The Rain                                   |
| 40 | Huey Lewis & The News, Doing It All F                                  |
| 41 | INXS & Jimmy Barnes, Good Times  |
| 42 | Jellybean, Who Found Who   |
| A  | Los Lobos, La Bamba  |
| B  | The Grateful Dead, Touch Of Grey                                       |
| C  | L.L. Cool J, I Need Love   |
| D  | Curiosity Killed The Cat, Misfit                                       |
| E  | Depêche Mode, Strangrove   |
| F  | Whitney Houston, Didn't We Almost Hav                                  |
| G  | The Breakfast Club, Kiss And Tell                                      |



Boston P.D.: Sunny Joe White

|    |   |
|----|---|
| 1  | Janet Jackson, The Pleasure Principle                       |
| 2  | George Michael, I Want Your Sex                             |
| 3  | Robbie Nevil, Wo's It To Ya                                 |
| 4  | U2, I Still Haven't Found What I'm Looking For              |
| 5  | Gloria Estefan & Miami Sound Machine, T'Pau, Heart And Soul |
| 6  | Suzanne Vega, Luka  |
| 7  | The Whispers, Rock Steady                                   |
| 8  | Heart, Alone  |
| 9  | The Jets, Cross My Broken Heart                             |
| 10 | Steve Winwood, Back In The High Life                        |
| 11 | Kool & The Gang, Holiday                                    |
| 12 | Madonna, Who's That Girl                                    |
| 13 | Boy George, Everything I Own                                |
| 14 | Living In A Box, Living In A Box                            |
| 15 | Jon Asstley, Jane's Getting Serious                         |
| 16 | Wang Chung, Hypnotize Me (From 'Inner                       |
| 17 | Richard Marx, Don't Mean Nothing                            |
| 18 | Debbie Gibson, Only In My Dreams                            |
| 19 | Al Jarreau, Moonlighting (Theme)                            |
| 20 | Surface, Happy  |
| 21 | ABC, When Smokey Sings                                      |
| 22 | Laura Branigan, Shattered Glass                             |
| 23 | Klymaxx, I'd Still Say Yes                                  |
| 24 | Dionne Warwick & Jeffrey Osborne, Lov                       |
| 25 | Sammy Hagar, Give To Live                                   |
| 26 | John Waite, These Times Are Hard For                        |
| 27 | Freddie Jackson, Jam Tonight                                |
| 28 | Jonathan Butler, Lies                                       |
| 29 | Debbie Harry, In Love With Love                             |
| 30 | Starship, It's Not Over (Til It's Ov                        |
| 31 | The Cure, Why Can't I Be You?                               |
| 32 | Herb Alpert, Making Love In The Rain                        |
| 33 | Huey Lewis & The News, Doing It All F                       |
| 34 | INXS & Jimmy Barnes, Good Times                             |
| 35 | Jellybean, Who Found Who                                    |
| A  | Los Lobos, La Bamba   |
| B  | The Grateful Dead, Touch Of Grey                            |
| C  | L.L. Cool J, I Need Love                                    |
| D  | Curiosity Killed The Cat, Misfit                            |
| E  | Depêche Mode, Strangrove                                    |
| F  | Whitney Houston, Didn't We Almost Hav                       |
| G  | The   |

# KOMP's Cohen Works Hard Behind The Scenes

BY KIM FREEMAN

IF ONE WERE TO coin an appropriate slogan to define the career of Sherman Cohen, PD of album rock outlet KOMP Las Vegas, it might be "I can fix it, find it, or invent it, but I'll never flaunt it."



That explains why his name may not pop up in the trades every week, even though his accomplishments—past, present, and, most likely, future—merit close observation.

His most recent ratings victories have been scored at KOMP, which he joined roughly a year ago after leaving a strong track record at rocker KKLZ "Z-96" across town.

But it all started when Cohen's family moved across the street from Loyola Univ.'s radio station 23 years ago. "I just went in and said, 'Hey, I want an audition.' The PD had an opening and told me to record a four-hour show. I had a turntable and a tape recorder, and the guy liked it. I was 14½ at the time, and I became the first nonstudent DJ on the campus station."

A college radio job as a real student followed before Cohen was lured away to a programming gig at the former KGBS Los Angeles. An inherent love of music and a curiosity about those who buy it took Cohen into the record side—first to work for a distributor,

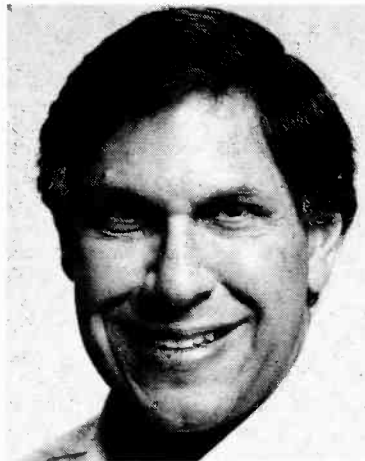
then heading his own DJ pool. Connections made there included Art Laboe, who asked Cohen to join him at KRLA "Hit Radio 11" Los Angeles.

"I invented Elvis To Elton, a format that incorporated 25 years of popular music. It was the first time anybody heard music going back to the '50s and up to the currents on the same station. KRLA's ratings went from a 1.2 to a 4.1 in a year, and [in 1977] we became the first popular music station to beat out KHJ."

He then went to KIIS briefly, and returned to KRLA for two years. Cohen had skipped the middle step in the usual career progression of moving from small to medium to large markets. He says he was also somewhat bothered by not getting the industry spotlight during his MD and assistant PD gigs in Los Angeles.

"I wanted to take something from scratch, so I went to KHYT Tucson. It was a 500-watt AM, with four down books before I got there. That was really a challenge." KHYT's owners put a price tag on Cohen's challenge. "They said, 'If you prove yourself by getting a 7 share you'll get a \$10,000 bonus,'" Cohen recalls. With a brand new staff hired mostly straight out of a local broadcasting school, Cohen brought KHYT's ratings from a 3.7 to a 7.0 in his first book there.

"There were two [available] niches in Tucson. First, you couldn't hear any crossover soul music. Nobody was even playing Lionel Richie, and the market was 20% Hispanic. Sec-



Sherman Cohen. Program director of album rocker KOMP Las Vegas, Nev., and Billboard PD of the week.

ond, everybody else was boring. So, we put on an exciting, fun station, with a mix of popular music, crossover stuff, and new wave, and I got my bonus."

The thrill of that battle wore off by 1985, and Cohen looked for a new challenge on the FM band. That he found in KKLZ, where a matter of matching the music to the slogan of "Quality rock of the '60s, '70s, and '80s" was what turned the outlet around.

Of his move across town to KOMP, Cohen says, "It's hard to compete with yourself." The only real KKLZ weakness to exploit was attending to current music, a category Cohen beefed up at KOMP and pointed out

in positioning statements as lacking in KKLZ. Beyond that, there was the tricky task of "rebuilding the heritage outlet while keeping it consistent." That task involved some house cleaning of regular features, and general presentation changes that better aligned the outlet with its "KOMP rocks Las Vegas" slogan of many years.

"I restructured the logs, so that every fourth hour we can play nine in a row. And I found a new way of structuring how our jocks back-sell the records," says Cohen.

Musically, KOMP's playlist is tight, and Cohen usually waits for new records to prove themselves in the market before giving them a shot on the air. "Sometimes the labels bug us about being the last to add a record, but I worked in retail for three years and I know that we deliver what they really want—sales."

AS A RADIO fanatic, Sherman says he's worried that the medium is getting away from its roots as an entertainment source. "To stick nine units of commercials on the air, then play 45 minutes of nonstop music is to be a jukebox," he says. "That takes away a good portion of the entertainment on radio. The more people hear those jukeboxes, the more they'll be inclined to go out and buy cassette decks for their cars."

In making KOMP much more than a jukebox, Cohen allows himself to boast about his people skills. Back in Tucson, the PD made KHYT a win-

ner with a staff full of broadcasting students, and he is proud of that ability to recognize and nurture talent.

For example, Cohen moved Stacey Ruben out of weekend overnights into KOMP's afternoon shift, where she has built up a personality-oriented afternoon show that's full of features and often wacky promotions, like an "ugliest cat competition."

Ruben is preceded by midday man Richard Reed, who plays the music historian role. And KOMP's mornings feature longtime local hero Big Marty and Leslie Blied, who also mix the music with plenty of features.

Cohen says attention is the key to getting the most out of his air talents. "I have weekly meetings with every jock, where we go over air-checks, the music they played, and ideas for future shows, and point out their positive points and areas where they can improve. A lot of programmers neglect their air staffs. Some people say it's a mistake to become friends with those working for you, but it works for me."

THOUGH IT MIGHT seem natural that Cohen's next move would be back to the major markets, he says that is not the case. "Four years ago, this market was small. But, it's grown tremendously since then and so has the competition."

In the winter Arbitrons, KOMP pulled an 8.5, 12-plus share, plus significant gains in 18-34 and 25-54 demos, while KKLZ's share dropped sharply after Cohen's departure.

|     |    |                                       |
|-----|----|---------------------------------------|
| 23  | 26 | The Whispers, Rock Steady             |
| 23  | 29 | Starship, It's Not Over (Til It's Ov  |
| 24  | 32 | RO Stewart, Twistin' The Night Away   |
| A25 | —  | Whitesnake, Here I Go Again           |
| 26  | EX | Jellybean, Who Found Who              |
| 27  | 27 | John Waite, These Times Are Hard For  |
| 28  | EX | Natalie Cole, Jump Start              |
| 29  | 34 | Kim Wilde, Say You Really Want Me     |
| 30  | 33 | Living In A Box, Living In A Box      |
| 31  | 31 | INXS & Jimmy Barnes, Good Times       |
| 32  | 35 | Jonathan Butler, Lies                 |
| 33  | 37 | Alicia, Into My Secret                |
| 34  | 38 | The Breakfast Club, Kiss And Tell     |
| 35  | 39 | Alexander O'Neal, Fake                |
| 36  | 40 | Amazulu, Montego Bay                  |
| A37 | —  | Psychedelic Furs, Shock               |
| 38  | EX | The Grateful Dead, Touch Of Grey      |
| A39 | —  | Whitney Houston, Didn't We Almost Hav |
| 40  | EX | Prince, U Got The Look                |
| A   | —  | Silencers, Painted Moon               |
| A   | —  | Herb Alpert, Making Love In The Rain  |
| A   | —  | Smokey Robinson, One Heartbeat        |
| A   | —  | The Other Ones, Holiday               |
| A   | —  | Curtis Mayfield, Move                 |
| EX  | EX | Dan Hill (Duet With Vonda Shepard), C |
| EX  | EX | Danny Wilson, Mary's Prayer           |
| EX  | EX | Debbie Harry, In Love With Love       |
| EX  | EX | Al Jarreau, Moonlighting (Theme)      |
| EX  | EX | Jon Asstley, Jerry's Getting Serious  |
| EX  | EX | ABC, When Smokey Sings                |
| EX  | EX | REO Speedwagon, In My Dreams          |
| EX  | EX | Regina Belle, Show Me The Way         |
| EX  | EX | Freddie Jackson, Jam Tonight          |
| EX  | EX | Mel & Kim, Respectable                |
| EX  | EX | Level 42, Running In The Family       |
| EX  | EX | Hooters, Johnny B                     |

|     |    |                                       |
|-----|----|---------------------------------------|
| A34 | —  | Kim Wilde, Say You Really Want Me     |
| 35  | 22 | Kenny Loggins, Meet Me Half Way       |
| A   | —  | Whitney Houston, Didn't We Almost Hav |
| A   | —  | Alicia, Into My Secret                |
| EX  | EX | Regina Belle, Show Me The Way         |
| EX  | EX | Fleetwood Mac, Seven Wonders          |
| EX  | EX | The Outfield, Since You've Been Gone  |

*all hit*  
**97.1 NEGL**  
*The Eagle*

Dallas P.D.: John Roberts

|    |    |                                       |
|----|----|---------------------------------------|
| 1  | 2  | Richard Marx, Don't Mean Nothing      |
| 2  | 1  | U2, I Still Haven't Found What I'm Lo |
| 3  | 3  | Bob Seger, Shakedown                  |
| 4  | 4  | Heart, Alone                          |
| 5  | 8  | T'Pau, Heart And Soul                 |
| 6  | 6  | Billy Idol, Sweet Sixteen             |
| 7  | 5  | Whitesnake, Still Of The Night        |
| 8  | 7  | Eddie Money, Endless Nights           |
| 9  | 18 | Whitesnake, Here I Go Again           |
| 10 | 11 | Crowded House, Something So Strong    |
| 11 | 9  | Journey, Why Can't This Be Our F      |
| 12 | 19 | Sammy Hagar, Give To Live             |
| 13 | 14 | Steve Winwood, Back In The High Life  |
| 14 | 15 | The Outfield, Since You've Been Gone  |
| 15 | 20 | Bryan Adams, Heats On Fire            |
| 16 | 12 | Poison, I Want Action                 |
| 17 | 24 | John Waite, These Times Are Hard For  |
| 18 | 22 | Boston, Holly Ann                     |
| 19 | 10 | Europe, Rock The Night                |
| 20 | 21 | The Cure, Why Can't I Be You?         |
| 21 | 38 | Europe, Carrie                        |
| 22 | EX | George Michael, I Want Your Sex       |
| 23 | 26 | Dan Hill (Duet With Vonda Shepard), C |
| 24 | 25 | Starship, It's Not Over (Til It's Ov  |
| 25 | EX | Huey Lewis & The News, Doing It All F |
| 26 | 27 | Tom Kimmel, That's Freedom            |
| 27 | 29 | Suzanne Vega, Luka                    |
| 28 | 13 | Genesis, In Too Deep                  |
| 29 | 30 | Night Ranger, Hearts Away             |
| 30 | 16 | Kenny Loggins, Meet Me Half Way       |
| 31 | 23 | Motley Crue, Girls, Girls, Girls      |
| 32 | 32 | The Fabulous Thunderbirds, Stand Back |
| 33 | 36 | Fleetwood Mac, Seven Wonders          |
| 34 | 28 | Bruce Hornsby & The Range, Every Litt |
| 35 | 35 | Cutting Crew, One For The Mockingbird |
| 36 | 37 | Madonna, Who's That Girl              |
| 37 | 40 | Madonna, Who's That Girl              |
| 38 | 39 | Stan Bush & Barrage, Crank That Radio |
| 39 | 33 | Bryan Adams, Heat Of The Night        |
| 40 | EX | REO Speedwagon, In My Dreams          |
| A  | —  | 38 Special, Back To Paradise          |
| A  | —  | Autograph, She Never Looked That Good |

|     |    |   |
|-----|----|---|
| 10  | 12 | Will To Power, Dreamin'   |
| 11  | 11 | T'Pau, Heart And Soul   |
| 12  | 15 | Los Lobos, La Bamba   |
| 13  | 14 | Living In A Box, Living In A Box  |
| 14  | 16 | The Cover Girls, Spring Love  |
| 15  | 19 | Herb Alpert, Making Love In The Rain  |
| 16  | 17 | Madonna, Who's That Girl  |
| 17  | 20 | Pepsi & Shirley, Heartache  |
| 18  | 28 | ABC, When Smokey Sings  |
| 19  | 21 | Robbie Nevil, Got It To Ya  |
| 20  | 23 | Jellybean, Who Found Who  |
| 21  | 24 | The Jets, Cross My Broken Heart   |
| 22  | 29 | Regina Belle, Show Me The Way   |
| 23  | 26 | Jonathan Butler, Lies   |
| 24  | 13 | Surface, Happy  |
| 25  | 35 | Smokey Robinson, One Heartbeat  |
| 26  | EX | Curtis Mayfield, Move   |
| 27  | 31 | Force M.D.'s, Love Is A House   |
| 28  | 34 | Bananarama, I Heard A Rumour  |
| 29  | 33 | The Cure, Why Can't I Be You?   |
| 30  | 10 | Eddie Money, Endless Nights   |
| 31  | EX | Oionne Warwick & Jeffrey Osborne, Lov                                       |
| 32  | EX | Huey Lewis & The News, Doing It All F                                       |
| 33  | EX | Lisa Lisa, Lost In Emotion  |
| A35 | —  | Gloria Estefan & Miami Sound Machine, Dan Hill (Duet With Vonda Shepard), C |
| 35  | EX | Laura Branigan, Shattered Glass   |
| A   | —  | Whitney Houston, Didn't We Almost Hav                                       |
| EX  | EX | The Breakfast Club, Kiss And Tell   |
| EX  | EX | Natalie Cole, Jump Start  |

**SILVER**  
**BIO4**  
**MEANS MUSIC**

Baltimore P.D.: Brian Thomas

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

**94-Q**  
**94.1FM**

Atlanta P.D.: Fleetwood Gruver

|    |    |                                       |
|----|----|---------------------------------------|
| 1  | 2  | Heart, Alone                          |
| 2  | 1  | Whitney Houston, I Wanna Dance With S |
| 3  | 4  | Crowded House, Something So Strong    |
| 4  | 5  | The System, Don't Disturb This Groove |
| 5  | 3  | Smokey Robinson, Just To See Her      |
| 6  | 6  | Kenny G, Songbird                     |
| 7  | 9  | Steve Winwood, Back In The High Life  |
| 8  | 12 | Bob Seger, Shakedown                  |
| 9  | 11 | Al Jarreau, Moonlighting (Theme)      |
| 10 | 13 | Oan Hill (Duet With Vonda Shepard), C |
| 11 | 10 | Bruce Hornsby & The Range, Every Litt |
| 12 | 16 | Suzanne Vega, Luka                    |
| 13 | 17 | U2, I Still Haven't Found What I'm Lo |
| 14 | 7  | Cary Simon, Give Me All Night         |
| 15 | 8  | Wang Chung, Hypnotize Me (From "Inner |
| 16 | 21 | Kenny Loggins, Meet Me Half Way       |
| 17 | 20 | Danny Wilson, Mary's Prayer           |
| 18 | 19 | Richard Marx, Don't Mean Nothing      |
| 19 | 17 | Robbie Nevil, Got It To Ya            |
| 20 | 24 | Fleetwood Mac, Seven Wonders          |
| 21 | 22 | Wang Chung, Hypnotize Me (From "Inner |
| 22 | 25 | Oan Hill (Duet With Vonda Shepard), C |
| 23 | 26 | Restless Heart, I'll Still Be Loving  |
| 24 | 27 | Madonna, Who's That Girl              |
| 25 | 28 | Oionne Warwick & Jeffrey Osborne, Lov |
| 26 | 14 | Jennifer Rush (Duet With Elton John), |
| 27 | EX | Yellow, On Your Knees, Doing It All F |
| 28 | EX | Smokey Robinson, One Heartbeat        |
| 29 | EX | Los Lobos, La Bamba                   |
| 30 | EX | Freddie Jackson, Jam Tonight          |
| 31 | EX | The Outfield, Since You've Been Gone  |
| 32 | EX | Whitney Houston, Didn't We Almost Hav |
| 33 | EX | Go West, Don't Look Down              |
| 34 | EX | Rod Stewart, Twistin' The Night Away  |

**KILLZ**  
**107.5**

St. Louis P.D.: Dave Robbins

|     |    |   |
|-----|----|---|
| 1   | 1  | Bob Seger, Shakedown  |
| 2   | 5  | T'Pau, Heart And Soul   |
| 3   | 6  | U2, I Still Haven't Found What I'm Lo                                       |
| 4   | 2  | Heart, Alone  |
| 5   | 3  | Whitney Houston, I Wanna Dance With S                                       |
| 6   | 11 | Suzanne Vega, Luka  |
| 7   | 4  | The System, Don't Disturb This Groove                                       |
| 8   | 10 | The Jets, Cross My Broken Heart   |
| 9   | 7  | The Nylons, Kiss Him Goodbye  |
| 10  | 15 | Gloria Estefan & Miami Sound Machine, Dan Hill (Duet With Vonda Shepard), C |
| 11  | 8  | Crowded House, Something So Strong  |
| 12  | 18 | Los Lobos, La Bamba   |
| 13  | 16 | Fleetwood Mac, Seven Wonders  |
| 14  | 14 | Wang Chung, Hypnotize Me (From "Inner                                       |
| 15  | 18 | Richard Marx, Don't Mean Nothing  |
| 16  | 9  | Pseudo Echo, Funkytown  |
| 17  | 17 | Janet Jackson, The Pleasure Principle                                       |
| 18  | 17 | Steve Winwood, Back In The High Life  |
| 19  | 20 | Robbie Nevil, Got It To Ya  |
| 20  | 21 | The Whispers, Rock Steady   |
| 21  | 30 | Madonna, Who's That Girl  |
| 22  | 31 | Danny Wilson, Mary's Prayer   |
| 23  | 12 | Expose, Point Of No Return  |
| 24  | 13 | Al Jarreau, Moonlighting (Theme)  |
| 25  | 26 | The Outfield, Since You've Been Gone  |
| 26  | 27 | Klymaxx, I'd Still Say Yes  |
| 27  | 29 | Sammy Hagar, Give To Live   |
| 28  | 32 | Starship, It's Not Over (Til It's Ov  |
| 29  | 33 | Huey Lewis & The News, Doing It All F                                       |
| 30  | EX | Whitesnake, Here I Go Again   |
| 31  | 35 | ABC, When Smokey Sings  |
| 32  | 34 | Debbie Gibson, Only In My Dreams  |
| 33  | EX | Living In A Box, Living In A Box  |
| 34  | EX | Dan Hill (Duet With Vonda Shepard), C                                       |
| A36 | —  | Bananarama, I Heard A Rumour  |
| EX  | EX | Whitney Houston, Didn't We Almost Hav                                       |
| EX  | EX | Jellybean, Who Found Who  |
| EX  | EX | Prince, U Got The Look  |
| EX  | EX | Herb Alpert, Making Love In The Rain  |
| EX  | EX | Freddie Jackson, Jam Tonight  |
| EX  | EX | Dionne Warwick & Jeffrey Osborne, Lov                                       |

**KPOW**  
**101**

St. Paul P.D.: David Anthony

|    |    |                                       |
|----|----|---------------------------------------|
| 1  | 1  | U2, I Still Haven't Found What I'm Lo |
| 2  | 7  | The Whispers, Rock Steady             |
| 3  | 5  | Klymaxx, I'd Still Say Yes            |
| 4  | 8  | Steve Winwood, Back In The High Life  |
| 5  | 2  | Atlantic Starr, Always                |
| 6  | 3  | The Nylons, Kiss Him Goodbye          |
| 7  | 4  | Europe, Carrie                        |
| 8  | 11 | Natalie Cole, Jump Start              |
| 9  | 6  | Bob Seger, Shakedown                  |
| 10 | 9  | Danny Wilson, Mary's Prayer           |
| 11 | 12 | Debbie Gibson, Only In My Dreams      |
| 12 | 16 | Richard Marx, Don't Mean Nothing      |
| 13 | 19 | Los Lobos, La Bamba                   |
| 14 | 14 | The Jets, Cross My Broken Heart       |
| 15 | 15 | Suzanne Vega, Luka                    |
| 16 | 19 | The Outfield, Since You've Been Gone  |
| 17 | 20 | Surface, Happy                        |
| 18 | 10 | Kenny G, Songbird                     |
| 19 | 24 | Madonna, Who's That Girl              |
| 20 | 13 | Genesis, In Too Deep                  |
| 21 | 22 | Expose, Point Of No Return            |
| 22 | 26 | Living In A Box, Living In A Box      |
| 23 | 28 | REO Speedwagon, In My Dreams          |
| 24 | 18 | The System, Don't Disturb This Groove |
| 25 | 27 | Wang Chung, Hypnotize Me (From "Inner |
| 26 | 35 | Oan Hill (Duet With Vonda Shepard), C |
| 27 | 30 | Ana, Shy Boys                         |
| 28 | 31 | Jonathan Butler, Lies                 |
| 29 | 33 | Tom Kimmel, That's Freedom            |
| 30 | 34 | Starship, It's Not Over (Til It's Ov  |
| 31 | EX | Whitesnake, Here I Go Again           |
| 32 | 17 | Lisa Lisa & Cull Jam, Head To Toe     |
| 33 | EX | RO Stewart, Twistin' The Night Away   |
| 34 | EX | Bananarama, I Heard A Rumour          |
| 35 | EX | Huey Lewis & The News, Doing It All F |
| A  | —  | Natalie Cole, Jump Start              |
| A  | —  | Herb Alpert, Making Love In The Rain  |
| A  | —  | The Other Ones, Holiday               |
| A  | —  | Alexander O'Neal, Fake                |
| A  | —  | The Pointer Sisters, Be There         |
| EX | EX | Oionne Warwick & Jeffrey Osborne, Lov |
| EX | EX | Ella Brook, It's Easy When You're On  |
| EX | EX | 38 Special, Back To Paradise          |
| EX | EX | INXS & Jimmy Barnes, Good Times       |
| EX | EX | Jellybean, Who Found Who              |

**93Q**  
**93.7**

Houston P.D.: Ron Parker

|     |    |   |
|-----|----|---|
| 1   | 1  | Heart, Alone  |
| 2   | 2  | George Michael, I Want Your Sex   |
| 3   | 3  | Bob Seger, Shakedown  |
| 4   | 6  | Debbie Gibson, Only In My Dreams  |
| 5   | 5  | T'Pau, Heart And Soul   |
| 6   | 7  | U2, I Still Haven't Found What I'm Lo                                       |
| 7   | 4  | Whitney Houston, I Wanna Dance With S                                       |
| 8   | 9  | Suzanne Vega, Luka  |
| 9   | 11 | Gloria Estefan & Miami Sound Machine, Dan Hill (Duet With Vonda Shepard), C |
| 10  | 12 | The Whispers, Rock Steady   |
| 11  | 16 | Madonna, Who's That Girl  |
| 12  | 19 | The Cure, Why Can't I Be You?   |
| 13  | 23 | Los Lobos, La Bamba   |
| 14  | 14 | Janet Jackson, The Pleasure Principle                                       |
| 15  | 8  | Atlantic Starr, Always  |
| 16  | 18 | Starship, It's Not Over (Til It's Ov  |
| 17  | 29 | The Jets, Cross My Broken Heart   |
| 18  | 21 | Fat Boys & The Beach Boys, Wipeout  |
| 19  | 20 | Sammy Hagar, Give To Live   |
| 20  | 24 | John Waite, These Times Are Hard For  |
| 21  | EX | Richard Marx, Don't Mean Nothing  |
| 22  | EX | Klymaxx, I'd Still Say Yes  |
| 23  | 25 | Bananarama, I Heard A Rumour  |
| 24  | 25 | ABC, When Smokey Sings  |
| A25 | —  | Dan Hill (Duet With Vonda Shepard), C                                       |
| 26  | 28 | Living In A Box, Living In A Box  |
| 27  | 30 | RO Stewart, Twistin' The Night Away   |
| 28  | EX | Jellybean, Who Found Who  |
| 29  | EX | Whitesnake, Here I Go Again   |



**R.J. & Kay.** R.J. Rice, left, leader of R.J.'s Latest Arrival, is working with the Bar-Kays on their new album. Rice is seen here with Bar-Kays member Larry Dobson.

## Buzz On Madame X Is No Mystery Trio Was Created By Bernadette Cooper

BY NELSON GEORGE

NEW YORK Rare is the female record producer. More rare is the female record producer who gets to produce and create a group that is an expression of her personal vision. Rarer still is the female record executive with the power to sign the female producer's group.

The story of Madame X's signing to Atlantic Records is one example of this scenario coming true. Produced and conceived by Bernadette Cooper, the distaff vocal trio was signed by black music vice president Sylvia Rhone. The first single, "Just That Type Of Girl," has just been issued.

For Cooper, who with Klymaxx co-wrote many hit songs, including "The Men All Pause" and the Constellation/MCA band's current single, "Divas Need Love Too," Madame X is the culmination of two

years of preparation. "This idea for a very '80s girl group who would have a more trendsetting style had been in my mind while I was in Klymaxx," she says. "I also saw the record as being very diverse, showing off what I was capable of as a producer. I wanted people to know I could do more than 'The Men All Pause' type of songs."

Along with Cornelius Mims, a bassist/songwriter who has collaborated with Ray Parker Jr., or Mike Hightower, a part-time songwriter and salesman at Los Angeles' Guitar Center, Cooper wrote the material for the Madame X album. The group's three members come from very different backgrounds: Iris Parker worked in a clothing store Cooper frequented, Valerie Victoria was a waitress across from a studio Cooper used, and Alisa Randolph was selected at an audition for Madame X's final member. The material covers a wide range stylistically, from the Vanity 6 sensuality of the first single to songs with elements of blues, samba, and classical, to create a surprisingly ambitious effort.

Sylvia Rhone, long a fan of Cooper's work, encouraged her, signed the group, and eventually served as executive producer on the project. "She was totally responsible for making the project work and enthusiastically supporting me," says Cooper.

Rhone says, "I signed the deal based on my conversations with Bernadette. At the time I hadn't seen the group or heard any material by them. I took a gamble based on my confidence in her, and I obviously have no regrets. We see Madame X as a special group, so we're not doing some of the usual things

with them. Right now, with the first single, we're trying to build some mystique for the group. We're not putting them on the road initially.

"Later, after the single is established, we'll send them on a five-city tour meeting just with radio, press, and retail, and we'll have a special advertising campaign and contest centered around them. They won't be doing track dates, so they won't be seen as just another new dance group. We're building them so that when they first go out on the road it'll be as an opening act for a major attraction." Atlantic commissioned an expressionistic video for "Just That Type Of Girl" that Rhone calls "the best video Atlantic has ever done."

While Cooper is reluctant to cite sexism as a roadblock to female producers, she does say that "amongst a lot of males in the business, I can tell they get a little uneasy when I tell them I have a song for them. It's as if they feel funny taking direction from a woman. So sometimes I'm hesitant in approaching people with material. My policy is that if they approach my manager, Ron Sweeney, about working with me I'll consider it, but I won't chase people. I must say that I prefer creating my own acts, as I have with Madame X, than doing outside work."

Though she has left Klymaxx, Cooper would still like to work with the group "if they want me to." However, that departure from Klymaxx has not ended her relationship with Dick Griffey's Constellation label. She is currently preparing music for a solo album on that label for which she anticipates a February release.

## Success Of 'Thriller' Brings Huge Expectations For New LP Jackson Competes With His Own Record

FIVE YEARS AFTER releasing the biggest-selling album in the history of recorded music, Michael Jackson is back with a new album, a tour, and an opportunity to redefine again the nature of pop music stardom.

Because of the enormity of the success of "Thriller" and the Michaelmania that accompanied it, Jackson left a mark on the record business that will be hard to match, even for him. What will success mean for Jackson and, CBS in the coming months? Selling 40 million units or so worldwide seems a bit much to ask for again. Yet if his new album, "Bad," sells only, say, 10 million, some might call the record a failure, while, for almost every other artist in the industry, that would be the apex of his career.

Michael's road to big record sales in 1987-88 is filled with many obstacles, many of his own making. The good will that left people more amused than bothered by his personal idiosyncrasies has waned. Now, when talk of Jackson sleeping in metal chambers or trying to buy the Elephant Man's remains surfaces, the responses generated are less charitable than before. There is also a real resentment among many people over 30 about his purchase and aggressive exploitation of the Beatles catalog.

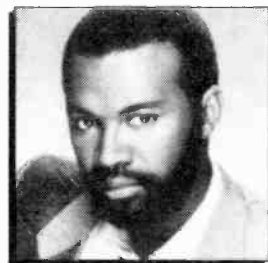
While young people view the Beatles songs as simply good music, they have an incredible cultural resonance for a generation that isn't crazy about "Revolution" being used to hawk sneakers. Finally, there is a residual "Victory" tour backlash, particularly among the media, which, on some level, victimizes Jackson. Many viewed that tour as a ripoff, and he will have to deal with that skepticism when he tours America. Wonder what the ticket price will be?

Still, these negatives can be squashed or, at least, muted if "Bad" contains a "Beat It" or "Billie Jean" and if his video for the title cut is as groundbreaking as those that ignited the sales of "Thriller." Jackson's best answer to his critics will be an excellent record.

**SHORT STUFF:** Word is that Stevie Wonder is doing a four-sided concept album that will be released in two parts, with the first album due this fall and the rest in the spring... It's good to have Anita Baker back in the marketplace and her voice on record with new material. That's why her performance with the Winans on "Ain't

No Need To Worry" means major exposure for this Qwest single... The B side of Public Enemy's 12-inch "You're Gonna Get Yours" is an instant hip-hop masterpiece. The track for "Rebel Without A Pause" opens with an excerpt from a Jesse Jackson speech and then kicks into a highly political rap by group members Chucky D and Flavor Flav with two alternating rhythms and a high-pitched buzz, which was also employed on its first single, "Public Enemy No. 1." Though this Def Jam group has yet to generate the sales of its

big-name label mates, Public Enemy has the potential to become more important, socially and politically, than any other rap act... Madame X's self-titled debut provides a fine showcase for Bernadette Cooper as a producer. (See story, this page.) While the first single, "Just That Type Of Girl," is a little too derivative of



**The  
Rhythm  
and the  
Blues**

by Nelson George

Vanity 6, the rest of the Atlantic album shows more range. "I'm Weak For You" has a funky girl-group sound backed by some bluesy piano; "Marry Me" is a humorous song about a woman trying to get her lover to commit to marriage; and "Cherries In The Snow" is an ambitious, witty song with a synthesized string quartet and violin part. The ex-Klymaxx member may be the next female producer, following Angela Wimbush, to make a big impression on the black chart this summer... The versatility of Jimmy "Jam" Harris & Terry Lewis is again on display on the new Alexander O'Neal album on Tabu. It must have been tempting to repeat some of the crunching funk of "Control" on O'Neal's "Hearsay" album and to get this underrated vocalist an easy hit. Yet the Minneapolis duo avoided that trap. O'Neal's duet with Cherrelle, "Never Knew Love Like This," echoes "Saturday Love," but its choral backing voices and use of saxophone gives this track its own personality. The mellow "Sunshine" and "Crying Over-time" recall hits by Christopher Cross, Stevie Wonder, and Mtume but, again, with a stamp uniquely Harris & Lewis' own. With intelligent single selection, O'Neal may be able to compete with some of the other top male vocalists... Sleeping Bag has released a rap compilation called "The Rap Pack" that serves as sort of a Mantronik's "greatest productions" disk, because the hip-hop producer/mixer worked on six of the hit cuts. For those who don't have the 12-inches or Just Ice's record, pick this up for his raps "Put That Record Down,"

FOR WEEK ENDING AUGUST 1, 1987

Billboard

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### HOT BLACK SINGLES ACTION

RADIO MOST ADDED

|  | PLATINUM/<br>GOLD<br>ADDS<br>17 REPORTERS | SILVER<br>ADDS<br>27 REPORTERS | BRONZE/<br>SECONDARY<br>ADDS<br>55 REPORTERS | TOTAL<br>ADDS<br>99 REPORTERS | TOTAL<br>ON |
|--|---|--------------------------------|--|-------------------------------|-------------|
| LOST IN EMOTION<br>LISA LISA & CULT JAM COLUMBIA | 9   | 10                             | 20   | 39                            | 41          |
| DIDN'T WE ALMOST...<br>WHITNEY HOUSTON ARISTA    | 3   | 11                             | 21   | 35                            | 35          |
| BULLSEYE<br>LAKESIDE SOLAR                       | 6   | 7                              | 19   | 32                            | 56          |
| U GOT THE LOOK<br>PRINCE PAISLEY PARK            | 5   | 7                              | 19   | 31                            | 46          |
| JUST THAT TYPE OF GIRL<br>MADAME X ATLANTIC      | 6   | 7                              | 16   | 29                            | 46          |
| WE'VE ONLY JUST BEGUN<br>GLENN JONES JIVE        | 9   | 10                             | 10   | 29                            | 29          |
| LATELY<br>SURFACE COLUMBIA                       | 6   | 4                              | 15   | 25                            | 25          |
| HOW SOON WE FORGET<br>COLONEL ABRAMS MCA         | 5   | 6                              | 11   | 22                            | 79          |
| JUST CALL<br>SHERRICK WARNER BROS.               | 4   | 6                              | 12   | 22                            | 61          |
| MAKING LOVE IN THE RAIN<br>HERB ALPERT A&M       | 2   | 4                              | 15   | 21                            | 79          |

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

# Billboard Hot Black Singles SALES & AIRPLAY™

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

| THIS WEEK | LAST WEEK | TITLE                       | ARTIST                              | HOT BLACK POSITION |
|-----------|-----------|-----------------------------|-------------------------------------|--------------------|
| 1         | 2         | FAKE                        | ALEXANDER O'NEAL                    | 1                  |
| 2         | 3         | SHOW ME THE WAY             | REGINA BELLE                        | 2                  |
| 3         | 9         | THE PLEASURE PRINCIPLE      | JANET JACKSON                       | 3                  |
| 4         | 7         | I'M IN LOVE                 | LILLO THOMAS                        | 4                  |
| 5         | 1         | I FEEL GOOD ALL OVER        | STEPHANIE MILLS                     | 13                 |
| 5         | 5         | I WANNA DANCE WITH SOMEBODY | WHITNEY HOUSTON                     | 18                 |
| 7         | 11        | JAM TONIGHT                 | FREDDIE JACKSON                     | 5                  |
| 8         | 6         | SMOOTH SAILIN' TONIGHT      | THE ISLEY BROTHERS                  | 10                 |
| 9         | 4         | I'M BAD                     | L.L. COOL J                         | 12                 |
| 10        | 10        | MIXED UP WORLD              | TIMEX SOCIAL CLUB                   | 16                 |
| 11        | 12        | THIGH RIDE                  | TAWATHA                             | 7                  |
| 12        | 15        | JUMP START                  | NATALIE COLE                        | 6                  |
| 13        | 16        | TINA CHERRY                 | GEORGIO                             | 9                  |
| 14        | 20        | I REALLY DIDN'T MEAN IT     | LUTHER VANDROSS                     | 8                  |
| 15        | 17        | ONE HEARTBEAT               | SMOKEY ROBINSON                     | 11                 |
| 16        | 8         | LIES                        | JONATHAN BUTLER                     | 27                 |
| 17        | 13        | FALLING IN LOVE             | THE FAT BOYS                        | 30                 |
| 18        | 27        | LOVE IS A HOUSE             | FORCE M.D.'S                        | 19                 |
| 19        | 24        | IF YOU WERE MINE            | CHERYL LYNN                         | 15                 |
| 20        | 34        | CASANOVA                    | LEVERT                              | 14                 |
| 21        | 21        | ROCK STEADY                 | THE WHISPERS                        | 42                 |
| 22        | 29        | LET'S TALK IT OVER          | VANESE THOMAS                       | 17                 |
| 23        | 30        | MOONLIGHTING (THEME)        | AL JARREAU                          | 32                 |
| 24        | 33        | JAMMIN' TO THE BELLS        | CHUCK STANLEY                       | 22                 |
| 25        | 23        | IF I WAS YOUR GIRLFRIEND    | PRINCE                              | 46                 |
| 26        | 14        | WANT YOU FOR MY GIRLFRIEND  | 4 BY FOUR                           | 48                 |
| 27        | 35        | I'M NOT GONNA LET YOU GO    | MELBA MOORE                         | 26                 |
| 28        | 31        | I WANT YOUR SEX             | GEORGE MICHAEL                      | 43                 |
| 29        | 25        | SATISFIED                   | DONNA ALLEN                         | 44                 |
| 30        | 36        | LIFETIME LOVE               | JOYCE SIMS                          | 23                 |
| 31        | —         | CROSS MY BROKEN HEART       | THE JETS                            | 29                 |
| 32        | 19        | DON'T BLOW A GOOD THING     | VESTA WILLIAMS                      | 51                 |
| 33        | 18        | STILL A THRILL              | JODY WATLEY                         | 60                 |
| 34        | —         | HOLIDAY                     | KOOL & THE GANG                     | 21                 |
| 35        | —         | LOW RIDER                   | WAR                                 | 59                 |
| 36        | 26        | DIAMONDS                    | HERB ALPERT FEATURING JANET JACKSON | 63                 |
| 37        | 28        | WHY YOU TREAT ME SO BAD     | CLUB NOUVEAU                        | 62                 |
| 38        | 38        | TEAR JERKER                 | J. BLACKFOOT FEATURING ANN HINES    | 28                 |
| 39        | 32        | ROCK-A-LOTT                 | ARETHA FRANKLIN                     | 53                 |
| 40        | —         | ONE LOVER AT A TIME         | ATLANTIC STARR                      | 20                 |

| THIS WEEK | LAST WEEK | TITLE                               | ARTIST                           | HOT BLACK POSITION |
|-----------|-----------|-------------------------------------|----------------------------------|--------------------|
| 1         | 1         | FAKE                                | ALEXANDER O'NEAL                 | 1                  |
| 2         | 3         | THE PLEASURE PRINCIPLE              | JANET JACKSON                    | 3                  |
| 3         | 5         | I'M IN LOVE                         | LILLO THOMAS                     | 4                  |
| 4         | 2         | SHOW ME THE WAY                     | REGINA BELLE                     | 2                  |
| 5         | 6         | JAM TONIGHT                         | FREDDIE JACKSON                  | 5                  |
| 6         | 8         | JUMP START                          | NATALIE COLE                     | 6                  |
| 7         | 10        | I REALLY DIDN'T MEAN IT             | LUTHER VANDROSS                  | 8                  |
| 8         | 9         | THIGH RIDE                          | TAWATHA                          | 7                  |
| 9         | 14        | CASANOVA                            | LEVERT                           | 14                 |
| 10        | 12        | TINA CHERRY                         | GEORGIO                          | 9                  |
| 11        | 13        | ONE HEARTBEAT                       | SMOKEY ROBINSON                  | 11                 |
| 12        | 16        | IF YOU WERE MINE                    | CHERYL LYNN                      | 15                 |
| 13        | 15        | LET'S TALK IT OVER                  | VANESE THOMAS                    | 17                 |
| 14        | 17        | ONE LOVER AT A TIME                 | ATLANTIC STARR                   | 20                 |
| 15        | 4         | SMOOTH SAILIN' TONIGHT              | THE ISLEY BROTHERS               | 10                 |
| 16        | 19        | I LOVE YOU BABE                     | BABYFACE                         | 24                 |
| 17        | 18        | NIGHTTIME LOVER                     | THE SYSTEM                       | 25                 |
| 18        | 21        | LOVE IS A HOUSE                     | FORCE M.D.'S                     | 19                 |
| 19        | 24        | HOLIDAY                             | KOOL & THE GANG                  | 21                 |
| 20        | 7         | I'M BAD                             | L.L. COOL J                      | 12                 |
| 21        | 22        | COME BACK TO ME LOVER               | MIKI HOWARD                      | 33                 |
| 22        | 28        | LOVE POWER                          | DIONNE WARWICK & JEFFREY OSBORNE | 31                 |
| 23        | 23        | LIFETIME LOVE                       | JOYCE SIMS                       | 23                 |
| 24        | 31        | LAST TIME                           | THERESA                          | 35                 |
| 25        | 29        | TEAR JERKER                         | J. BLACKFOOT FEATURING ANN HINES | 28                 |
| 26        | 27        | CIRCUMSTANTIAL EVIDENCE             | SHALAMAR                         | 36                 |
| 27        | 11        | I FEEL GOOD ALL OVER                | STEPHANIE MILLS                  | 13                 |
| 28        | 35        | GIVIN' YOU BACK THE LOVE            | ISLEY/JASPER/ISLEY               | 40                 |
| 29        | 30        | JAMMIN' TO THE BELLS                | CHUCK STANLEY                    | 22                 |
| 30        | 33        | I'M NOT GONNA LET YOU GO            | MELBA MOORE                      | 26                 |
| 31        | 37        | TELL IT LIKE IT IS                  | DIMPLES                          | 37                 |
| 32        | 38        | CROSS MY BROKEN HEART               | THE JETS                         | 29                 |
| 33        | 34        | I THINK I'M OVER YOU                | MINI CURRY                       | 38                 |
| 34        | —         | DIVAS NEED LOVE TOO                 | KLYMAXX                          | 34                 |
| 35        | —         | ALL THE WAY WITH YOU                | PEGGI BLU (WITH BERT ROBINSON)   | 49                 |
| 36        | —         | MAKING LOVE IN THE RAIN             | HERB ALPERT                      | 41                 |
| 37        | —         | HOW SOON WE FORGET                  | COLONEL ABRAMS                   | 45                 |
| 38        | —         | JUST THE FACTS (THEME FROM DRAGNET) | PATTI LABELLE                    | 39                 |
| 39        | —         | NO ONE IN THE WORLD                 | ANITA BAKER                      | 47                 |
| 40        | 40        | MOONLIGHTING (THEME)                | AL JARREAU                       | 32                 |

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## BLACK SINGLES BY LABEL

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

| LABEL                | NO. OF TITLES ON CHART |
|----------------------|------------------------|
| MCA (10)             | 11                     |
| Constellation (1)    |                        |
| COLUMBIA (6)         | 9                      |
| Def Jam (3)          |                        |
| WARNER BROS. (4)     | 9                      |
| Paisley Park (3)     |                        |
| Jellybean (1)        |                        |
| Tommy Boy (1)        |                        |
| CAPITOL              | 6                      |
| E.P.A.               | 6                      |
| Epic (3)             |                        |
| Tabu (2)             |                        |
| CBS Associated (1)   |                        |
| RCA (3)              | 6                      |
| Jive (2)             |                        |
| Total Experience (1) |                        |
| A&M                  | 5                      |
| ARISTA               | 5                      |
| ATLANTIC (4)         | 5                      |
| 21 Records (1)       |                        |
| SOLAR                | 5                      |
| MANHATTAN (3)        | 4                      |
| EMI-America (1)      |                        |
| GEFFEN               | 3                      |
| MOTOWN               | 3                      |
| POLYGRAM             | 3                      |
| Tin Pan Apple (2)    |                        |
| Mercury (1)          |                        |
| ELEKTRA              | 2                      |
| ICHIBAN (1)          | 2                      |
| Wilbe (1)            |                        |
| ISLAND               | 2                      |
| 4th & B'Way (2)      |                        |
| AMHERST              | 1                      |
| CHRYSALIS            | 1                      |
| EDGE                 | 1                      |
| FANTASY              | 1                      |
| Danya (1)            |                        |
| MACOLA               | 1                      |
| PJ (1)               |                        |
| MALACO               | 1                      |
| NEXT PLATEAU         | 1                      |
| PRIORITY             | 1                      |
| QMI                  | 1                      |
| SLEEPING BAG         | 1                      |
| STRIPED HORSE        | 1                      |
| SUTRA                | 1                      |
| Fever (1)            |                        |
| T.T.E.D.             | 1                      |
| TRIPLE T             | 1                      |

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

| TITLE                                  | (Publisher - Licensing Org.)                                  | Sheet Music Dist.                             |  |
|--|---|---|--|
| 75 7-11                                | (Century City, ASCAP/MCA, ASCAP)                              | ASCAP/Mad Inspector, BMI)                     |  |
| 49 ALL THE WAY WITH YOU                | (Baby Love, ASCAP/Clarity, BMI)                               | 40 GIVIN' YOU BACK THE LOVE                   | (J.I., ASCAP/WB, ASCAP)  |
| 70 ANYTHING CAN HAPPEN                 | (Ensign, BMI/Stone Diamond, BMI/Matak, ASCAP/MCA, ASCAP)      | 96 HAVE YOU SEEN DAVY                         | (Davy D, ASCAP/Def Jam, ASCAP)   |
| 73 BETCHA DON'T KNOW                   | (Bush Burnin', ASCAP)   | 87 HEART ON THE LINE                          | (Glasshouse, BMI/Irving, BMI)  |
| 84 BETTER WAYS                         | (Famous, ASCAP/Ultravave, ASCAP/April, ASCAP)                 | 90 HELPLESSLY IN LOVE                         | (Johnnie Mae, BMI/Bush Burnin', ASCAP)   |
| 56 BULLSEYE                            | (Kenny Nolan, ASCAP)  | 21 HOLIDAY                                    | (Delightful, BMI)  |
| 82 CAN WE DO IT AGAIN                  | (Fah/Avant Garde, ASCAP/LesSun, ASCAP)                        | 45 HOW SOON WE FORGET                         | (MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP)                                    |
| 81 (CAN'T) GET YOU OUT OF MY SYSTEM    | (Bush Burnin', ASCAP/Vinewood, BMI)                           | 61 I CAN DO BAD BY MYSELF                     | (Zee-Kidd, BMI/Triple Scale, BMI/Iwebbi, BMI)                                  |
| 68 CAN-U-DANCE                         | (Hip Trip, BMI/Hip Chic, BMI)                                 | 13 I FEEL GOOD ALL OVER                       | (Gabeson, BMI/On The Move, BMI/Secret Lady, BMI)                               |
| 14 CASANOVA                            | (Calloco, BMI/Hip Trip, BMI)                                  | 99 I KNOW YOU GOT SOUL                        | (Robert Hill)  |
| 36 CIRCUMSTANTIAL EVIDENCE             | (Hip Trip, BMI/Hip Chic, BMI) CPP                             | 24 I LOVE YOU BABE                            | (Hip Trip, BMI/Hip Chic, BMI) CPP  |
| 33 COME BACK TO ME LOVER               | (Mardago, BMI/Pera, BMI)                                      | 8 I REALLY DIDN'T MEAN IT                     | (April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Sunset Burgundy, ASCAP) CPP/ABP |
| 29 CROSS MY BROKEN HEART               | (Famous, ASCAP/Black Lion, ASCAP)                             | 38 I THINK I'M OVER YOU                       | (Digital Soul, BMI/Montague, BMI)  |
| 50 DANCE ALL NIGHT                     | (Zebra Discorde, BMI/Simple Songs, BMI)                       | 18 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) | (Irving, BMI/Boy Meets Girl, BMI) CPP/ALM                                      |
| 63 DIAMONDS                            | (Flyte Tyme, ASCAP)   | 43 I WANT YOUR SEX                            | (Chappell, ASCAP/Morrison Leahy, ASCAP)  |
| 89 DIDN'T WE ALMOST HAVE IT ALL        | (Prince Street, ASCAP/Wilkin' David, BMI/Blue Sky Rider, BMI) | 46 IF I WAS YOUR GIRLFRIEND                   | (Controversy, ASCAP)   |
| 66 DIRTY LOOKS                         | (Black Lion, ASCAP/RC Songs, ASCAP/Matak, ASCAP)              | 15 IF YOU WERE MINE                           | (Music Corp. Of America, BMI/Bayjun Beat, BMI/MCA, ASCAP)                      |
| 34 DIVAS NEED LOVE TOO                 | (Spectrum VII, ASCAP/Klymaxx, ASCAP)                          | 12 I'M BAD                                    | (Def Jam, ASCAP)   |
| 97 DO YOU REALLY LOVE ME               | (Oatie, BMI)  | 4 I'M IN LOVE                                 | (Bush Burnin', ASCAP/Willesden, BMI/Johnnie Mae, BMI)                          |
| 51 DON'T BLOW A GOOD THING             | (Wiz Kid, BMI/Irving, BMI) CPP/ALM                            | 26 I'M NOT GONNA LET YOU GO                   | (Bush Burnin', ASCAP)  |
| 98 DON'T MAKE ME LATE                  | (Malaco, BMI)   | 86 I'M STILL WAITING                          | (Wird, ASCAP)  |
| 1 FAKE                                 | (Flyte Tyme, ASCAP/Avant Garde, ASCAP)                        | 79 I.O.U. ME                                  | (Sparrow, BMI/Word, ASCAP/Edward Grant, ASCAP/Skin Horse, ASCAP)               |
| 30 FALLING IN LOVE                     | (Fat Brothers, BMI/Lami-Lam, ASCAP)                           | 95 IT'S EASY WHEN YOU'RE ON FIRE              | (Cotton Row, BMI/New Memphis, ASCAP)   |
| 52 GIRL PULLED THE DOG                 | (Jobete, ASCAP/Gentle General, ASCAP/Churchout,               |   |  |
| 5 JAM TONIGHT                          | (Wavemaker, ASCAP)  | 47 NO ONE IN THE WORLD                        | (ATV, BMI/Welbeck, ASCAP)  |
| 22 JAMMIN' TO THE BELLS                | (MCA, ASCAP/Flyte Tyme, ASCAP)                                | 11 ONE HEARTBEAT                              | (Le Gassick, BMI/Who-Ray, BMI/Chubu, BMI/Smokey, BMI)                          |
| 83 JUICY-O                             | (Lunch Money, BMI/Webster House, ASCAP/On Your Mark, ASCAP)   | 20 ONE LOVER AT A TIME                        | (Trinidad, BMI/Sweet Karol, ASCAP/Orca, ASCAP) CPP                             |
| 6 JUMP START                           | (Colloco, BMI)  | 74 OOO BABY BABY                              | (Jobete, ASCAP)  |
| 55 JUST CALL                           | (Hits 'N Mo' Hits, BMI)                                       | 94 OUT FOR THE COUNT                          | (MCA, ASCAP/Brampton, ASCAP)   |
| 69 JUST THAT TYPE OF GIRL              | (Slap One, ASCAP/Cornelio Carlos, ASCAP/Spectrum VII, ASCAP)  | 3 THE PLEASURE PRINCIPLE                      | (Flyte Tyme, ASCAP)  |
| 39 JUST THE FACTS (THEME FROM DRAGNET) | (MCA, ASCAP/Flyte Tyme, ASCAP)                                | 88 POUR IT ON                                 | (Pizzazz, BMI/Rightsong, BMI/Memphomaniac, BMI)                                |
| 58 KOO KOO                             | (Girlsongs, ASCAP/Sister Fate, ASCAP)                         | 65 PRIVATE CONVERSATIONS                      | (Stone City, ASCAP/National League, ASCAP) CPP                                 |
| 35 LAST TIME                           | (Jay King IV, BMI)  | 93 THE ROCK                                   | (Ivory Palace, ASCAP/Ruby Holland, ASCAP)                                      |
| 17 LET'S TALK IT OVER                  | (Bush Burnin', ASCAP/KMA, ASCAP)                              | 42 ROCK STEADY                                | (Splashdown, BMI/Pera, BMI/Hip Trip, BMI/Hip Chic, BMI/Midstar, BMI) CPP       |
| 27 LIES                                | (Zomba, ASCAP/Willesden, BMI)                                 | 53 ROCK-A-LOTT                                | (Gratitude Sky, ASCAP/Glasshouse, BMI/Irving, BMI) CPP/ALM                     |
| 23 LIFETIME LOVE                       | (Beach House, ASCAP/Tawanne Lamont, ASCAP)                    | 44 SATISFIED                                  | (Triage, BMI/Living Disc, BMI)   |
| 78 LIVING IN A BOX                     | (WB, ASCAP/Brampton, PRS)                                     | 64 SECRET AFFAIR                              | (Any Kind Of Music, ASCAP)   |
| 80 LOST IN EMOTION                     | (Forceful, BMI/Willesden, BMI/My! My!, BMI/Careers, BMI)      | 2 SHOW ME THE WAY                             | (Almo, ASCAP/He Gave Me, ASCAP/Don't You Know, ASCAP/Pomerants, BMI) CPP/ALM   |
| 19 LOVE IS A HOUSE                     | (Tee Girl, BMI)   | 10 SMOOTH SAILIN' TONIGHT                     | (Angel Notes, ASCAP/USA Exotic, ASCAP)   |
| 54 LOVE ME RIGHT                       | (Ackee, ASCAP/Beezer, ASCAP/Island, BMI/Frustration, BMI)     | 91 SPRING LOVE                                | (W.B.M., SESAC/Warner's Thunder, SESAC/Rainydays, SESAC)                       |
| 31 LOVE POWER                          | (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)            | 60 STILL A THRILL                             | (Ultravave, ASCAP/April, ASCAP/Rightsong, BMI) CPP/ABP                         |
| 59 LOW RIDER                           | (Far Out, ASCAP) CPP  | 67 SUMMER NIGHTS                              | (Sunset Burgundy, ASCAP/MCA, ASCAP)  |
| 41 MAKING LOVE IN THE RAIN             | (Flyte Tyme, ASCAP)   | 28 TEAR JERKER                                | (A.Naga, BMI)  |
| 71 MERCURY RISING                      | (Nonpareil, ASCAP/Broozertoones, BMI)                         | 37 TELL IT LIKE IT IS                         | (Conrad, BMI/ARC, BMI/Ol Rapp, BMI)  |
| 16 MIXED UP WORLD                      | (Danica, BMI)   | 7 THIGH RIDE                                  | (Mtume, BMI/Do Drop In, BMI)   |
| 32 MOONLIGHTING (THEME)                | (American Broadcasting, ASCAP/ABC Circle, BMI)                | 9 TINA CHERRY                                 |  |
| 25 NIGHTTIME LOVER                     | (Science Lab, ASCAP) CPP/ABP                                  |   |  |

### SHEET MUSIC AGENTS

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

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

# HOT DANCE/DISCO

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| THIS WEEK  | LAST WEEK   | 2 WKS. AGO | WKS. ON CHART  | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL                    | ARTIST                                 |
|--|---|------------|--|---|--|
| <b>CLUB PLAY</b><br>Compiled from a national sample of dance club playlists. |   |            |  |   |  |
| <b>★ ★ NO. 1 ★ ★</b><br>1 week at No. One                                    |   |            |  |   |  |
| 1  | 2   | 3          | 7  | STRANGELOVE (REMIX)<br>SIRE 0-20696/WARNER BROS.              | ◆ DEPECHE MODE                         |
| 2  | 3   | 5          | 6  | I WANT YOUR SEX/HARD DAY<br>COLUMBIA 44 06814                 | ◆ GEORGE MICHAEL                       |
| 3  | 4   | 7          | 6  | TINA CHERRY (REMIX)<br>MOTOWN 4586MG                          | ◆ GEORGIO                              |
| 4  | 1   | 1          | 10   | I WANNA DANCE WITH SOMEBODY (REMIX)<br>ARISTA ADI-9599        | ◆ WHITNEY HOUSTON                      |
| 5  | 7   | 10         | 5  | HEARTACHE (REMIX)<br>POLYDOR 885 929-1/POLYGRAM               | ◆ PEPSI & SHIRLIE                      |
| 6  | 6   | 6          | 7  | LIVING IN A BOX<br>CHRYSALIS 4V9 43119                        | ◆ LIVING IN A BOX                      |
| 7  | 9   | 12         | 6  | FAKE<br>TABU 429-06788  | ◆ ALEXANDER O'NEAL                     |
| 8  | 13  | 17         | 4  | WHO FOUND WHO<br>CHRYSALIS 4V9 43089                          | JELLYBEAN FEATURING ELISA FIORILLO     |
| 9  | 5   | 4          | 9  | FUNKY TOWN (REMIX)<br>RCA 6431-1-RD                           | ◆ PSEUDO ECHO                          |
| 10   | 10  | 14         | 8  | LIFETIME LOVE<br>SLEEPING BAG SLX-0024                        | JOYCE SIMS                             |
| 11   | 16  | 46         | 3  | WHEN SMOKEY SINGS/CHICAGO<br>MERCURY 888 726-1/POLYGRAM       | ◆ ABC                                  |
| 12   | 12  | 16         | 7  | ONE LOVE (REMIX)<br>A&M SP-12234                              | DOROTHY GALDEZ                         |
| 13   | 15  | 19         | 6  | LET IT BE WITH YOU<br>CAPITOL V-15310                         | ◆ BELOUIS SOME                         |
| 14   | 11  | 11         | 9  | YOU CAN'T TAKE MY LOVE (REMIX)<br>4TH & B'WAY BWAY 436/ISLAND | PAM RUSSO                              |
| 15   | 18  | 40         | 3  | CROSS MY BROKEN HEART (REMIX)<br>MCA 23767                    | ◆ THE JETS                             |
| 16   | 8   | 2          | 11   | IN LOVE WITH LOVE (REMIX)<br>Geffen 0-20654/WARNER BROS.      | ◆ DEBBIE HARRY                         |
| 17   | 17  | 28         | 3  | WOT'S IT TO YA (REMIX)<br>MANHATTAN V.56056                   | ◆ ROBBIE NEVIL                         |
| 18   | 33  | —          | 2  | HOW SOON WE FORGET (REMIX)<br>MCA 23763                       | ◆ COLONEL ABRAMS                       |
| 19   | 25  | 43         | 3  | BE MINE TONIGHT<br>ATLANTIC 0-86675                           | PROMISE CIRCLE                         |
| 20   | 22  | 35         | 4  | SILENT MORNING<br>4TH & B'WAY BWAY-439/ISLAND                 | NOEL                                   |
| 21   | 20  | 21         | 4  | JESUS ON THE PAYROLL (REMIX)<br>A&M SP-12238                  | THRASHING DOVES                        |
| 22   | 19  | 22         | 5  | PARTY GIRL (REMIX)<br>MANHATTAN V.56050/CAPITOL               | GRACE JONES                            |
| 23   | 24  | 37         | 4  | DREAMIN'<br>EPIC 49-06830                                     | WILL TO POWER                          |
| 24   | 14  | 8          | 8  | STILL A THRILL (REMIX)<br>MCA 23747                           | ◆ JODY WATLEY                          |
| 25   | 23  | 31         | 6  | INTO MY SECRET<br>RCA 6432-1-RD                               | ALISHA                                 |
| 26   | 27  | 42         | 4  | TOUCH<br>EPIC 49-06817  | NOHO                                   |
| 27   | 35  | —          | 2  | CATCH ME I'M FALLING (REMIX)<br>VIRGIN 0-96752/ATLANTIC       | PRETTY POISON                          |
| 28   | 29  | 34         | 5  | IF YOU WERE MINE (REMIX)<br>MANHATTAN V.56054/CAPITOL         | ◆ CHERYL LYNN                          |
| 29   | 31  | 41         | 4  | RHYTHM IS GONNA GET YOU<br>EPIC 49-06772                      | ◆ GLORIA ESTEFAN & MIAMI SOUND MACHINE |
| 30   | <b>NEW</b>  | ▶          | 1  | I HEARD A RUMOUR<br>LONDON 886 188-1/POLYGRAM                 | ◆ BANANARAMA                           |
| 31   | 28  | 36         | 5  | WE SACRIFICE<br>ATLANTIC 0-86698                              | SPIN                                   |
| 32   | 36  | 49         | 3  | DO IT AGAIN (REMIX)<br>I.R.S. 23694/MCA                       | ◆ WALL OF VOODOO                       |
| 33   | 40  | —          | 2  | SHATTERED GLASS<br>ATLANTIC 0-86699                           | ◆ LAURA BRANIGAN                       |
| 34   | 34  | 39         | 6  | I'M BAD<br>DEF JAM 44-06799/COLUMBIA                          | ◆ L.L. COOL J                          |
| 35   | 38  | 48         | 3  | BIG DECISION<br>POLYDOR PROMO/POLYGRAM                        | THAT PETROL EMOTION                    |
| 36   | 21  | 9          | 8  | IT AIN'T RIGHT (WHATCHA DO)<br>ATLANTIC 0-86700               | SIMPHONIA FEATURING CARMEN BROWN       |
| 37   | 41  | —          | 2  | RED HOT (REMIX)<br>POLYDOR 885 885-1/POLYGRAM                 | PRINCESS                               |
| 38   | 45  | —          | 2  | THE ROCK (REMIX)<br>A&M SP-12242                              | TRAMAINÉ                               |
| 39   | 30  | 27         | 8  | WHY CAN'T I BE YOU (REMIX)<br>ELEKTRA 0-66810                 | ◆ THE CURE                             |
| 40   | <b>NEW</b>  | ▶          | 1  | BREAKOUT<br>MERCURY PROMO/POLYGRAM                            | ◆ SWING OUT SISTER                     |
| 41   | 26  | 13         | 10   | ROCK-A-LOTT (REMIX)<br>ARISTA ADI-9575                        | ◆ ARETHA FRANKLIN                      |
| 42   | 39  | 47         | 5  | I KNOW YOU GOT SOUL<br>4TH & B'WAY BWAY 438/ISLAND            | ERIC B. AND RAKIM                      |
| 43   | 32  | 24         | 9  | V. THIRTEEN (REMIX)/HOLLYWOOD BOULEVARD<br>COLUMBIA 44-06780  | ◆ BIG AUDIO DYNAMITE                   |
| 44   | 50  | —          | 2  | SHOCK (REMIX)<br>COLUMBIA 44 06862                            | ◆ PSYCHEDELIC FURS                     |
| 45   | <b>NEW</b>  | ▶          | 1  | ONE LOVER AT A TIME (REMIX)<br>WARNER BROS. 0-20699           | ◆ ATLANTIC STARR                       |
| 46   | 44  | —          | 2  | (GOODBYE BABY) VICTIM OF LOVE<br>NEXT PLATEAU NP 50062        | SWEET SENSATION                        |
| 47   | <b>NEW</b>  | ▶          | 1  | LOOKING FOR A LOVER (REMIX)<br>COOLTEMPO 4V9 43127/CHRYSALIS  | TAURUS BOYZ                            |
| 48   | <b>NEW</b>  | ▶          | 1  | SINFUL<br>VIRGIN 0-96777/ATLANTIC                             | PETE WYLIE                             |
| 49   | 47  | 44         | 4  | ASK THE LORD (REMIX)<br>COLUMBIA 44-06801                     | ◆ HIPSWAY                              |
| 50   | <b>NEW</b>  | ▶          | 1  | LEAVE MY MONKEY ALONE<br>VIRGIN 0-96762/ATLANTIC              | WARREN ZEVON                           |
| <b>BREAKOUTS</b>   | Titles with future chart potential, based on club play this week. |            | 1. TOY BOY SINITTA (IMPORT (FANFARE.UK))<br>2. MIND OVER MATTER (REMIX) E.G. DAILY A&M |   |  |

| THIS WEEK  | LAST WEEK  | 2 WKS. AGO | WKS. ON CHART  | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL                          | ARTIST                                   |
|--|--|------------|--|---|--|
| <b>12-INCH SINGLES SALES</b><br>Compiled from a national sample of retail store sales reports. |  |            |  |   |  |
| <b>★ ★ NO. 1 ★ ★</b><br>1 week at No. One  |  |            |  |   |  |
| 1  | 3  | 4          | 6  | I WANT YOUR SEX/HARD DAY<br>COLUMBIA 44 06814                       | ◆ GEORGE MICHAEL                         |
| 2  | 4  | 3          | 9  | INSECURITY<br>ATLANTIC 0-86716                                      | STACEY Q                                 |
| 3  | 5  | 7          | 6  | FAKE<br>TABU 429-06788  | ◆ ALEXANDER O'NEAL                       |
| 4  | 2  | 1          | 10   | FUNKY TOWN (REMIX)<br>RCA 6431-1-RD                                 | ◆ PSEUDO ECHO                            |
| 5  | 7  | 8          | 6  | RHYTHM IS GONNA GET YOU<br>EPIC 49-06772                            | ◆ GLORIA ESTEFAN & MIAMI SOUND MACHINE   |
| 6  | 1  | 2          | 12   | RESPECTABLE (REMIX)<br>ATLANTIC 0-86703                             | ◆ MEL & KIM                              |
| 7  | 8  | 20         | 5  | TINA CHERRY (REMIX)<br>MOTOWN 4586MG                                | ◆ GEORGIO                                |
| 8  | 13   | 16         | 9  | WHY CAN'T I BE YOU (REMIX)<br>ELEKTRA 0-66810                       | ◆ THE CURE                               |
| 9  | 6  | 5          | 11   | I WANNA DANCE WITH SOMEBODY (REMIX)<br>ARISTA ADI-9599              | ◆ WHITNEY HOUSTON                        |
| 10   | 9  | 10         | 12   | IN LOVE WITH LOVE (REMIX)<br>Geffen 0-20687/WARNER BROS.            | ◆ DEBBIE HARRY                           |
| 11   | 10   | 21         | 5  | DREAMIN' (REMIX)<br>EPIC 49-06830                                   | WILL TO POWER                            |
| 12   | 14   | 30         | 4  | WHO FOUND WHO<br>CHRYSALIS 4V9 43089                                | JELLYBEAN FEATURING ELISA FIORILLO       |
| 13   | 16   | 19         | 6  | SILENT MORNING (REMIX)<br>4TH & B'WAY BWAY-439/ISLAND               | NOEL                                     |
| 14   | 18   | 25         | 5  | TOUCH<br>EPIC 49-06817  | NOHO                                     |
| 15   | 15   | 17         | 6  | STRANGELOVE (REMIX)<br>SIRE 0-20696/WARNER BROS.                    | ◆ DEPECHE MODE                           |
| 16   | 20   | 31         | 4  | HEARTACHE (REMIX)<br>POLYDOR 885 929-1/POLYGRAM                     | ◆ PEPSI & SHIRLIE                        |
| 17   | 17   | 13         | 8  | LIFETIME LOVE<br>SLEEPING BAG SLX-0024                              | JOYCE SIMS                               |
| 18   | 26   | 35         | 4  | THREE TIME LOVER<br>SYNTHICIDE 71300-0                              | BARDEUX                                  |
| 19   | 12   | 11         | 7  | THE PLEASURE PRINCIPLE (REMIX)<br>A&M SP-12230                      | ◆ JANET JACKSON                          |
| 20   | 11   | 6          | 9  | DIAMONDS (REMIX)<br>A&M SP-12231                                    | ◆ HERB ALPERT                            |
| 21   | 24   | 36         | 5  | INTO MY SECRET<br>RCA 6432-1-RD                                     | ◆ ALISHA                                 |
| 22   | 19   | 15         | 10   | HEART AND SOUL (REMIX)<br>VIRGIN 0-96779/ATLANTIC                   | ◆ T'PAU                                  |
| 23   | 27   | 18         | 24   | ONLY IN MY DREAMS (REMIX)<br>ATLANTIC 0-86744                       | DEBBIE GIBSON                            |
| 24   | 22   | 23         | 7  | I FEEL GOOD ALL OVER<br>MCA 23740                                   | ◆ STEPHANIE MILLS                        |
| 25   | 28   | 22         | 11   | ROCK STEADY (REMIX)<br>SOLAR V-71153                                | THE WHISPERS                             |
| 26   | 41   | —          | 2  | LIVING IN A BOX<br>CHRYSALIS 4V9 43119                              | ◆ LIVING IN A BOX                        |
| 27   | 32   | 45         | 3  | CROSS MY BROKEN HEART (REMIX)<br>MCA 23767                          | ◆ THE JETS                               |
| 28   | 33   | —          | 2  | BE MINE TONIGHT<br>ATLANTIC 0-86675                                 | PROMISE CIRCLE                           |
| 29   | 29   | —          | 2  | WHEN SMOKEY SINGS/CHICAGO<br>MERCURY 888 726-1/POLYGRAM             | ◆ ABC                                    |
| 30   | 31   | 39         | 8  | COMMUNICATE (REMIX)<br>EPIC 49 06842                                | FULL HOUSE                               |
| 31   | 21   | 14         | 8  | STILL A THRILL (REMIX)<br>MCA 23747                                 | ◆ JODY WATLEY                            |
| 32   | 23   | 24         | 9  | I'M BAD<br>DEF JAM 44-06799/COLUMBIA                                | ◆ L.L. COOL J                            |
| 33   | 37   | —          | 2  | HOW SOON WE FORGET (REMIX)<br>MCA 23763                             | ◆ COLONEL ABRAMS                         |
| 34   | <b>NEW</b>   | ▶          | 1  | SHATTERED GLASS<br>ATLANTIC 0-86675                                 | ◆ LAURA BRANIGAN                         |
| 35   | 38   | 43         | 5  | IT AIN'T RIGHT (WHATCHA DO)<br>ATLANTIC 0-86700                     | SIMPHONIA FEATURING CARMEN BROWN         |
| 36   | <b>NEW</b>   | ▶          | 1  | FULL CIRCLE<br>ATLANTIC 0-86674                                     | COMPANY B                                |
| 37   | 25   | 9          | 14   | HEAD TO TOE<br>COLUMBIA 44-06757                                    | ◆ LISA LISA & CULT JAM                   |
| 38   | 42   | 47         | 5  | LAY IT ON THE LINE<br>ATLANTIC 0-86701                              | ELAINE CHARLES                           |
| 39   | 34   | 33         | 8  | LET ME BE THE ONE<br>CUTTING CR 212                                 | SA-FIRE                                  |
| 40   | 43   | —          | 2  | DO IT PROPERLY<br>GROOVELINE GRL 5001                               | 2 PUERTO RICANS A BLACKMAN & A DOMINICAN |
| 41   | 36   | —          | 2  | BAILA BOLERO<br>ZYX 6621  | FUN FUN                                  |
| 42   | 35   | 38         | 13   | WHY SHOULD I CRY (REMIX)<br>EMI-AMERICA V-19242/CAPITOL             | ◆ NONA HENDRYX                           |
| 43   | <b>NEW</b>   | ▶          | 1  | CASANOVA<br>ATLANTIC 0-86673  | ◆ LEVERT                                 |
| 44   | 30   | 27         | 18   | WITHOUT YOU<br>SUPERTRONICS RY-017                                  | ◆ TOUCH                                  |
| 45   | 46   | 34         | 8  | I KNOW YOU GOT SOUL<br>4TH & B'WAY BWAY 438/ISLAND                  | ERIC B. AND RAKIM                        |
| 46   | 40   | 29         | 11   | WHY YOU TREAT ME SO BAD<br>TOMMY BOY TB 895/WARNER BROS.            | ◆ CLUB NOUVEAU                           |
| 47   | 47   | —          | 2  | PLAY WITH ME<br>ATLANTIC 0-86693                                    | ABBY LYNN                                |
| 48   | 45   | 50         | 3  | FALLING IN LOVE/PROTECT YOURSELF<br>TIN PAN APPLE 885 766-1/POLYDOR | THE FAT BOYS                             |
| 49   | 44   | —          | 2  | ONE LOVE (REMIX)<br>A&M SP-12234                                    | DOROTHY GALDEZ                           |
| 50   | 48   | —          | 2  | YOU USE TO HOLD ME<br>HOTMIX HMF 103                                | RALPHI ROSARIO                           |
| <b>BREAKOUTS</b>   | Titles with future chart potential, based on sales reported this week. |            | 1. WHO'S THAT GIRL (REMIX) MADONNA SIRE<br>2. ONE LOVER AT A TIME (REMIX) ATLANTIC STARR WARNER BROS.<br>3. RHYTHM METHOD MINK SOUND PAK |   |  |

○ 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.

# NMS 8: We've Arrived

**EXTENDED NOTES:** The circumstances had been building for about three years, but the eighth New Music Seminar represented (among other things) the musical and entrepreneurial triumph of dance music. Schmoosers at the bar included several generations of movers and shakers, from early disco denizens to the survivors of the late-'70s crash to the young Latin hip-hop and rap businesspeople whose impatience with the very idea of consultancy/apprenticeship has caused them to leapfrog straight into production.

The most helpful question we heard all seminar long was from the man who asked the DJ/remixers panel to tell the audience something new: Without any sarcasm whatsoever, we suggest that the question "What's changed in the past year? What kinds of musical and business approaches have become obsolete?" might be a good stepping-off point in the years to come.

Bits of news from the Marriott hallways and bar: The follow-up to Farley "Jackmaster" Funk/Jesse Saunders' "Love Can't Turn Around," finally, is a near-symphonic revival of the garage classic "Free Man" starring the astounding Daryl Pandy... Upcoming from Stock/Aitken/Waterman: an instrumental album by the team as a performing unit; a production for Precious Wilson; a schizoid remix of Mel & Kim's "F.L.M.," incorporating Chic's "Le Freak" and the bass line of "Do It Properly." Pete Waterman says it put Nile Rodgers on the floor... PWL's pop-disco production of Samantha Fox, "Nothing's Gonna Stop Me Now"



by Brian Chin

(Jive/U.K.), had already hit the airwaves here by the time of the seminar; the follow-up, "I Surrender," is more in the "Touch Me" mode... Jive has signed the king of the hard-luck rappers, the controversial and hair-raising Schoolly D... Some other very talented people were signed in recent weeks and were the buzz of the seminar: Sharon Heyward and Gary Harris to Virgin; Joe Hecht to RCA; Frank Murray to Capitol.

**NEW ORDER'S** "True Faith" (Qwest) is an extraordinarily commercial co-production by the band and Stephen Hague; the occasion of Depeche Mode's charting bodes well for this group of pioneers, we hope... Taylor Dayne's "Tell It To My Heart" (Arista) bridges the poppier Miami brand of Latin hi-NRG and New York's freestyle version; it is similar in impact to Company B... Carl Hall's "Love Makin' Love" launches the Martru label (212-832-0292) with a socking, discoey New York soul number, packing all the zip and momentum of the recent Carolyn Harding records; Robert Clivilles mixed... Ce Ce Rogers' "Someday" (Atlantic), a Marshall Jefferson house production, echoes Philly soul in its easy pace and wash of strings.

**REMIXES:** Stephanie Mills' "You're Puttin' A Rush On Me"

(MCA) is extended by Louil Silas Jr. from his album version, which was already a DJ pick; we'd say "If I Were Your Woman" is in a dead heat with Regina Belle's "All By Myself" for album of the year... Pointer Sisters' "Be There" (MCA) is the latest single off "Beverly Hills Cop II," redone in an excellent pop mix by Steve Thompson/Michael Barbiero... Sylvester's "Sooner Or Later" (Warner/Megatone) is remixed sparsely by Joseph Watt.

**BRIEFLY:** X-Ray's "Let's Go" (Fantasy) is one of those determinedly strange house clones, very close to the recent Transmat records in its random dub arrangement... Intrigue's "Together Forever" (Cooltempo/Chrysalis) is midtempo r&b very close to the Aleems style; Timmy Regisford and Mario Salvati mixed... Whistle's "Please Love Me" (Select) is a similarly attractive relaxed boy-group harmony record; the A side, "Chance For Our Love," suggests the '80s Delfonics... Black Rock-N-Ron's "That's How I'm Living" (Next Plateau) cuts one of the great slow-tempo early-'80s grooves... Joey Washington's "All For You" (Gee Tee) is a cool, subtle groove record with muted vocals, a good alternative to the frantic Colonel clones... Teen Dream's "Slip Slide" (Warner Bros.) has a socking, brightly arranged sound in its new mix by Bruce Forest... "One More Chance" by Buck & Kenny (Busy Bee, through Warlock, 212-614-9170) is Latin hip-hop with more grown-up vocals and finessed production by Intrigue producers Allen George and Fred McFarlane.

**NOTES:** Active imports include the double-sided "Carino"/"Regret" by T-Coy (de-Construction/U.K.), a heavily American-influenced production with the typical British addition of style and production values. The first song is a light-footed, Latin jazzy piece with house's repetitiveness, and the second is a Roland beat-box shuffle with just a couple of lines of lyric... Meanwhile, import shops sold out of something on the British Rhythm King label, an unidentifiable white-label record... The Pet Shop Boys' inveterate discoing on "It's A Sin" (Parlophone/U.K.) is available in a new Ian Levine mix, their most pointed, soulful lyric yet... We liked Laura Branigan's "Shattered Glass" so much we thought it essential that she remake another PWL classic, "Wherever I Go, Whatever I Do"—lo and behold, it's the second track on "Touch" (Atlantic)... Hazell Dean, already an EMI property worldwide but unreleased here for years, will finally see U.S. release through Capitol for "Always Doesn't Mean Forever." Early this year, "They Say It's Gonna Rain" was a Miami radio hit on import.

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| <p><b>US &amp; CANADIAN 12"</b></p> <p>All For You—J. Washington<br/>Crazy Love—Nina<br/>Come Together—Hanson + Davis<br/>I Just Cant Quit—Obsession<br/>Deeper + Deeper—Mod. Rocketry<br/>On Fire—Mandarine<br/>Round + Round—Bam Bam<br/>Hearts Desire—Exaltation<br/>Stand Up—Jamillah<br/>Destiny—Leah Landis + L Gray<br/>Love + Obsession—Bert Passion<br/>So Sweet—L. Holloway-Remix<br/>Why You Wanna—Fascination<br/>No No Love—Rhonda Parris<br/>YX 5629-US MOZZART—Money<br/>Pow—Teri Iten<br/>I Cant Forget—Cal. Executives<br/>If You Want To Dance—T Connection<br/>Gonna Lose My Heart—Thy Thy<br/>Im Gonna—Uptown Girls<br/>Your Move—Bamboo</p> | <p>Face To Face—RMX-Twins<br/>La Vie En Rose—RMX-N. Martinez<br/>Hooked On Voices—Katmandu<br/>Tonight—Body Heat<br/>Stop If You Want—Shari<br/>Love Child—James Dean<br/>Happy People Go—Greg Stone<br/>In The Dark—Tiffany<br/>Don't Come Crying—Suzy Q<br/>Beat Of My Heart—Jacqueline<br/>Lies—Suzy Swan</p> | <p>Rock Me Tonight—Chio Chio<br/>Oxygene—Blue August<br/>Look In My Heart—Rocky M<br/>Open Your Eyes—Sisley Ferre<br/>Hopes + Dreams—Albert One<br/>Chesne Bang—Dancers<br/>Casanova—Jessica Williams<br/>Everyones A Winner—Monkey Business<br/>Meet My Friend—Eddy Huntington<br/>Nasty Relations—Nasty Boys<br/>1-2-3-4-5-6—Ken Laslow</p> |
| <p><b>EUROPEAN 12"</b></p> <p>Do You Wanna Funk—Rmx—Lian Ross<br/>Love In The Night—VHF<br/>Egyptian Queen—Brown Sugar<br/>Heart Of Gold—Tom<br/>Perfume Of Love—Scala<br/>Baby Dancer—Carrara<br/>Time Will Tell—Twins<br/>Little Bit Of Jazz—Nerve</p>   | <p><b>DISCO CLASSICS</b></p> <p>LETS ALL CHANT—MICHAEL ZAGER<br/>ALL ZYX 12"<br/>ALL BOBBY Orlando 12" + Producers<br/>ALL JDC 12"<br/>ALL DYNIE 12"<br/>ALL LIME 12" + Lps<br/>+ OVER 500 OTHER CLASSICS</p>  |   |

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**On The Other Hand . . . There's Another Award.** Warner Bros.' Randy Travis is congratulated backstage by ASCAP staffers and fellow artists after winning four Music City News awards. Pictured, from left, are Merlin Littlefield, associate director, ASCAP/Nashville; John Schneider; Travis; Kathy Mattea; Tom Long, Nashville director of membership relations, ASCAP; Mark Miller of Sawyer Brown; Bob Doyle, Nashville director of membership relations, ASCAP; and Sawyer Brown members Joe Smyth and Jim Scholten.

## 61,000 Flock To 11th Jamboree First Festival Under Osborn Banner

BY EDWARD MORRIS

ST. CLAIRSVILLE, Ohio An estimated total crowd of 61,000, down slightly from last year, attended Jamboree In The Hills here, July 18-19. For its 11th edition, the event was under its fourth corporate owner.

On May 1, Osborn Communications assumed ownership of the AM/FM radio combo WWVA/WOVK Wheeling, W. Va., producer of the outdoor country music extravaganza. The stations were owned by Price Broadcasting, Coca-Cola, and Columbia Pictures during the formative and matur-

ing years of Jamboree In The Hills.

Although there were some slight delays and switches in the lineup, all the scheduled talent appeared at the Brush Run Park site. Marie Osmond opened the festival Saturday morning and was followed by T. Graham Brown, Earl Thomas Conley, Mayf Nutter, Louise Mandrell, Tom T. Hall, Charley Pride, Tanya Tucker, and Merle Haggard.

Also appearing on Saturday were stars of the weekly Jamboree USA broadcast: Jo Ann Jones, Mark Statler, Nancy Wiles, Sherry & Sheryl Horne, Leon Douglas, Linda Lou Schriver, Gary Walker, and Lois & Harmony Scott.

On Sunday, Janie Frickie opened. Appearing later in the day were Dwight Yoakam, the Nitty Gritty Dirt Band, Mickey Gilley, and Jerry Lee Lewis. Darryl & Don Gatlin and the Southern Comfort Band provided backup music for the local acts on Saturday, and Schucks handled accompaniment on Sunday.

J. Ross Felton, general manager and producer of the festival, told a press conference on Saturday that Jamboree In The Hills normally generates revenues of about \$1 million and that it brings in approximately \$10 million annually to the local economy. Osborn Communications president Frank Osborn said he could not estimate the value of the event as a part of his overall purchase.

"It's hard to put a value on an entertainment entity," Osborn explained. "If you don't do a good job, people don't come back, so it's hard to assess."

While it is awash with corporate logos and mammoth displays, Fel-

ton says that there is no corporate underwriting of the festival. The right to display, he adds, is part of the package given to sponsors who advertise on WWVA/WOVK. This year's sponsors of the live broadcast of the jamboree were Stroh, Kroger, Mack Trucks, Rax Restaurants, Hills Department Stores, Truckstops Of America, Fairmont Industries, and Gulf Stream Coach.

Tickets sold in advance were priced the same as last year: \$45 for both days or \$25 each for either day. But this year, \$5 was added to each of these prices for ticket purchases made after 8 p.m. on July 16. Tickets were sold by mail, at the Capitol Music Hall box office in Wheeling, site of the weekly Jamboree USA, and at the festival box office. An official estimates that 60% of the tickets were sold in advance.

Souvenir sales were up over 15% from last year, according to Debbie Michaels, who heads the operation for the Jamboree USA Gift Shop. "Everything sold well," Michaels reports. The most successful items were a \$2 "huggy" beverage holder; large and extra-large monogrammed T-shirts, \$9 each; and \$5 ball caps. About 8,000 souvenir booklets were sold at \$3 each. For each T-shirt purchased, the buyer was given a laminated pin-on badge showing the festival's talent lineup.

The 44-page souvenir booklets carried about 15 pages of advertising (excluding house ads). Inside cover, four-color ads were priced at \$500 for a full page; inside black-and-white pages were \$400; a black-and-white half-page was \$225; and a black-and-white quar-

(Continued on page 30)

## William Lee Golden's Departure Marks New Start Oak Ridge Boys Continue To Evolve

THE MIGHTY OAKS are bending, but they aren't breaking. For better or for worse (lately, for the latter), they've been in the news.

Where do we begin? Back when the Oak Ridge Boys were a gospel group? At that time, they sang enough Jesus songs to keep Jim Bakker away from Jessica Hahn had he only listened to the lyrics.

Perhaps their conversion to country music came when their bus was stoned by hippie demonstrators, who were also stoned (in a different manner) and confused the band's name with the Oak Ridge atomic bomb labs in Tennessee.

The Oaks became one of the grandest groups in country music. Every personnel change seemed to improve the act. And the longest-lived version of the Oaks came with Joe Bonsall, Duane Allen, Richard Sterban (who does obscene things with his seat-rattling bass voice—and knows it), and William Lee Golden. They scorched their way to the top of the country charts and made a formidable indentation on the pop charts, too. Additionally, they became one of country music's finest groups in history.

When I first met Golden, he was simply known as Bill. But those were the simple days. He amazed me with his stubble beard, which predated the "Miami Vice" look by a decade. It always looked as though he had a two-day stubble—no more, no less. He was always friendly—and he always remembered your name. He still does, even though he has become the Mountain Man of the Oaks: long beard, longer hair, and a wardrobe ranging from early to late Indian. While the rest of the Oaks dressed like Saks Fifth Avenue, Bill, turned William Lee, looked more like Sioux Main Street.

The Oaks are four diverse personalities, and placing these divergent talents on the same bus for 200-plus days a year for countless years was bound to produce its share of conflicts. It's no secret (or is it?) that Golden and Allen have never communicated with each other on philosophical, emotional, or intellectual terms that made any sense to either one of them at the same time. Can you imagine spending most of a year on a bus with someone you don't like? Sounds fatal to me.

And it was fatal to these four Oaks. Both Golden and Allen have their points . . . but who's counting? The split has been a long time coming, and hopefully it will wind up like most events benefitting all parties concerned. Golden will do his own thing as he wants to do. Allen will have an Oak Ridge Boys group that does not include a guy he couldn't get along with. Steve Sanders, Golden's replacement, will prosper in his new position. Sterban can happily sing bass and rattle those seats, while Bonsall continues to provide the energy, drive, and

spark that makes the Oaks what they are.

This divorce could carry some alimony that the remaining Oaks don't want to pay. Golden has filed a \$40 million (give or take a few dollars) lawsuit against his former country cohorts. Perhaps this is because Golden is the guy that the audiences couldn't take their eyes off, especially when he sang "Thank God For Kids," a spine-tingling performance if there ever was one.

I really admire both Allen and Golden, although they do not admire each other. So, Sanders notwithstanding, I still—as your country music purist—would love the Oak Ridge Boys to consist of Allen, Sterban, Bonsall, and . . . yes, Golden.

OK, so now there's probably too much water over the dam, flooding the fields of reconciliation. And Nashville Scene has received a letter from Caudill Properties Inc., which



by Gerry Wood

gives us these great tidbits:

"We have some exciting news! The properties of the Oak Ridge Boys are on the market and for sale . . . The facilities were expanded and the studio constructed in June of 1984. According to members of the Oak Ridge Boys, the studio was built for the sound of the '80s and is state of the art in concept and design, the control room being the first in the U.S. to use the RPG diffuser system so that you put on tape exactly what you hear. The inner walls of the control room 'float,' isolated on rubber, from the outer wall. Ear-level control room monitors are recessed into the walls and are spring-mounted . . . The offices are attractive; the private suites [are] spacious and provide an excellent atmosphere for business and related activity."

No one can take pleasure in the dissolution of a group that's this good. I don't. And I don't think that any of the parties involved do either. It's heart-rending when creative conglomerates turn belly up. Let's let these boys rest in peace. And let's give Sanders a chance. But let's watch for all of these remarkable folks in all of their future projects in the genres of country and pop music.

**A FINAL ASIDE:** Ed Morris has written a review of a new book on the Oak Ridge Boys by two authors, Ellis Widner, Billboard's Tulsa, Okla., correspondent, and Nashville writer Walter Carter. As usual, Ed hits the nail on the head. Here's his review:

**The Oak Ridge Boys: Our Story, Contemporary Books, 212 pages, \$16.95.**

To know the Oak Ridge Boys in all their various incarnations is to know a large slice of the history of Southern gospel and modern country music. The group's origin can be traced back to World War II days and to the

(Continued on page 30)

Nashville  
Scene

FOR WEEK ENDING AUGUST 1, 1987

Billboard

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## HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

|   | GOLD<br>ADDS<br>26 REPORTERS | SILVER<br>ADDS<br>57 REPORTERS | BRONZE/<br>SECONDARY<br>ADDS<br>63 REPORTERS | TOTAL<br>ADDS<br>146 REPORTERS | TOTAL<br>ON |
|---|------------------------------|--------------------------------|--|--------------------------------|-------------|
| <b>RIGHT FROM THE START</b><br>EARL THOMAS CONLEY RCA   | 5                            | 17                             | 32   | 54                             | 55          |
| <b>LOVE ME LIKE YOU USED TO</b><br>TANYA TUCKER CAPITOL | 6                            | 10                             | 22   | 38                             | 65          |
| <b>LITTLE WAYS</b><br>DWIGHT YOAKAM REPRISE             | 4                            | 11                             | 17   | 32                             | 91          |
| <b>SHINE, SHINE, SHINE</b><br>EDDY RAVEN RCA            | 3                            | 9                              | 18   | 30                             | 80          |
| <b>YOUR LOVE</b><br>TAMMY WYNETTE EPIC                  | 0                            | 8                              | 17   | 25                             | 32          |
| <b>YOU HAVEN'T HEARD . . .</b><br>MOE BANDY RCA/CURB    | 1                            | 6                              | 17   | 24                             | 24          |
| <b>CRY JUST A LITTLE</b><br>MARIE OSMOND CAPITOL/CURB   | 1                            | 9                              | 12   | 22                             | 57          |
| <b>COLD HEARTS/CLOSED MINDS</b><br>NANCI GRIFFITH MCA   | 0                            | 6                              | 14   | 20                             | 27          |
| <b>RESTLESS ANGEL</b><br>TIM MALCHAK ALPINE             | 0                            | 4                              | 15   | 19                             | 33          |
| <b>FIRST TIME CALLER</b><br>JUICE NEWTON RCA            | 3                            | 8                              | 7  | 18                             | 83          |

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



*One listen to this record,  
and you'll love her  
like you always have.*



*Produced by Jerry Crutchfield*

*Love Me Like You Used To  
the brand new album by*

**TANYA  
TUCKER**

*featuring the single  
Love Me Like You Used To*

*Capitol*

# Billboard® HOT COUNTRY SINGLES™

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| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE<br>PRODUCER (SONGWRITER)   | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL                          |
|-----------|-----------|-----------|---------------|--|--|
| 1         | 3         | 4         | 11            | ★★ NO. 1 ★★<br>1 week at No. One   | RONNIE MILSAP<br>RCA 5169-7  |
| 2         | 2         | 3         | 14            | LOVE SOMEONE LIKE ME<br>T.WEST (H.DUNN, R.FOSTER)  | HOLLY DUNN<br>MTM 72082/CAPITOL                                      |
| 3         | 4         | 5         | 11            | ONE PROMISE TOO LATE<br>J.BOWEN,R.MCENTIRE (D.LOGGINS, L.SILVER, D.SCHLITZ)                        | REBA MCENTIRE<br>MCA 53092   |
| 4         | 9         | 12        | 11            | A LONG LINE OF LOVE<br>S.GIBSON,J.E.NORMAN (P.OVERSTREET, T.SCHUYLER)                              | ◆ MICHAEL MARTIN MURPHEY<br>WARNER BROS. 7-28370                     |
| 5         | 8         | 11        | 14            | CINDERELLA<br>R.LANDIS (R.NIELSEN)   | VINCE GILL<br>RCA 5131-7   |
| 6         | 10        | 14        | 10            | TELLING ME LIES<br>G.MASSENBURG (L.THOMPSON, B.COOK)   | DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS<br>WARNER BROS. 7-28371 |
| 7         | 11        | 13        | 11            | WHISKEY, IF YOU WERE A WOMAN<br>P.WORLEY (M.FRANCIS, J.MACRAE, B.MORRISON)                         | HIGHWAY 101<br>WARNER BROS. 7-28372                                  |
| 8         | 12        | 17        | 10            | WHY DOES IT HAVE TO BE (WRONG OR RIGHT)<br>T.DUBOIS,S.HENDRICKS,RESTLESS HEART (R.SHARP, D.LOWERY) | ◆ RESTLESS HEART<br>RCA 5132-7                                       |
| 9         | 14        | 19        | 8             | BORN TO BOOGIE<br>B.BECKETT,H.WILLIAMS,JR.,J.E.NORMAN (H.WILLIAMS, JR.)                            | HANK WILLIAMS, JR.<br>WARNER/CURB 7-28369/WARNER BROS.               |
| 10        | 13        | 16        | 12            | FALLIN' OUT<br>J.BOWEN,W.JENNINGS (D.LILE)   | WAYLON JENNINGS<br>MCA 53088   |
| 11        | 16        | 21        | 11            | TRAIN OF MEMORIES<br>A.REYNOLDS (J.HINSON, A.BYRD)   | KATHY MATTEA<br>MERCURY 888 574-7/POLYGRAM                           |
| 12        | 1         | 2         | 15            | THE WEEKEND<br>T.BROWN,J.BROWN (B.LABOUNTY, B.FOSTER)  | ◆ STEVE WARINER<br>MCA 53068   |
| 13        | 18        | 23        | 9             | SHE'S TOO GOOD TO BE TRUE<br>B.KILLEN (S.LEMAIRE, J.PENNINGTON)                                    | EXILE<br>EPIC 34-07135   |
| 14        | 5         | 6         | 13            | SOMEONE<br>J.BOWEN,L.GREENWOOD (C.BLACK, A.ROBERTS, S.DORFF)                                       | LEE GREENWOOD<br>MCA 53096   |
| 15        | 17        | 22        | 10            | BRILLIANT CONVERSATIONIST<br>B.LOGAN (J.HADLEY, G.NICHOLSON)                                       | ◆ T. GRAHAM BROWN<br>CAPITOL 44008                                   |
| 16        | 19        | 25        | 6             | MAKE NO MISTAKE, SHE'S MINE<br>R.GALBRAITH,K.LEHNING (K.CARNES)                                    | KENNY ROGERS & RONNIE MILSAP<br>RCA 5209-7                           |
| 17        | 21        | 27        | 8             | THIS CRAZY LOVE<br>J.BOWEN (R.MURRAH, J.D.HICKS)   | THE OAK RIDGE BOYS<br>MCA 53023                                      |
| 18        | 20        | 26        | 9             | I'LL NEVER BE IN LOVE AGAIN<br>D.WILLIAMS,G.FUNDIS (B.CORBIN)                                      | DON WILLIAMS<br>CAPITOL 44019  |
| 19        | 7         | 8         | 15            | 80'S LADIES<br>H.SHEDD (K.T.OSLIN)   | ◆ K.T.OSLIN<br>RCA 5154-7  |
| 20        | 23        | 30        | 6             | THREE TIME LOSER<br>K.LEHNING (D.SEALS)  | DAN SEALS<br>EMI-AMERICA 43023/CAPITOL                               |
| 21        | 24        | 29        | 9             | WHY I DON'T KNOW<br>T.BROWN,L.LOVETT (L.LOVETT)  | LYLE LOVETT<br>MCA/CURB 53102/MCA                                    |
| 22        | 26        | 31        | 10            | THE HAND THAT ROCKS THE CRADLE<br>J.BOWEN,G.CAMPBELL (T.HARRIS)                                    | GLEN CAMPBELL (WITH STEVE WARINER)<br>MCA 53108                      |
| 23        | 6         | 1         | 13            | I KNOW WHERE I'M GOING<br>B.MAHER (D.SCHLITZ, C.BICKHARDT, B.MAHER)                                | THE JUDDS<br>RCA/CURB 5164-7/RCA                                     |
| 24        | 29        | 32        | 10            | HOUSE OF BLUE LIGHTS<br>R.BENSON (D.RAYE, F.SLACK)   | ASLEEP AT THE WHEEL<br>EPIC 34-07125                                 |
| 25        | 30        | 34        | 6             | YOU AGAIN<br>B.BECKETT,J.STROUD (D.SCHLITZ, P.OVERSTREET)  | THE FORESTER SISTERS<br>WARNER BROS. 7-28368                         |
| 26        | 31        | 33        | 8             | I'LL BE THE ONE<br>J.KENNEDY (DON REID, DEBO REID)   | THE STALLER BROTHERS<br>MERCURY 888 650-7/POLYGRAM                   |
| 27        | 32        | 35        | 8             | NOWHERE ROAD<br>T.BROWN,E.GORDY,JR.,R.BENNETT (S.EARLE, R.KLING)                                   | STEVE EARLE<br>MCA 53103   |
| 28        | 36        | 40        | 6             | THE WAY WE MAKE A BROKEN HEART<br>R.CROWELL (J.HIATT)  | ROSANNE CASH<br>COLUMBIA 38-07200                                    |
| 29        | 35        | 38        | 7             | I'LL BE YOUR BABY TONIGHT<br>T.WEST (B.DYLAN)  | JUDY RODMAN<br>MTM 72089/2089/CAPITOL                                |
| 30        | 33        | 36        | 8             | PONIES<br>B.MAHER (J.H.BULLOCK)  | ◆ MICHAEL JOHNSON<br>RCA 5171-7                                      |
| 31        | 15        | 10        | 14            | LOVE CAN'T EVER GET BETTER THAN THIS<br>R.SKAGGS (N.MON TGMERY, I.KELLEY)                          | RICKY SKAGGS & SHARON WHITE<br>EPIC 34-07060                         |
| 32        | 38        | 43        | 4             | ★★★ POWER PICK/AIRPLAY ★★★<br>FISHIN' IN THE DARK<br>J.LEO (W.WALDMAN, J.PHOTOGLIO)                | NITTY GRITTY DIRT BAND<br>WARNER BROS. 7-28311                       |
| 33        | 39        | 42        | 6             | DADDIES NEED TO GROW UP TOO<br>K.KANE,J.O'HARA (J.O'HARA, K.KANE)                                  | THE O'KANES<br>COLUMBIA 38-07187                                     |
| 34        | 40        | 44        | 5             | CHILD SUPPORT<br>T.COLLINS (T.SCHUYLER)  | BARBARA MANDRELL<br>EMI-AMERICA 43032/CAPITOL                        |
| 35        | 22        | 9         | 16            | OH HEART<br>K.LEHNING,P.DAVIS (M.BROOK, K.BAILLIE, D.SCHLITZ)                                      | BAILLIE AND THE BOYS<br>RCA 5130-7                                   |
| 36        | 42        | 51        | 4             | I WANT TO KNOW YOU BEFORE WE MAKE LOVE<br>J.BOWEN,C.TWITTY,D.HENRY (C.PARTON, B.HOBBS)             | CONWAY TWITTY<br>MCA 53134   |
| 37        | 45        | 48        | 4             | ISLAND IN THE SEA<br>W.NELSON (W.NELSON)   | WILLIE NELSON<br>COLUMBIA 38-07202                                   |
| 38        | 44        | 50        | 5             | CRAZY OVER YOU<br>B.LLOYD,R.FOSTER (R.FOSTER, B.LLOYD)   | FOSTER AND LLOYD<br>RCA 5210-7                                       |
| 39        | 41        | 46        | 6             | MEMBERS ONLY<br>N.LARKIN (LADDISON)  | DONNA FARGO AND BILLY JOE ROYAL<br>MERCURY 888 680-7/POLYGRAM        |
| 40        | 25        | 20        | 13            | ARE YOU STILL IN LOVE WITH ME<br>J.WHITE (SPIRO, PORTER, WHITE)                                    | ◆ ANNE MURRAY<br>CAPITOL 44005                                       |
| 41        | 50        | 56        | 4             | LOVE REUNITED<br>P.WORLEY (C.HILLMAN, S.HILL)  | THE DESERT ROSE BAND<br>MCA/CURB 53142/MCA                           |
| 42        | 47        | 52        | 6             | HYMNE<br>J.KENNEDY (VANGELIS)  | ◆ JOE KENYON<br>MERCURY 888 642-7/POLYGRAM                           |
| 43        | 43        | 47        | 7             | AFTER ALL<br>E.GORDY,JR.,T.BROWN (J.HINSON, H.STINSON)   | ◆ PATTY LOVELESS<br>MCA 53097  |
| 44        | 27        | 18        | 16            | CRIME OF PASSION<br>S.BUCKINGHAM (W.ALDRIDGE, M.CANALLY)   | ◆ RICKY VAN SHELTON<br>COLUMBIA 38-07025                             |
| 45        | 28        | 7         | 14            | ALL MY EX'S LIVE IN TEXAS<br>J.BOWEN,G.STRAIT (S.D.SHAFFER, L.J.SHAFFER)                           | GEORGE STRAIT<br>MCA 53087   |
| 46        | 51        | 58        | 3             | MAMA'S ROCKIN' CHAIR<br>B.LOGAN (T.MENZIES, J.MACRAE)  | JOHN CONLEE<br>COLUMBIA 38-07203                                     |
| 47        | 55        | —         | 2             | LITTLE WAYS<br>P.ANDERSON (D.YOAKAM)   | DWIGHT YOAKAM<br>REPRISE 7-28310/WARNER BROS.                        |
| 48        | 52        | 57        | 5             | WHAT A GIRL NEXT DOOR COULD DO<br>T.WEST (R.FERRIS)  | GIRLS NEXT DOOR<br>MTM 72088/CAPITOL                                 |
| 49        | 37        | 24        | 15            | FOREVER AND EVER, AMEN<br>K.LEHNING (P.OVERSTREET, D.SCHLITZ)                                      | ◆ RANDY TRAVIS<br>WARNER BROS. 7-28384                               |
| 50        | 54        | 72        | 3             | FIRST TIME CALLER<br>R.LANDIS (R.NIELSEN)  | JUICE NEWTON<br>RCA 5170-7   |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE<br>PRODUCER (SONGWRITER)  | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL                        |
|-----------|-----------|-----------|---------------|---|--|
| 51        | 58        | —         | 2             | SHINE, SHINE, SHINE<br>D.GANT,E.RAVEN (B.MCGUIRE, K.BELL)                                   | EDDY RAVEN<br>RCA 5221-7   |
| 52        | 56        | 73        | 3             | NOBODY SHOULD HAVE TO LOVE THIS WAY<br>J.E.NORMAN (T.ROCCO, C.BLACK, R.BOURKE)              | CRYSTAL GAYLE<br>WARNER BROS. 7-28409                              |
| 53        | 34        | 15        | 15            | ANOTHER WORLD<br>J.E.NORMAN (J.LEFFLER, R.SCHUCKETT)  | CRYSTAL GAYLE AND GARY MORRIS<br>WARNER BROS. 7-28409              |
| 54        | 59        | 74        | 3             | IF YOU STILL WANT A FOOL AROUND<br>R.BAKER (K.ROBBINS)                                      | CHARLEY PRIDE<br>16TH AVENUE 70402/CAPITOL                         |
| 55        | 67        | —         | 2             | LOVE ME LIKE YOU USED TO<br>J.CRUTCHFIELD (P.DAVIS, B.EMMONS)                               | TANYA TUCKER<br>CAPITOL 44036                                      |
| 56        | 60        | 79        | 3             | WHEN THE RIGHT ONE COMES ALONG<br>J.BOWEN,J.SCHNEIDER (R.SMITH, J.HOOKER)                   | JOHN SCHNEIDER<br>MCA 53144  |
| 57        | 62        | 66        | 5             | BRINGIN' THE HOUSE DOWN<br>M.DANIEL,D.KNIGHT (J.DOWELL, B.H.DEAN)                           | SHURFIRE<br>AIR/COMPLEAT 173/POLYGRAM                              |
| 58        | 66        | —         | 2             | CRY JUST A LITTLE<br>P.WORLEY (P.DAVIS)   | MARIE OSMOND<br>CAPITOL/CURB 44044/CAPITOL                         |
| 59        | NEW ▶     | —         | 1             | ★★★ HOT SHOT DEBUT ★★★<br>RIGHT FROM THE START<br>N.LARKIN,E.T.CONLEY (B.HERZIG, R.WATKINS) | EARL THOMAS CONLEY<br>RCA 5226-7                                   |
| 60        | 61        | 68        | 4             | SOMEDAY MY SHIP WILL SAIL<br>E.GORDY,JR.,E.HARRIS (A.REYNOLDS)                              | EMMYLOU HARRIS<br>WARNER BROS. 7-28302                             |
| 61        | 64        | 70        | 4             | DANCIN' WITH MYSELF TONIGHT<br>R.PENNINGTON (C.BURNS, D.HUBER)                              | THE KENDALLS<br>STEP ONE 374                                       |
| 62        | 49        | 39        | 12            | I TURN TO YOU<br>B.SHERRILL (M.D.BARNES, C.PUTMAN)  | GEORGE JONES<br>EPIC 34-07107                                      |
| 63        | 48        | 37        | 18            | THAT WAS A CLOSE ONE<br>N.LARKIN,E.T.CONLEY (R.BYRNE)                                       | EARL THOMAS CONLEY<br>RCA 5129-7                                   |
| 64        | 68        | 84        | 3             | GERONIMO'S CADILLAC<br>N.LARKIN (M.MURPHEY, C.QUARTO)                                       | JEFF STEVENS AND THE BULLETS<br>ATLANTIC AMERICA 7-99433/ATLANTIC  |
| 65        | 46        | 28        | 13            | PUT ME OUT OF MY MISERY<br>J.CRUTCHFIELD (B.MCDILL, L.ANDERSON)                             | TOM WOPAT<br>EMI-AMERICA 43010/CAPITOL                             |
| 66        | NEW ▶     | —         | 1             | YOUR LOVE<br>S.BUCKINGHAM (T.ROCCO, B.FOSTER)   | TAMMY WYNETTE<br>EPIC 34-07226                                     |
| 67        | 53        | 41        | 9             | 'TIL THE OLD WEARS OFF<br>W.ALDRIDGE (W.ALDRIDGE)   | THE SHOOTERS<br>EPIC 34-07131                                      |
| 68        | 63        | 49        | 19            | IT'S ONLY OVER FOR YOU<br>J.CRUTCHFIELD (M.REED, R.M.BOURKE)                                | TANYA TUCKER<br>CAPITOL 5694                                       |
| 69        | 69        | 78        | 3             | WAITIN' UP<br>P.ANDERSON (G.HIGHFILL)   | GEORGE HIGHFILL<br>WARNER BROS. 7-28312                            |
| 70        | NEW ▶     | —         | 1             | RESTLESS ANGEL<br>J.RUTENSCHEIDER,T.MALCHAK (T.MALCHAK)                                     | TIM MALCHAK<br>ALPINE 007  |
| 71        | 77        | —         | 2             | AIN'T WE GOT LOVE<br>L.ROGERS (C.CRAIG, K.STEGALL)  | PAUL PROCTOR<br>19TH AVENUE 1009                                   |
| 72        | 78        | —         | 2             | BUTTERBEANS<br>J.BRADLEY (C.COLVIN)   | JOHNNY RUSSELL & LITTLE DAVID WILKINS<br>16TH AVENUE 70401/CAPITOL |
| 73        | NEW ▶     | —         | 1             | COLD HEARTS/CLOSED MINDS<br>T.BROWN,N.GRIFFITH (N.GRIFFITH)                                 | NANCI GRIFFITH<br>MCA 53147  |
| 74        | 65        | 59        | 23            | TIL I'M TOO OLD TO DIE YOUNG<br>J.KENNEDY (J.HADLEY, K.WELCH, S.DOOLEY)                     | MOE BANDY<br>MCA/CURB 53033/MCA                                    |
| 75        | 81        | —         | 2             | TORN UP<br>T.BRASFIELD (T.ROCCO, C.BLACK, A.ROBERTS)  | VICKI RAE VON<br>ATLANTIC AMERICA 7-99442/ATLANTIC                 |
| 76        | NEW ▶     | —         | 1             | YOU HAVEN'T HEARD THE LAST OF ME<br>J.KENNEDY (T.R.SNOW, E.KAZ)                             | MOE BANDY<br>MCA/CURB 53132/MCA                                    |
| 77        | NEW ▶     | —         | 1             | THEY DON'T MAKE LOVE LIKE WE USED TO<br>R.HALL,R.BYRNE (B.HENDERSON, J.R.ADKINS, G.ROGERS)  | SHENANDOAH<br>COLUMBIA 38-07128                                    |
| 78        | 57        | 45        | 18            | LOVE YOU AIN'T SEEN THE LAST OF ME<br>J.BOWEN,J.SCHNEIDER (K.FRANCESCHI)                    | JOHN SCHNEIDER<br>MCA 53069  |
| 79        | 70        | 63        | 9             | TOO OLD TO GROW UP NOW<br>M.WRIGHT (A.HARVEY, P.MCCANN)                                     | PAKE MCENTIRE<br>RCA 5207-7  |
| 80        | 84        | —         | 2             | THAT'S WHEN (YOU CAN CALL ME YOUR OWN)<br>R.E.CARPENTER (P.EDWARDS)                         | BONNIE LEIGH<br>R.C.P. 016   |
| 81        | NEW ▶     | —         | 1             | LOVE'LL COME LOOKIN' FOR YOU<br>J.KENNEDY (S.RAMOS, J.VEZNER)                               | THE CANNONS<br>MERCURY 888 648-7/POLYGRAM                          |
| 82        | NEW ▶     | —         | 1             | THE POWER OF A WOMAN<br>G.KENNEDY (L.BRIGHT, D.THOMPSON)                                    | PERRY LAPOINTE<br>DOOR KNOP 87-281                                 |
| 83        | 79        | 76        | 12            | ANGER & TEARS<br>J.KENNEDY (R.SMITH, C.CHASE)   | MEL MCDANIEL<br>CAPITOL 5705                                       |
| 84        | NEW ▶     | —         | 1             | LOVE'S SLIPPIN' UP ON ME<br>A.HENSON (B.MCDILL)   | KIM GRAYSON<br>SOUNDWAVES 4787/NSD                                 |
| 85        | 75        | 60        | 7             | LOOKING FOR YOU<br>R.CROWELL,B.T.JONES (R.CROWELL, R.CASH)                                  | RODNEY CROWELL<br>COLUMBIA 38-07137                                |
| 86        | NEW ▶     | —         | 1             | WOULD YOU CATCH ME BABY (IF I FALL FOR YOU)<br>L.MORTON (J.MCCEE, C.WHITE)                  | GAIL VEACH<br>PRAIRIE DUST 87128                                   |
| 87        | NEW ▶     | —         | 1             | HEART OUT OF CONTROL<br>B.SHERRILL (I.PLATAIS)  | JONI BISHOP<br>COLUMBIA 38-07225                                   |
| 88        | 71        | 62        | 19            | YOU'RE NEVER TOO OLD FOR YOUNG LOVE<br>D.GANT,E.RAVEN (R.GILES, F.MYERS)                    | EDDY RAVEN<br>RCA 5128-7   |
| 89        | 72        | 75        | 4             | I GROW OLD TO FAST (AND SMART TOO SLOW)<br>S.CORNELIUS (J.LONG)                             | JOHNNY PAYCHECK<br>MERCURY 888 651-7/POLYGRAM                      |
| 90        | 85        | 81        | 23            | DOMESTIC LIFE<br>B.LOGAN (J.D.MARTIN, G.HARRISON)   | JOHN CONLEE<br>COLUMBIA 38-06707                                   |
| 91        | 74        | 67        | 20            | YOU'RE MY FIRST LADY<br>R.HALL (M.MCANALLY)   | T.G. SHEPPARD<br>COLUMBIA 38-06999                                 |
| 92        | 86        | 69        | 13            | MIDNIGHT BLUE<br>B.BECKETT (D.GOODMAN, J.W.RYLES)   | JOHN WESLEY RYLES<br>WARNER BROS. 7-28377                          |
| 93        | 73        | 53        | 9             | YOU LAY A LOTTA LOVE ON ME<br>S.CORNELIUS (D.HEAVENER)                                      | THE WRAYS<br>MERCURY 888 542-7/POLYGRAM                            |
| 94        | 87        | 71        | 7             | MAKE ME LATE FOR WORK TODAY<br>B.KILLEN (C.PUTMAN, R.MCDOWELL)                              | RONNIE MCDOWELL<br>MCA/CURB 53126/MCA                              |
| 95        | 90        | 90        | 20            | HAVE I GOT SOME BLUES FOR YOU<br>R.BAKER (D.CHAMBERLAIN)                                    | CHARLEY PRIDE<br>16TH AVENUE 70400/CAPITOL                         |
| 96        | 94        | 91        | 22            | DON'T TOUCH ME THERE<br>SNEED BROTHERS,W.MASSEY (M.P.HEENEY)                                | CHARLY MCCLAIN<br>EPIC 34-0698C                                    |
| 97        | 92        | 87        | 24            | IT TAKES A LITTLE RAIN<br>J.BOWEN (J.D.HICKS, R.MURRAH, S.DEAN)                             | THE OAK RIDGE BOYS<br>MCA 53010                                    |
| 98        | 91        | 89        | 22            | JULIA<br>J.BOWEN,C.TWITTY,D.HENRY (J.JARVIS, D.COOK)  | CONWAY TWITTY<br>MCA 53034   |
| 99        | 97        | 96        | 22            | TOO MANY RIVERS<br>J.L.WALLACE,T.SKINNER (H.HOWARD)   | THE FORESTER SISTERS<br>WARNER BROS. 7-28442                       |
| 100       | 96        | 94        | 26            | OLD BRIDGES BURN SLOW<br>N.LARKIN (J.SOUTH, J.MEADERS, S.BROWN)                             | BILLY JOE ROYAL<br>ATLANTIC AMERICA 7-99485/ATLANTIC               |

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

# COUNTRY CORNER



by Marie Ratliff

**COMING FROM LEFT FIELD** is the first release by the **Beat Farmers**, "Make It Last" (MCA/Curb), which is attracting young listeners. Says MD **Parker Smith** of WODD Chattanooga, Tenn., "I'm getting a lot of young people requesting this one who are first-time callers, some who I suspect were not even regular listeners before—I had to put it in heavy rotation right away." KRKT Albany, Ore., listeners are responding to the record as well. "It should be a big one," says MD **H. David Allen**.

The hottest request item at KRKT, however, is **Rosanne Cash's** "This Is The Way We Make A Broken Heart" (Columbia). "The phones have not stopped," Allen says, "and they also want to hear her new 'King's Record Shop' album, especially the 'Somewhere Sometime' cut." Cash is strong in Bakersfield, Calif., too, says KUZZ MD **Jeff Woods**. "Our listeners request the whole album; they love her unique sound."

**REGIONAL RAVES:** "Bringin' The House Down" by **Shurfire** (Air/Compleat) is doing just that at KRRV Alexandria, La. "It's the hottest one I've got," says PD **Rick Stevens**.

"Hardcore country fans are coming out of the coal mines for 'Butterbeans,' says WODD's Smith. The 16th Avenue single is the first collaboration of two of the biggest (literally) singers around—**Little David Wilkins** and **Johnny Russell**.

Added the first day at KEAN Abilene, Texas, was **Gene Stroman's** "I Don't Feel Much Like A Cowboy Tonight" (Capitol). "We tested it and it got raves, so I went ahead and put it on," says MD **Rudy Fernandez**.

"**THREE TIME LOSER**" is called a winner for **Dan Seals** (EMI America) by PD **Ken Johnson** of WYRK Buffalo, N.Y. He points to strong request action, as does PD **Steve Gramzey** of KLZ Denver, who says, "We started playing it as an album cut; it appeals to all ages."

**MOST MENTIONED:** The inspired pairing of supertalents **Kenny Rogers** and **Ronnie Milsap** on "Make No Mistake, She's Mine" (RCA) has nationwide appeal. Some comments: WXTU Philadelphia MD **Gina Preston**—"I'm swamped with calls inquiring where to buy it and if it's available on an album" (not yet). PD **Mike Oakes** at WIRK West Palm Beach, Fla.—"One of the biggest on my list."

FOR WEEK ENDING AUGUST 1, 1987

## Billboard HOT COUNTRY SINGLES™

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

| THIS WEEK | LAST WEEK | TITLE                                   | ARTIST                            | HOT CTRY POSITION |
|-----------|-----------|---|-----------------------------------|-------------------|
| 1         | 3         | LOVE SOMEONE LIKE ME                    | HOLLY DUNN                        | 2                 |
| 2         | 4         | SNAP YOUR FINGERS                       | RONNIE MILSAP                     | 1                 |
| 3         | 5         | ONE PROMISE TOO LATE                    | REBA MCENTIRE                     | 3                 |
| 4         | 1         | I KNOW WHERE I'M GOING                  | THE JUDDS                         | 23                |
| 5         | 6         | LOVE CAN'T EVER GET BETTER THAN THIS    | R. SKAGGS/S. WHITE                | 31                |
| 6         | 11        | WHISKEY, IF YOU WERE A WOMAN            | HIGHWAY 101                       | 7                 |
| 7         | 10        | SOMEONE                                 | LEE GREENWOOD                     | 14                |
| 8         | 2         | CRIME OF PASSION                        | RICKY VAN SHELTON                 | 44                |
| 9         | 12        | TRAIN OF MEMORIES                       | KATHY MATTEA                      | 11                |
| 10        | 13        | BORN TO BOOGIE                          | HANK WILLIAMS, JR.                | 9                 |
| 11        | 15        | BRILLIANT CONVERSATIONALIST             | T. GRAHAM BROWN                   | 15                |
| 12        | 8         | THE WEEKEND                             | STEVE WARINER                     | 12                |
| 13        | 14        | 80'S LADIES                             | K.T. OSLIN                        | 19                |
| 14        | 19        | SHE'S TOO GOOD TO BE TRUE               | EXILE                             | 13                |
| 15        | 22        | WHY DOES IT HAVE TO BE (WRONG OR RIGHT) | RESTLESS HEART                    | 8                 |
| 16        | 7         | ANOTHER WORLD                           | CRYSTAL GAYLE AND GARY MORRIS     | 53                |
| 17        | 23        | TELLING ME LIES                         | D. PARTON, L. RONSTADT, E. HARRIS | 6                 |
| 18        | 28        | A LONG LINE OF LOVE                     | MICHAEL MARTIN MURPHEY            | 4                 |
| 19        | 21        | CINDERELLA                              | VINCE GILL                        | 5                 |
| 20        | 24        | HOUSE OF BLUE LIGHTS                    | ASLEEP AT THE WHEEL               | 24                |
| 21        | 27        | FALLIN' OUT                             | WAYLON JENNINGS                   | 10                |
| 22        | 17        | FOREVER AND EVER, AMEN                  | RANDY TRAVIS                      | 49                |
| 23        | 18        | OH HEART                                | BAILLIE AND THE BOYS              | 35                |
| 24        | 30        | MAKE NO MISTAKE, SHE'S MINE             | KENNY ROGERS & RONNIE MILSAP      | 16                |
| 25        | 9         | ALL MY EX'S LIVE IN TEXAS               | GEORGE STRAIT                     | 45                |
| 26        | 16        | THAT WAS A CLOSE ONE                    | EARL THOMAS CONLEY                | 63                |
| 27        | 25        | I TURN TO YOU                           | GEORGE JONES                      | 62                |
| 28        | —         | I'LL NEVER BE IN LOVE AGAIN             | DON WILLIAMS                      | 18                |
| 29        | 20        | ARE YOU STILL IN LOVE WITH ME?          | ANNE MURRAY                       | 40                |
| 30        | —         | THREE TIME LOSER                        | DAN SEALS                         | 20                |

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## COUNTRY SINGLES BY LABEL

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

| LABEL                | NO. OF TITLES ON CHART |
|----------------------|------------------------|
| MCA (15)             | 20                     |
| MCA/Curb (5)         |                        |
| CAPITOL (6)          | 16                     |
| 16th Avenue (3)      |                        |
| EMI-America (3)      |                        |
| MTM (3)              |                        |
| Capitol/Curb (1)     |                        |
| RCA (14)             | 15                     |
| RCA/Curb (1)         |                        |
| WARNER BROS. (12)    | 14                     |
| Reprise (1)          |                        |
| Warner/Curb (1)      |                        |
| COLUMBIA             | 10                     |
| POLYGRAM             | 8                      |
| Mercury (7)          |                        |
| Air/Compleat (1)     |                        |
| EPIC                 | 7                      |
| ATLANTIC             | 3                      |
| Atlantic America (3) |                        |
| 19TH AVENUE          | 1                      |
| ALPINE               | 1                      |
| DOOR KNOB            | 1                      |
| NSD                  | 1                      |
| Soundwaves (1)       |                        |
| PRAIRIE DUST         | 1                      |
| R.C.P.               | 1                      |
| STEP ONE             | 1                      |

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

| TITLE  | Publisher - Licensing Org.  | Sheet Music Dist. |
|--|---|-------------------|
| 19 80'S LADIES                                 | (Wooden Wonder, SESAC)  |                   |
| 43 AFTER ALL                                   | (Goldline, ASCAP/Silverline, BMI) HL  |                   |
| 71 AIN'T WE GOT LOVE                           | (Blackwood, BMI/April, ASCAP/Keith Stegall, ASCAP)  |                   |
| 45 ALL MY EX'S LIVE IN TEXAS                   | (Acuff-Rose Opryland, BMI) CPP  |                   |
| 83 ANGER & TEARS                               | (MCA Music) HL  |                   |
| 53 ANOTHER WORLD                               | (Fountain Square, ASCAP) CPP  |                   |
| 40 ARE YOU STILL IN LOVE WITH ME               | (Edition Sunrise, BMI/Young Musikverlag, GEMA) CPP  |                   |
| 9 BORN TO BOOGIE                               | (Bocephus, BMI) CPP   |                   |
| 15 BRILLIANT CONVERSATIONALIST                 | (Tree, BMI/Cross Keys, ASCAP) HL  |                   |
| 57 BRINGIN' THE HOUSE DOWN                     | (Hoosier, ASCAP/Triumvirate, BMI) CPP   |                   |
| 72 BUTTERBEANS                                 | (Five Sisters, BMI)   |                   |
| 34 CHILD SUPPORT                               | (Screen Gems-EMI, BMI/Writers Group, BMI/Bethlehem, BMI)  |                   |
| 5 CINDERELLA                                   | (Englishtown, BMI)  |                   |
| 73 COLD HEARTS/CLOSED MINDS                    | (Wing And Wheel, BMI)   |                   |
| 38 CRAZY OVER YOU                              | (Uncle Artie, ASCAP/Lawyers Daughter, BMI)  |                   |
| 44 CRIME OF PASSION                            | (Rick Hall, ASCAP/Beginner, ASCAP)  |                   |
| 58 CRY JUST A LITTLE                           | (Web IV, BMI)   |                   |
| 33 DADDIES NEED TO GROW UP TOO                 | (Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL   |                   |
| 61 DANCIN' WITH MYSELF TONIGHT                 | (Almarie, BMI/Millstone, ASCAP)   |                   |
| 90 DOMESTIC LIFE                               | (MCA, ASCAP/Nashion, BMI) HL  |                   |
| 96 DON'T TOUCH ME THERE                        | (Songmedia, BMI/Friday Night, BMI)  |                   |
| 10 FALLIN' OUT                                 | (Keith Sykes, BMI)  |                   |
| 50 FIRST TIME CALLER                           | (Englishtown, BMI)  |                   |
| 32 FISHIN' IN THE DARK                         | (Screen Gems-EMI, BMI/Moon & Stars, BMI/Burger  |                   |
| 49 FOREVER AND EVER, AMEN                      | (Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) CPP/HL                         |                   |
| 64 GERONIMO'S CADILLAC                         | (Mystery, BMI)  |                   |
| 22 THE HAND THAT ROCKS THE CRADLE              | (Contention, SESAC)   |                   |
| 95 HAVE I GOT SOME BLUES FOR YOU               | (Milene, ASCAP/Opryland, BMI) CPP   |                   |
| 87 HEART OUT OF CONTROL                        | (Galleon, ASCAP)  |                   |
| 24 HOUSE OF BLUE LIGHTS                        | (CBS Robbins, ASCAP) CPP/B-3  |                   |
| 42 HYMNE                                       | (Spheric B.V., BUMA/WB, ASCAP)  |                   |
| 89 I GROW OLD TO FAST (AND SMART TOO SLOW)     | (Buffet, BMI)   |                   |
| 23 I KNOW WHERE I'M GOING                      | (MCA, ASCAP/Don Schlitz, ASCAP/Colgems-EMI, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL |                   |
| 62 I TURN TO YOU                               | (Tree, BMI) HL  |                   |
| 36 I WANT TO KNOW YOU BEFORE WE MAKE LOVE      | (Irving, BMI/Beckaroo, BMI) CPP/ALM   |                   |
| 54 IF YOU STILL WANT A FOOL AROUND             | (Irving, BMI) CPP/ALM   |                   |
| 26 I'LL BE THE ONE                             | (Statler Brothers, BMI) CPP   |                   |
| 29 I'LL BE YOUR BABY TONIGHT                   | (Dwarf, ASCAP)  |                   |
| 18 I'LL NEVER BE IN LOVE AGAIN                 | (Sabal, ASCAP) HL   |                   |
| 37 ISLAND IN THE SEA                           | (Willie Nelson, BMI) CPP  |                   |
| 97 IT TAKES A LITTLE RAIN                      | (Tom Collins, BMI) CPP  |                   |
| 68 IT'S ONLY OVER FOR YOU                      | (Lodge Hall, ASCAP/Chappell, ASCAP/R.M.B., ASCAP) CPP/HL  |                   |
| 98 JULIA                                       | (Tree, BMI/Cross Keys, ASCAP) HL  |                   |
| 47 LITTLE WAYS                                 | (Coal Dust West, BMI)   |                   |
| 4 A LONG LINE OF LOVE                          | (Writers Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI) CPP   |                   |
| 85 LOOKING FOR YOU                             | (Granite, ASCAP/Coolwell, ASCAP/Atlantic, BMI/Chelcalt, BMI)  |                   |
| 31 LOVE CAN'T EVER GET BETTER THAN THIS        | (Lover Rain, ASCAP/Jack & Gordon, ASCAP)  |                   |
| 55 LOVE ME LIKE YOU USED TO                    | (Web IV, BMI/Paul & Jonathan, BMI/Rightsong, BMI/Attaduo, BMI)                                      |                   |
| 41 LOVE REUNITED                               | (Bug, BMI/Bar None, BMI)  |                   |
| 2 LOVE SOMEONE LIKE ME                         | (Lawyers Daughter, BMI/Uncle Artie, ASCAP)  |                   |
| 78 LOVE YOU AIN'T SEEN THE LAST OF ME          | (W.B.M., SESAC)   |                   |
| 81 LOVE'LL COME LOOKIN' FOR YOU                | (Wrensong, ASCAP)   |                   |
| 84 LOVE'S SLIPPIN' UP ON ME                    | (Jack & Bill, ASCAP)  |                   |
| 94 MAKE ME LATE FOR WORK TODAY                 | (Tree, BMI/Strawberry Lane, BMI) HL   |                   |
| 16 MAKE NO MISTAKE, SHE'S MINE                 | (Moonwindow, ASCAP) CPP   |                   |
| 46 MAMA'S ROCKIN' CHAIR                        | (Music City, ASCAP/Intersong, ASCAP/Dig-A-Bone, ASCAP) HL   |                   |
| 39 MEMBERS ONLY                                | (Malaco, BMI)   |                   |
| 92 MIDNIGHT BLUE                               | (Ensign, BMI/Write Road, BMI) CPP   |                   |
| 52 NOBODY SHOULD HAVE TO LOVE THIS WAY         | (Bibo, ASCAP/Chappell, ASCAP/R.M.B., ASCAP) HL  |                   |
| 27 NOWHERE ROAD                                | (Goldline, ASCAP) HL  |                   |
| 35 OH HEART                                    | (Colgems-EMI, ASCAP/MCA, ASCAP/Don Schlitz, ASCAP) HL   |                   |
| 100 OLD BRIDGES BURN SLOW                      | (Lowery, BMI) CPP   |                   |
| 3 ONE PROMISE TOO LATE                         | (MCA, ASCAP/Patchwork, ASCAP/Don Schlitz, ASCAP/Music Corp. Of America, BMI) HL                     |                   |
| 30 PONIES                                      | (April, ASCAP)  |                   |
| 82 THE POWER OF A WOMAN                        | (Chip 'N' Dale, ASCAP)  |                   |
| 65 PUT ME OUT OF MY MISERY                     | (Jack & Bill, ASCAP/Ranger Bob, ASCAP/Music Corp. Of America, BMI/Leighton, BMI) HL                 |                   |
| 70 RESTLESS ANGEL                              | (Life Of The Record, ASCAP/Malchak, ASCAP)  |                   |
| 59 RIGHT FROM THE START                        | (Ensign, BMI/Red Ribbon, BMI)   |                   |
| 13 SHE'S TOO GOOD TO BE TRUE                   | (Tree, BMI/Pacific Island, BMI) CPP/HL  |                   |
| 51 SHINE, SHINE, SHINE                         | (April, ASCAP/Butler's Baudits, ASCAP/Next-O-Ken, BMI/Ensign, BMI)                                  |                   |
| 1 SNAP YOUR FINGERS                            | (Acuff-Rose, BMI/Opryland, BMI) CPP   |                   |
| 60 SOMEDAY MY SHIP WILL SAIL                   | (Jack, BMI)   |                   |
| 14 SOMEONE                                     | (Chappell, ASCAP/Chrisword, ASCAP/Hopi Sound, ASCAP/Peso, BMI) HL                                   |                   |
| 6 TELLING ME LIES                              | (Chappell, ASCAP/Firesign Music Ltd., PRS) HL   |                   |
| 63 THAT WAS A CLOSE ONE                        | (Rick Hall, ASCAP) CPP  |                   |
| 80 THAT'S WHEN (YOU CAN CALL ME YOUR OWN)      | (Northport Bay, ASCAP)  |                   |
| 77 THEY DON'T MAKE LOVE LIKE WE USED TO        | (Fame, BMI)   |                   |
| 17 THIS CRAZY LOVE                             | (Tom Collins, BMI) CPP  |                   |
| 20 THREE TIME LOSER                            | (Pink Pig, BMI)   |                   |
| 74 TIL' I'M TOO OLD TO DIE YOUNG               | (Tree, BMI/Cross Keys, ASCAP) HL  |                   |
| 67 TIL THE OLD WEARS OFF                       | (Rick Hall, ASCAP)  |                   |
| 99 TOO MANY RIVERS                             | (Combine, BMI)  |                   |
| 79 TOO OLD TO GROW UP NOW                      | (Blackwood, BMI/Preshus Child, BMI/April, ASCAP/New and Used, ASCAP) CPP/ABP                        |                   |
| 75 TORN UP                                     | (Bibo, ASCAP/Chappell & Co, ASCAP/Chrisword, ASCAP/Hopi Sound, ASCAP)                               |                   |
| 11 TRAIN OF MEMORIES                           | (Goldline, ASCAP) HL  |                   |
| 69 WAITIN' UP                                  | (Fandango, BMI)   |                   |
| 28 THE WAY WE MAKE A BROKEN HEART              | (Bug, BMI/Bit, BMI)   |                   |
| 12 THE WEEKEND                                 | (Screen Gems-EMI, BMI)  |                   |
| 48 WHAT A GIRL NEXT DOOR COULD DO              | (Uncle Artie, ASCAP)  |                   |
| 56 WHEN THE RIGHT ONE COMES ALONG              | (MCA, ASCAP/Hot Little Numbers, ASCAP) HL   |                   |
| 7 WHISKEY, IF YOU WERE A WOMAN                 | (Southern Nights, ASCAP)  |                   |
| 8 WHY DOES IT HAVE TO BE (WRONG OR RIGHT)      | (Warner-Tamerlane, BMI/Rumble Seat, BMI/Shedhouse, ASCAP)   |                   |
| 21 WHY I DON'T KNOW                            | (Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)  |                   |
| 86 WOULD YOU CATCH ME BABY (IF I FALL FOR YOU) | (Milene-Opryland, ASCAP)  |                   |
| 25 YOU AGAIN                                   | (MCA, ASCAP/Don Schlitz, ASCAP/Writers Group, BMI/Scarlet Moon, BMI) HL                             |                   |
| 76 YOU HAVEN'T HEARD THE LAST OF ME            | (Snow, ASCAP/April, ASCAP/Kaz, ASCAP)   |                   |
| 93 YOU LAY A LOTTA LOVE ON ME                  | (Stan Cornelius, ASCAP)   |                   |
| 66 YOUR LOVE                                   | (Bibo, ASCAP/Screen Gems-EMI, BMI)  |                   |
| 91 YOU'RE MY FIRST LADY                        | (Beginner, ASCAP)   |                   |
| 88 YOU'RE NEVER TOO OLD FOR YOUNG LOVE         | (Dejanus, ASCAP/Morgan Active Songs, ASCAP/You & I, ASCAP) CPP/HL                                   |                   |

### SHEET MUSIC AGENTS

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

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

## 61,000 FLOCK TO JAMBOREE IN THE HILLS

(Continued from page 26)

ter-page went for \$150.

Felton says that approximately 1,000 videos of last year's show were sold during the two days of the festival.

While the weather was hotter this year than last—when there were occasional rain showers—this year's crowd seemed more sedate. In 1986, there were 28 on-site arrests; this year, there were none.

Irene Louda, coordinator of medical facilities for the jamboree, says her staff mostly treated sprains, strains, cuts, and abrasions. "There weren't a lot of heat-

related problems," she says. Her staff consisted of 105 emergency medical technicians, 10 doctors, and 30 nurses and communications workers.

Belmont County sheriff Tom Cort was in charge of site security, with a staff of 150 uniformed officers, 18 or them on horseback. Stage, ticket, and entertainer security was handled again by the Criswell Security Agency of Wheeling. Pittsburgh's Steed Audio was again in charge of sound. This year, instead of stacking the speakers on either side of the stage, Steed suspended them from

cranes.

Insurance, a major problem in planning last year's festival, was much easier to come by this year, Felton reports—and at about a 20% reduction from the 1986 premiums.

Ticket-buyers were allowed to bring food and drink into the amphitheater, but nothing in glass containers. The regular food concessions were supervised by Food Services International of Fort Lauderdale.

Between 275 and 300 media passes were given out.

## NASHVILLE SCENE

(Continued from page 26)

then-new eastern Tennessee town of Oak Ridge, where much of the research on the atomic bomb was carried out. For years, the Oaks were the biggest name and the top attraction on the gospel circuit. Then, in the mid-'70s, they made the controversial switch to country music and subsequent forays into pop.

This book has been published almost precisely at the time three of the Oaks announced that they are casting out William Lee Golden from the band. So the tinder that led to that explosion is only hinted at. Veteran music journalists Widner and Carter have done a superb job

of placing the Oaks in their historical context as well as of describing each member's contribution.

Although this is an authorized biography, it does not suffer from the excessive sweetness and obliviousness to faults that appear in many such books.

In addition to a section of rare and intimate photographs, the book boasts a "roll call" of members that gives background information about every Oak (except Golden's recent replacement, Steve Sanders); a discography; a list of major awards received through 1986; and a detailed index.

FOR WEEK ENDING AUGUST 1, 1987

Billboard®

# TOP COUNTRY ALBUMS™

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| THIS WEEK     | LAST WEEK    | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*                         | TITLE                            |
|---------------|--------------|------------|---------------|--|----------------------------------|
| ★ ★ NO. 1 ★ ★ |              |            |               |  |                                  |
| 1             | 1            | 1          | 10            | <b>RANDY TRAVIS</b> ▲ WARNER BROS. 25568-1 (8.98) (CD) 7 weeks at No. One              | ALWAYS & FOREVER                 |
| 2             | 2            | 3          | 25            | <b>GEORGE STRAIT</b> ● MCA 5913 (8.98) (CD)  | OCEAN FRONT PROPERTY             |
| 3             | 3            | 2          | 12            | <b>DWIGHT YOAKAM</b> REPRISE 25567-1/WARNER BROS. (8.98) (CD)                          | HILLBILLY DELUXE                 |
| 4             | 7            | 7          | 12            | <b>REBA MCENTIRE</b> MCA 5979 (8.98) (CD)  | GREATEST HITS                    |
| 5             | 5            | 5          | 23            | <b>THE JUDDS</b> ● RCA/CURB 5916-1/RCA (8.98) (CD)                                     | HEART LAND                       |
| 6             | 4            | 4          | 19            | <b>EMMYLOU HARRIS, DOLLY PARTON, LINDA RONSTADT</b> ▲ WARNER BROS. 1-25491 (9.98) (CD) | TRIO                             |
| 7             | 6            | 6          | 34            | <b>RESTLESS HEART</b> RCA 5648 (8.98) (CD)   | WHEELS                           |
| 8             | 8            | 8          | 58            | <b>RANDY TRAVIS</b> ▲ WARNER BROS. 1-25435 (8.98) (CD)                                 | STORMS OF LIFE                   |
| 9             | 12           | 11         | 11            | <b>ANNE MURRAY</b> CAPITOL 12562 (8.98) (CD)   | HARMONY                          |
| 10            | 13           | 15         | 21            | <b>MOE BANDY</b> MCA/CURB 5914/MCA (8.98)  | YOU HAVEN'T HEARD THE LAST OF ME |
| 11            | 10           | 10         | 50            | <b>SWEETHEARTS OF THE RODEO</b> COLUMBIA 40406   | SWEETHEARTS OF THE RODEO         |
| 12            | <b>NEW</b> ▶ | 1          | 1             | <b>HANK WILLIAMS, JR.</b> WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)                 | BORN TO BOOGIE                   |
| 13            | 9            | 9          | 25            | <b>HANK WILLIAMS, JR.</b> WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)                 | HANK "LIVE"                      |
| 14            | 11           | 12         | 36            | <b>THE O'KANES</b> COLUMBIA BL 40459   | THE O'KANES                      |
| 15            | 14           | 13         | 37            | <b>KATHY MATTEA</b> MERCURY 830 405-1/POLYGRAM (CD)                                    | WALK THE WAY THE WIND BLOWS      |
| 16            | 17           | 19         | 8             | <b>STEVE EARLE &amp; THE DUKES</b> MCA 5998 (8.98) (CD)                                | EXIT O                           |
| 17            | 18           | 18         | 21            | <b>RICKY VAN SHELTON</b> COLUMBIA 40602  | WILD EYED DREAM                  |
| 18            | <b>NEW</b> ▶ | 1          | 1             | <b>ROSANNE CASH</b> COLUMBIA 40777   | KING'S RECORD SHOP               |
| 19            | 15           | 14         | 68            | <b>DWIGHT YOAKAM</b> ● REPRISE 25372/WARNER BROS. (8.98) (CD)                          | GUITARS, CADILLACS, ETC., ETC.   |
| 20            | 19           | 20         | 10            | <b>CHARLEY PRIDE</b> 16TH AVENUE 70550/CAPITOL (8.98)                                  | AFTER ALL THIS TIME              |
| 21            | 27           | —          | 2             | <b>HIGHWAY 101</b> WARNER BROS. 25608-1 (8.98) (CD)                                    | HIGHWAY 101                      |
| 22            | 24           | 24         | 6             | <b>HOLLY DUNN</b> MTM 71063 (8.98)   | CORNERSTONE                      |
| 23            | 23           | 26         | 75            | <b>ALABAMA</b> ▲ RCA AHL1-7170 (8.98) (CD)   | GREATEST HITS                    |
| 24            | 16           | 16         | 18            | <b>ASLEEP AT THE WHEEL</b> EPIC 40681  | ASLEEP AT THE WHEEL              |
| 25            | 26           | 27         | 6             | <b>RAY STEVENS</b> MCA 42020 (8.98)  | CRACKIN' UP                      |
| 26            | 20           | 17         | 41            | <b>ALABAMA</b> ▲ RCA 5649-1-R (8.98) (CD)  | THE TOUCH                        |
| 27            | 29           | 31         | 6             | <b>T. GRAHAM BROWN</b> CAPITOL 12552 (8.98)  | BRILLIANT CONVERSATIONALIST      |
| 28            | 21           | 21         | 39            | <b>GEORGE JONES</b> EPIC 40413   | WINE COLORED ROSES               |
| 29            | 37           | 56         | 3             | <b>WILLIE NELSON</b> COLUMBIA 40487  | ISLAND IN THE SEA                |
| 30            | 22           | 22         | 13            | <b>NITTY GRITTY DIRT BAND</b> WARNER BROS. 1-25573 (8.98) (CD)                         | HOLD ON                          |
| 31            | 32           | 32         | 19            | <b>STEVE WARINER</b> MCA 5926 (8.98) (CD)  | IT'S A CRAZY WORLD               |
| 32            | <b>NEW</b> ▶ | 1          | 1             | <b>VINCE GILL</b> RCA 5923-1 (8.98)  | THE WAY BACK HOME                |
| 33            | 30           | 30         | 89            | <b>THE JUDDS</b> ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)                                  | ROCKIN' WITH THE RHYTHM          |
| 34            | 34           | 35         | 123           | <b>GEORGE STRAIT</b> ▲ MCA 5567 (8.98) (CD)  | GEORGE STRAIT'S GREATEST HITS    |
| 35            | 28           | 23         | 41            | <b>EARL THOMAS CONLEY</b> RCA 5619-1-R (8.98) (CD)                                     | TOO MANY TIMES                   |
| 36            | 36           | 37         | 7             | <b>THE DESERT ROSE BAND</b> MCA/CURB 5991/MCA (8.98)                                   | DESERT ROSE BAND                 |
| 37            | 47           | —          | 2             | <b>EMMYLOU HARRIS</b> WARNER BROS. 25585-1 (8.98) (CD)                                 | ANGEL BAND                       |
| 38            | 25           | 25         | 18            | <b>JOHN CONLEE</b> COLUMBIA 40442  | AMERICAN FACES                   |

| THIS WEEK | LAST WEEK    | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*         | TITLE                         |
|-----------|--------------|------------|---------------|--|-------------------------------|
| 39        | 31           | 28         | 43            | <b>LYLE LOVETT</b> MCA/CURB 5748/MCA (8.98) (CD)                       | LYLE LOVETT                   |
| 40        | 35           | 33         | 18            | <b>MICHAEL MARTIN MURPHEY</b> WARNER BROS. 1-25500 (8.98)              | AMERICANA                     |
| 41        | 38           | 36         | 12            | <b>JOHNNY CASH</b> MERCURY 832 031-1/POLYGRAM (CD)                     | JOHNNY CASH IS COMING TO TOWN |
| 42        | 33           | 29         | 12            | <b>JANIE FRICKIE</b> COLUMBIA 40666                                    | AFTER MIDNIGHT                |
| 43        | 45           | 44         | 60            | <b>THE STATLER BROTHERS</b> MERCURY 422-826 782-1 M/POLYGRAM (CD)      | FOUR FOR THE SHOW             |
| 44        | 43           | 43         | 65            | <b>STEVE EARLE</b> MCA 5713 (8.98) (CD)                                | GUITAR TOWN                   |
| 45        | 42           | 41         | 19            | <b>JUDY RODMAN</b> MTM 71060/CAPITOL (8.98)                            | A PLACE CALLED LOVE           |
| 46        | 41           | 57         | 17            | <b>RAY STEVENS</b> MCA 5918 (8.98) (CD)                                | GREATEST HITS                 |
| 47        | 39           | 34         | 28            | <b>EDDY RAVEN</b> RCA 5728-1-R (8.98) (CD)                             | RIGHT HAND MAN                |
| 48        | 44           | 39         | 7             | <b>MERLE HAGGARD, GEORGE JONES, WILLIE NELSON</b> EPIC 40821           | WALKING THE LINE              |
| 49        | 51           | 48         | 34            | <b>HOLLY DUNN</b> MTM ST 1052/CAPITOL (8.98)                           | HOLLY DUNN                    |
| 50        | 53           | 55         | 141           | <b>THE JUDDS</b> ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)                  | WHY NOT ME                    |
| 51        | 48           | 46         | 22            | <b>KRIS KRISTOFFERSON</b> MERCURY 830 406-1/POLYGRAM (CD)              | REPOSSESSED                   |
| 52        | 57           | 47         | 22            | <b>THE OAK RIDGE BOYS</b> MCA 5945 (8.98) (CD)                         | WHERE THE FAST LANE ENDS      |
| 53        | <b>NEW</b> ▶ | 1          | 1             | <b>MEL MCDANIEL</b> CAPITOL 12572 (8.98)                               | GREATEST HITS                 |
| 54        | 40           | 38         | 38            | <b>LARRY GATLIN AND THE GATLIN BROTHERS</b> COLUMBIA 40431             | PARTNERS                      |
| 55        | 50           | 54         | 142           | <b>HANK WILLIAMS, JR.</b> ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD) | GREATEST HITS, VOLUME I       |
| 56        | 49           | 45         | 11            | <b>JOHN SCHNEIDER</b> MCA 5973 (8.98)                                  | YOU AIN'T SEEN THE LAST OF ME |
| 57        | 61           | 59         | 32            | <b>PATSY CLINE</b> ● MCA 12 (8.98)                                     | GREATEST HITS                 |
| 58        | 59           | —          | 2             | <b>TAMMY WYNETTE</b> EPIC 40832  | HIGHER GROUND                 |
| 59        | 74           | 62         | 4             | <b>SYLVIA</b> RCA 5618-1 (8.98) (CD)                                   | GREATEST HITS                 |
| 60        | 52           | 52         | 53            | <b>EXILE</b> EPIC FE 40401 (CD)  | GREATEST HITS                 |
| 61        | 55           | 60         | 306           | <b>WILLIE NELSON</b> ▲ <sup>2</sup> COLUMBIA KC 237542 (CD)            | GREATEST HITS                 |
| 62        | 46           | 42         | 41            | <b>REBA MCENTIRE</b> ● MCA 5807 (8.98) (CD)                            | WHAT AM I GONNA DO ABOUT YOU  |
| 63        | 62           | 49         | 7             | <b>RATTLESNAKE ANNIE</b> COLUMBIA 40678                                | RATTLESNAKE ANNIE             |
| 64        | 58           | 51         | 15            | <b>CONWAY TWITTY</b> MCA 5969 (8.98) (CD)                              | BORDERLINE                    |
| 65        | 54           | 53         | 40            | <b>RICKY SKAGGS</b> EPIC FE 40309 (CD)                                 | LOVE'S GONNA GET YA           |
| 66        | 66           | 75         | 73            | <b>REBA MCENTIRE</b> ● MCA 5691 (8.98) (CD)                            | WHOEVER'S IN NEW ENGLAND      |
| 67        | 72           | 66         | 4             | <b>THE KENDALLS</b> STEP ONE 0023 (8.98) (CD)                          | BREAK THE ROUTINE             |
| 68        | 60           | 63         | 4             | <b>LEE GREENWOOD</b> MCA 5999 (8.98)                                   | IF THERE'S ANY JUSTICE        |
| 69        | 56           | 40         | 16            | <b>CHARLY MCCLAIN</b> EPIC 40534                                       | STILL I STAY                  |
| 70        | 67           | 61         | 16            | <b>DAVID ALLAN COE</b> COLUMBIA 40571                                  | A MATTER OF LIFE... AND DEATH |
| 71        | 71           | 65         | 38            | <b>THE STATLER BROTHERS</b> MERCURY 422-826 710-1/POLYGRAM (8.98) (CD) | RADIO GOSPEL FAVORITES        |
| 72        | 65           | 68         | 481           | <b>WILLIE NELSON</b> ▲ <sup>3</sup> COLUMBIA FC 35305 (CD)             | STARDUST                      |
| 73        | 63           | 67         | 27            | <b>DONNA FARGO</b> MERCURY 422 830236-1/POLYGRAM                       | WINNERS                       |
| 74        | 73           | 58         | 27            | <b>SCHUYLER, KNOBLOCH &amp; OVERSTREET</b> MTM ST 71058/CAPITOL (8.98) | SKO                           |
| 75        | 70           | 70         | 61            | <b>TANYA TUCKER</b> CAPITOL ST-12474 (8.98)                            | GIRLS LIKE ME                 |

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

# The Long Road To 'Hysteria'

BY STEVE GETT

NEW YORK Don't ask Def Leppard vocalist Joe Elliott why the British hard rock group spent more than four years working on "Hysteria," the follow-up album to its 1983 multi-platinum "Pyromania."

"For a start, we didn't spend all that time making the record," says Elliott. "It may be 4½ years since 'Pyromania' was released, but we were touring until February 1984. Then, we went to Ireland and rented a house, where we basically spent six months recuperating from the tour and tried to write songs."

Still, that leaves 3½ years to explain. During its stay in Ireland, Leppard suffered what was to be the first of many blows when longtime producer Robert John "Mutt" Lange "dropped the bombshell that he couldn't do the album," says Elliott. "The Cars' album ['Heartbeat City'] took a lot out of him, and he said he wasn't ready to spend another year in the studio."

Elliott says the group approached various producers about working on the album—"everybody from Ted

Templeman to Mike Stone to Phil Collins. Without wishing to damage anyone's career, certain people—not the ones I mentioned—wanted like your first-born child and half a million quid [about \$750,000] to do it."

Eventually, in August 1984, Leppard flew to Holland and went in the studio with producer/writer Jim Steinman, best known for his work with Meat Loaf and Bonnie Tyler. "He was genuinely interested and seemed to have credentials at the time for what we wanted, which was someone musical and technical," says Elliott.

After two months, though, it was obvious that Steinman was not the man for the job, says Elliott. "We wanted to make 'Pyromania-Plus,' not 'Son Of Pyromania,' and what we were doing was substandard 'Pyromania.' It was like a Meat Loaf album, totally reliant on the sound through masses and masses of overdubs in the orchestral sense, rather than in the tight sense, which we were used to. We listened to what we'd done, didn't like any of it, and scrapped the lot."

By early December 1984, the group

had begun to co-produce the record with Lange's engineer, Nigel Green. Says Elliott, "It was a massive improvement on what we were doing with Steinman."

Shortly after connecting with Green, the band took a break for Christmas, with the five members going their separate ways. On Dec. 31, 1984, drummer Rick Allen was involved in an auto accident, which ultimately resulted in his losing his left arm.

"We went back to the studio on Jan. 2—they'd just reattached Rick's arm—and we tried to put a brave face on and get on with it," says Elliott. "We were physically doing it, but mentally we were just nowhere. It was really terrible around Jan. 5 or 6, when we got the phone call saying they'd had to take his arm off again. We just totally fell apart. Nothing got done, literally, until the day Rick came back."

According to Elliott, Allen was due to be hospitalized for six months, but he left after 28 days and was back in Holland by the end of February. "Rick's definitely the most strong-

(Continued on page 40)



## ONE TO ONE

**PolyGram's Harry Anger heralds the label's new Brit invasion**

While having continued success with its hard rock roster, PolyGram is making waves with a number of new and developing U.K. acts. With new albums from the likes of Curiosity Killed The Cat and Swing Out Sister hitting the streets, PolyGram senior vice president of marketing Harry Anger discusses the label's new British invasion with Billboard talent editor Steve Gett.

**Q: Both Swing Out Sister and Curiosity Killed The Cat entered the U.K. charts at No. 1 in consecutive weeks. Is that something you're using as a marketing tool in launching those acts here?**

A: I think it's a tool that you can put into the whole mix of what you're doing. It's important, and it shouldn't be discredited in any way. But if I, or anyone in this company, was to sit here and think that was the open door to success, we'd be nuts. It wouldn't work.

**Q: Can you outline your marketing approaches for some of the new U.K. acts?**

A: You have to look at each situation differently. Swing Out Sister is very different from Curiosity Killed The Cat. The phenomenon that surrounds bands in England that makes them more fashion-conscious is one thing, but that doesn't necessarily translate to what you do in the U.S. Swing Out Sister is not only musically strong, but it's a very visually attractive band, and we want to put the emphasis on the visual side of the band and image-building without losing any of the musical credibility. So it's a twofold thing.

Curiosity is a different band, and its perspective is helped by the fact that, among other things, the video for [the single] "Misfit" was the last one Andy Warhol did. It's a very unusual, creative video and became Hip Clip of the Week on MTV.

**Q: How important is it for you to get the Hip Clip?**

A: Well, this was the first Hip Clip that we've had at PolyGram. It's something that you can cross-merchandise. We create a sticker in cooperation with MTV that goes on the package that says it was a Hip Clip of the Week. So we get the impact of having the visual being seen on MTV, and then the buyer going in the store can find this record—they've seen the band, they can find the record and relate right back. For a period of two weeks, there was massive exposure on VH-1, along with other video channels, on Swing Out Sis-

ter.

**Q: In developing new foreign acts, how much importance do you place on touring?**

A: Touring has never been cheap, and companies with new acts wind up advancing the money to get bands out on the road. Of course, much of it is recoupable, but nevertheless the companies have to front the money, and you often have to wait two or three albums before you ever see any return on that. I think you have to be very selective about who you put on the road today, and you have to make a judgment as to whether or not it's going to help. If you can get people out on the right tours, I think that obviously helps—like Level 42 going out with Madonna.

**Q: How important is touring for the likes of Swing Out Sister and Curiosity?**

A: Down the line it will be important, but now I think we need to establish a base for the bands and build from that. To automatically

put them out on the road and think everything's going to happen doesn't work. Curiosity is going to do maybe a few selective dates around U.S. in what we call tastemaker markets simply to help try to fortify the buzz.

And we have to look for other ways to create interest. We put out a 12-inch dance-mix record on Swing Out Sister, not because we think they're a dance-oriented group but because we think it may have some appeal and just help solidify the base a little bit so that we're not absolutely dependent on one media—top 40 radio or music television. We just try to add a dimension.

**Q: Given the lead time, do you use an act's U.K. material to create early interest here?**

A: Yes, we'll take English recordings, whether CD or analog, and get those out early on. Sometimes one of the U.K. companies has done a special sampler mailing of, say, a CD or an elaborate picture-bag single with a poster. We'll make a mailing to key buyers and radio. Sometimes the different configurations packaged attractively in 12- and 7-inch formats can be used as marketing tools for us here and help raise the awareness—sometimes even before we get the record out here. We initially went to radio with ABC's "When Smokey Sings" single with imports of the 7-inch from the U.K. We try to use all sorts of things—like T-shirts made up over there, attractive and interesting posters—as much as we can to make each one a special event.

## ARTIST DEVELOPMENTS

### NO MORE HARD TIMES

After years of playing the local club circuit, Texas rockers Omar & the Howlers are finally garnering national attention with their debut Columbia album, "Hard Times In The Land Of Plenty," which is bulletted at No. 93 on this week's Top Pop Albums chart.

"Album rock radio is definitely embracing this act," says Jay Krugman, associate director of product marketing for the label. "We're getting adds across the country."

As for sales, Krugman says, "Omar did have some stuff out on Austin Records, so there was that base support in the Southwest. But the sales pattern we're seeing [on this record] is even—we're selling just as many in Dallas as we are in Los Angeles."

According to Krugman, the group's success was fueled by the "upsurge in ethnic-type music—like the Steve Earles and the Stevie Ray Vaughans. It's the right time for the right record and the right artist."

"People are looking for an alternative to drum machines and boy models," says group frontman Omar Dykes. "This type of music has come to the media's attention recently, and it had a snowball effect."

Omar & the Howlers are currently wrapping a three-week North American headline tour, which kicked off July 6 at the CBS World Convention in Vancouver, British Columbia. The band is expected to continue its road trek later this year.

### LOUD & PROUD

A 30-date tour with Stryper should be bringing Atco's Japanese



**That Girl.** Madonna showed off her new slim-line look while wowing the crowd with her hits during a July 13 AIDS benefit concert at New York City's Madison Square Garden. (Photo: Chuck Pulin).

metal band Loudness to 10,000- and 15,000-seat venues, starting Friday (31). The band, touring to promote "Hurricane Eyes"—its third album for the label and just released—have previously hit the road with big names like AC/DC and Motley Crue. Each jaunt, notes Michael Prince, Atco's national director of album promotion, has had the best possible results: "We found that Loudness is one of those bands that when they played a market, we sold records. And you could definitely see that."

The band's being Japanese is by

no means perceived by programmers as any sort of marketing gimmick, according to Prince. "On the first record, we found it kind of a hindrance. But once they heard the music—I mean Akira [Takasaki], the guitar player, throughout both the industry and the public at large, has been given his due as a great guitarist. He's one of the top players in the world right now."

Atco is working "This Lonely Heart" as the first track from the album. "It's a good, solid song that we think commercial radio can deal with," says Prince.

Long-term plans? "We feel this band will have long staying power in this country," he says. "We're just looking for that one track that breaks it open to the whole populace."

### IN BRIEF

Arista is looking to score its fifth consecutive No. 1 hit for Whitney Houston with "Didn't We Almost Have It All," the second single from her "Whitney" album. The new single, produced by Michael Masser, was co-penned by Masser and Will Jennings... Geffen is working "Rock Me To The Top" as the latest single from Tesla's "Mechanical Resonance" album. The group will be hitting the road as the special guest on the upcoming Def Leppard tour... "All Mixed Up" is the new single from Tom Petty & the Heartbreakers' MCA album "Let Me Up (I've Had Enough)"... Will the System match the top five success on the Hot 100 Singles chart of "Don't Disturb This Groove" with its latest single, "Nighttime Lover," already making moves on the Hot Black Singles chart?

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

# Billboard

## 1987 RADIO AWARDS

**The nominations are in.**

# FINAL BALLOT

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| ARTIST(S)   | Venue  | Date(s)    | Gross Ticket Price(s)                   | Attendance Capacity | Promoter  |
|---|--|------------|---|---------------------|---|
| <b>BOB DYLAN/GRATEFUL DEAD</b>  | Autzen Stadium<br>Univ. of Oregon<br>Eugene, Ore.                    | July 19    | \$809,400<br>\$20                       | 40,470<br>sellout   | Bill Graham Presents<br>Double Tee Promotions                   |
| <b>MAJONNA</b>  | Arena, Madison Square Garden<br>Center<br>New York, N.Y.             | July 13    | \$688,225<br>\$100/\$50/\$25            | 14,262<br>sellout   | Ron Delsener Enterprises  |
| <b>MOTLEY CRUE<br/>WHITESNAKE</b>   | Joe Louis Arena<br>Detroit, Mich.                                    | July 19-20 | \$531,108<br>\$17.50                    | 30,349<br>sellout   | Brass Ring Prods.<br>The Building Group                         |
| <b>MOTLEY CRUE<br/>WHITESNAKE</b>   | Met Center<br>Bloomington, Minn.                                     | July 14-15 | \$458,745<br>\$17.50                    | 26,214<br>28,000    | Rose Prods.   |
| <b>PAUL SIMON<br/>MIRIAM MAKEBA<br/>HUGH MASEKELA<br/>LACYSMITH BLACK MAMBAZO</b>   | Arena, Madison Square Garden<br>Center<br>New York, N.Y.             | July 2     | \$355,000<br>\$22.50/\$20               | 16,363<br>sellout   | Ron Delsener Enterprises  |
| <b>HEART<br/>TOM KIMMEL</b>   | Blossom Music Theatre<br>Cuyahoga Falls, Ohio                        | July 8     | \$265,378<br>\$17/\$14                  | 18,295<br>18,767    | in-house  |
| <b>WHITNEY HOUSTON<br/>JONATHAN BUTLER</b>  | Blossom Music Theatre<br>Cuyahoga Falls, Ohio                        | July 14    | \$254,101<br>\$18.50/\$12.50            | 18,723<br>sellout   | in-house  |
| <b>AL JARREAU<br/>CHAKA KHAN</b>  | Pacific Amphitheatre<br>Costa Mesa, Calif.                           | July 11    | \$215,687<br>\$20/\$13.50               | 10,741<br>sellout   | Ken Scher   |
| <b>PAUL SIMON<br/>MIRIAM MAKEBA<br/>HUGH MASEKELA<br/>LACYSMITH BLACK MAMBAZO</b>   | Jones Beach Theatre<br>Wantagh, N.Y.                                 | July 6     | \$198,860<br>\$20                       | 9,943<br>sellout    | Ron Delsener Enterprises  |
| <b>MOODY BLUES<br/>TIL TUESDAY</b>  | Jones Beach Theatre<br>Wantagh, N.Y.                                 | July 8     | \$188,108<br>\$18.50                    | 10,168<br>sellout   | Ron Delsener Enterprises  |
| <b>SAR TANA<br/>THE NEVILLE BROTHERS</b>  | Jones Beach Theatre<br>Wantagh, N.Y.                                 | July 18    | \$184,926<br>\$18.50                    | 9,996<br>10,000     | Ron Delsener Enterprises  |
| <b>THE KINKS</b>  | Jones Beach Theatre<br>Wantagh, N.Y.                                 | July 5     | \$162,000<br>\$18.50                    | 8,700<br>10,000     | Ron Delsener Enterprises  |
| <b>PATTI LABELLE<br/>ASHFORD &amp; SIMPSON<br/>ATLANTIC STARR<br/>STARPOINT</b>   | Baltimore Arena<br>Baltimore, Md.                                    | July 11    | \$155,893<br>\$23/\$21                  | 7,817<br>13,500     | A.H. Enterprises  |
| <b>DAVID SANBORN<br/>THE NYLONS</b>   | Starfest<br>Dallas, Texas  | July 12    | \$154,000<br>\$14                       | 12,441<br>13,640    | PACE Concerts   |
| <b>BRYAN ADAMS<br/>HOOTERS</b>  | Rosemont Horizon<br>Chicago, Ill.                                    | July 18    | \$153,434<br>\$16.50                    | 9,299<br>11,000     | Beaver Prods.   |
| <b>CHICAGO</b>  | Irvine Meadows Amphitheatre<br>Laguna Hills, Calif.                  | July 17    | \$149,226<br>\$18.50/\$14               | 9,363<br>15,000     | Avalon Attractions  |
| <b>MOODY BLUES<br/>TIL TUESDAY</b>  | Mann Music Center<br>Philadelphia, Pa.                               | July 6     | \$144,100<br>\$20/\$17.50/\$15/\$13     | 11,363<br>13,239    | Electric Factory Concerts                                       |
| <b>AL JARREAU<br/>CHAKA KHAN</b>  | Red Rocks Amphitheatre<br>Denver, Colo.                              | July 19    | \$140,425<br>\$19.25/\$18.15            | 7,500<br>9,000      | Fey Concert Co.   |
| <b>AL JARREAU<br/>CHAKA KHAN</b>  | Concord Pavilion<br>Concord, Calif.                                  | July 16    | \$131,050<br>\$18.50/\$15.50            | 7,861<br>8,044      | in-house  |
| <b>CHICAGO</b>  | Red Rocks Amphitheatre<br>Denver, Colo.                              | July 14    | \$129,063<br>\$18.70/\$17.60            | 7,059<br>9,000      | Fey Concert Co.   |
| <b>CHICAGO</b>  | Concord Pavilion<br>Concord, Calif.                                  | July 19    | \$113,238<br>\$17.50/\$15.50            | 6,933<br>8,194      | in-house  |
| <b>THE DEF JAM '87:<br/>L.L. COOL J<br/>WHODINI<br/>DOUG E. FRESH &amp; THE GET<br/>FRESH CREW<br/>PUBLIC ENEMY<br/>ERIC B. &amp; RAKIM</b> | Jacksonville Veterans Memorial<br>Coliseum<br>Jacksonville, Fla.     | July 11    | \$111,076<br>\$15/\$14                  | 8,218<br>10,000     | Fantasma Prods.<br>A.T. & J. Prods.                             |
| <b>THE DEF JAM '87:<br/>L.L. COOL J<br/>WHODINI<br/>JAZZY JEFF<br/>PUBLIC ENEMY<br/>ERIC B. &amp; RAKIM</b>                                 | Hirsch Memorial Coliseum<br>Shreveport, La.                          | July 18    | \$99,380<br>\$14/\$12.50                | 7,526<br>10,000     | Michael Campbell Prods.<br>Jeff Clanagan Prods.                 |
| <b>RAY CHARLES<br/>JIM SAMUELS</b>  | Paul Masson Vineyards<br>Saratoga, Calif.                            | June 4-7   | \$98,750<br>\$19.75                     | 5,000<br>sellout    | in-house  |
| <b>OINGO BOINGO<br/>X</b>   | Greek Theatre<br>Univ. of California, Berkeley<br>Berkeley, Calif.   | July 18    | \$98,513<br>\$18.50/\$16.50             | 5,865<br>8,000      | Bill Graham Presents<br>Cal Performances                        |
| <b>THE DEF JAM '87:<br/>L.L. COOL J<br/>WHODINI<br/>JAZZY JEFF<br/>PUBLIC ENEMY<br/>ERIC B. &amp; RAKIM</b>                                 | Savannah Civic Center<br>Savannah, Ga.                               | July 8     | \$97,848<br>\$15/\$13.50                | 7,248<br>8,000      | Michael Campbell Prods.<br>Jeff Clanagan Prods.                 |
| <b>DAN FOGELBERG<br/>WENDY WALDMAN</b>  | Summer Amphitheatre, Civic<br>Arena<br>Pittsburgh, Pa.               | July 8     | \$93,606<br>\$17.50/\$16                | 6,037<br>8,867      | in-house  |
| <b>CROSBY, STILLS &amp; NASH<br/>MASON RUFFNER</b>  | Oak Mountain Amphitheatre<br>Birmingham, Ala.                        | July 15    | \$91,848<br>\$15/\$13.50                | 6,320<br>7,948      | New Era Prods.  |
| <b>MOODY BLUES<br/>TIL TUESDAY</b>  | Summer Amphitheatre, Civic<br>Arena<br>Pittsburgh, Pa.               | July 16    | \$88,120<br>\$17.50/\$15                | 7,280<br>8,867      | in-house  |
| <b>THE KINKS<br/>TODD HOBIN</b>   | Mann Music Center<br>Philadelphia, Pa.                               | July 1     | \$79,594<br>\$17.50/\$15/\$13.50/\$9.50 | 7,785<br>13,239     | Electric Factory Concerts                                       |
| <b>THE DEF JAM '87:<br/>L.L. COOL J<br/>WHODINI<br/>DOUG E. FRESH &amp; THE GET<br/>FRESH CREW<br/>ERIC B. &amp; RAKIM<br/>PUBLIC ENEMY</b> | Garrett Coliseum, Alabama<br>Agricultural Center<br>Montgomery, Ala. | July 12    | \$77,922<br>\$12.50/\$10                | 6,409<br>12,000     | Colson Brothers Promotions<br>Consolidated Entertainment Group  |
| <b>CHICAGO</b>  | Mary E. Sawyer Auditorium, La<br>Crosse Center<br>La Crosse, Wis.    | July 7     | \$77,810<br>\$15.50                     | 5,020<br>6,044      | Stardate Prods.   |
| <b>RAT<br/>POISON</b>   | Riverfront Amphitheatre<br>Hannibal, Mo.                             | July 7     | \$73,637<br>\$14.50/\$13.50             | 5,310<br>7,500      | Jam Prods. Ltd.<br>Jay Goldberg Co.<br>Lyng/Manis Entertainment |
| <b>DAN FOGELBERG<br/>WENDY WALDMAN</b>  | Mud Island Amphitheatre<br>Memphis, Tenn.                            | July 3     | \$72,567<br>\$16.50                     | 4,398<br>5,000      | Mid-South Concerts  |
| <b>RAT<br/>POISON</b>   | Lawlor Events Center<br>Univ. of Nevada at Reno<br>Reno, Nev.        | July 16    | \$69,859<br>\$15.50                     | 4,507<br>5,000      | Bill Graham Presents  |

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## 'Snake Lingers With Crue; Spider Tour's Wider Web

BY LINDA MOLESKI

**STILL ON THE TOUR:** Whitesnake's David Coverdale tells On The Road that his group will continue its jaunt as a special guest on the Motley Crue tour. Initial plans called for Whitesnake to remain on the bill until the end of August, but the band has now accepted an invitation to continue with the Crue through October, thus ending speculation that Coverdale's army would be returning to his native Britain for a September U.K. tour. The singer says it's more likely that Brit dates will be scheduled for late in the year.

Hard rock addicts are flocking to the Crue/Whitesnake shows, as evidenced by the consistent sellouts reported on the Boxscore chart. The power-packed double bill looks set to become one of the year's most successful packages.



**CREEPING OUT:** David Bowie has added three more stadium shows to the U.S. leg of his Glass Spider world tour, which starts Thursday (30) in Philadelphia. The itinerary now includes Spartan Stadium in San Jose, Calif. (Aug. 7); Portland Civic Stadium, Portland, Ore. (Aug. 14); and Pontiac Silver Dome, Pontiac, Mich. (Sept. 12). Word has it that the northern California date, a Bill Graham presentation, initially was to be held at the Oakland Coliseum, but a home game by the Oakland As would leave only 48 hours for stage preparation rather than the required 60 hours.

Meanwhile, EMI America is gearing up to release the title track from Bowie's "Never Let Me Down" album as its third single.

**ROCK HAVEN:** Manhattan's Lone Star Cafe has been the stomping ground for a number of rock'n-roll celebrities in recent weeks. Among the luminaries on hand for a July 15 performance by blues-rock guitarist Joe Ely were the Rolling Stones' Keith Richards and members of the Moody Blues. Ely, now playing a series of dates in

Texas, is promoting his newest release, "Lord Of The Highway," on Hightone Records.

The night before Ely's show, the popular Lone Star drew the Georgia Satellites, who dropped in to check out a set by veteran rocker Jerry Lee Lewis. Another gig that should attract a crowd is that of former Band member Levon Helm, who will be performing with his Allstars—featuring E. Street Band drummer Max Weinberg—on Monday (27).

**SHORT TAKES:** Popular '70s acts Three Dog Night and America have been selling out a number of outdoor facilities across the country. The nostalgia tour, which kicked off in May, is reportedly filling 5,000-seaters. Dates for the double bill tour, currently on an East Coast swing, are confirmed through Aug. 31... During the recent New Music Seminar, Capitol Records showcased a

number of its new bands at Shipwreck, an industry party on Manhattan's Staten Island Ferry. Among the acts that played were Skinny Puppy, New Model Army, Fetchin' Bones, and Zeitgeist. Unfortunately, the evening seemed to last too long for many industryites—the food and drink ran out too fast, and no one felt like swimming ashore!—with some even dubbing the event "Shipwreck" or "Capitol punishment"... Bachman-Turner Overdrive's Randy Bachman will embark on a six-week U.S. promotional tour with former Guess Who member Burton Cummings. Shows are scheduled to commence Sept. 11 in Seattle. It will be the first time Cummings and Bachman have performed together since the latter left the Guess Who in 1970... Echo & the Bunnymen are teaming with New Order and Gene Loves Jezebel for concert dates that kick off Aug. 13 at Minneapolis' Northrup Auditorium.

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## Panel Outlines Steps To Getting Signed Developing A Regional Buzz Called Important

BY MOIRA McCORMICK

NEW YORK Unsigned bands looking for a record deal would do well to have a succinct demo tape, competent and flexible management, and a regional buzz before approaching a major label.



These were some of the conclusions drawn at the "A&R (Arguments And Re-creminations)" panel, held July 13 during the New Music Seminar. Moderated by David Simone of Phonogram U.K., the panel featured an array of British and U.S. a&r representatives, mostly from major labels; indies were represented by Cory Robbins, president of Profile.

The panel began by defining the a&r department's role within a label. "A&R means more than recognizing talent and helping record it," said Paul Atkinson of RCA U.K. "The a&r person motivates other parts of the company—promotion, marketing, and publishing. Our amount of time is limited, but we use our influence to make sure artists' records are promoted and treated properly."

Labels are almost constantly on the lookout for new talent, said Simone. But, he added, "Getting signed

is really tough because there's big money involved."

According to Simone, Phonogram U.K. has a 25-act roster, with only two acts signed in the last nine months. "You want total commitment from your a&r man and record company," he said. "Eventually, if it's right, you'll get there."

Submitting unsolicited tapes was generally discouraged, though many of the nine assembled a&r staffers offered a few examples of artists they had signed that way. Unsolicited tapes are not accepted at Capitol, said the label's a&r chief, Tom Whalley. He added, however, that "if you're persistent without being a jerk, you're going to get through to people."

"We have an open-door policy on unsolicited tapes, and we enjoy getting them," said Profile's Robbins. "Once or twice we've signed one or two acts from the 5,000 tapes we get per year."

RCA's Atkinson advised trimming all demo tapes to three songs, rather than the lengthy packages that many bands submit. Many panelists maintained that high sound quality on a demo is vital, though Robbins said, "You can hear a great band from rough demos. What matters is the originality of the artist and the feel you get from them."

"We're looking for great songs and

a distinctive voice," said Atkinson. "You can always work on the musicianship, arrangement, and production."

Good management is an asset, but it's hard to find among new groups, said the panelists.

"There's a lack of good management at the young level," said Whalley. "Young managers can get in the way." According to Capitol-EMI's Simon Potts, managers of young bands are their friends, "but as long as they're prepared to listen, they can be useful."

Above all, said Geffen's Tom Zutat, new bands can benefit most by regional popularity. "We get hundreds of tapes," he said. "But it takes a lot to break new bands. The more you can do to get exposure on your own, the more it shows us you're ready to go the distance."

"You have to keep battling to get in and show you're committed, and you can get it done," said Simone.

Epic's Don Grierson said a&r departments "must, within reason, take chances with cutting-edge music. If we believe an artist has something special, it's our responsibility [to follow through]."

## DEF LEPPARD'S LONG ROAD TO 'HYSTERIA'

(Continued from page 31)

mind person I've ever come across," says Elliott. "Lying in the hospital bed, he was banging his feet and decided he could transfer what he did with his left arm to his left leg. So he had a guy design him a kit, and then disappeared for four months. When he came back he could play the drums again."

In June 1985, Lange decided he wanted to get involved with the album. "Eventually, he came over and moved in towards the end of July," says Elliott. "But by then, we had to leave Holland, so Mutt and I decided to go to Paris and do vocals on the backing tracks we had. After five weeks we had to get out of the studio because there was no air conditioning and Mutt had to keep leaving every 20 minutes because he was collapsing."

Lange and the Leppards then returned to Ireland where they spent the next year completing the album. "Like most of the things we've done with Mutt, I didn't particularly enjoy making it," says Elliott. "But I love listening to it back. This album's got a fresh, exciting sound. You can hear a lot of technology on it."

"Hysteria," a 12-cut single album clocking in at 63 minutes, is due in stores Aug. 3. The leadoff single, "Women," has just been serviced to radio, and an accompanying videoclip

will be serviced shortly. Elliott says video exposure was highly instrumental in Leppard's breakthrough. "We always knew we were going to be a big band because we're just arrogant bastards, basically. But it would be pointless to try and hide the fact that MTV was very much part of the band breaking big."

Def Leppard is set to kick off a world tour Aug. 27 in Dublin, Ireland, and plans to stay on the road "hopefully, well into 1989." Ticket and merchandise sales will doubtless help to assuage costs of recording "Hysteria." Still, Elliott says the band has never placed that much importance on money.

"As stupid as it may sound, that's something we've never worried about," he says. "We got into this to get out of the factories. It's as simple as that. We were heavily in debt when we finished 'Pyromania,' so that had to sell a lot of copies before we were actually back in the black."

"If money meant that much to us, we wouldn't have spent so much making this new record because we're going to have to sell maybe 2 million just to get it all back. Two million to most people would be a good album sale. There again, there comes the arrogant side of us: We'd like to think we can sell 5 or 6 again—or even 10 million."

## NMS: 8 Years And Still Going Strong

WHAT'S NEXT: "This used to be about new music—now it's just about music." That's what Jeff Rowland of the ICM booking agency had to say about the New Music Seminar during his opening speech as moderator of the July 15 "Talent & Booking" panel, held on the final day of this year's NMS. In a nutshell, Rowland summed up a feeling shared by many of those who attended the eighth annual music industry gathering.

That Virgin's Richard Branson and veteran promoter Bill Graham—two of the industry's most respected figures, and deservedly so—were the keynote speakers for this year's NMS also fortified the fact that the event has become a more mainstream music gathering and is no longer solely limited to new music. One can't help thinking that if it were still a *new music* event, then someone like Russell Simmons might have been a more appropriate keynoter. Let's face it, over the past year, Simmons has been very important in breaking *new music*—despite Rick Rubin's obvious penchant for the Led Zeppelin catalog!

With more than 6,000 folks descending on New York's Marriott Marquis Hotel for the four-day event, the 1987 NMS was an overwhelming success.

After spending several hours at the Marriott on the final day, attending a couple of panels and casually shooting the breeze with a number of attendees, The Beat came to several conclusions as to where NMS is at and where it could/should go. That so many people from the industry are able to mingle is certainly a good thing. Presumably, there were those who made some good contacts, which hopefully will bear fruit in the future.

However, many panels seemed to be reruns of those held in previous years. A major problem is to find a balance between addressing newcomers to our business and those who have been playing the game for a while—neophytes vs. industry vets.

At the aforementioned "Talent & Booking" panel, for example, there were some excellent speakers—including John Scher, Doug Thaler, Ian Copeland, Jerry Ade, and Rob Light—tackling some interesting issues. One of the main topics discussed was the growing num-

ber of buildings that are putting on shows, which some promoters feel cuts into their turf and prevents them from nurturing talent from club to arena status. Other subjects raised were ticket prices, the lack of midsize venues, and a need for more bills like the Tom Petty-Gorgia Satellites/Del Fuegos package.

However, much of what was discussed between the panelists went way above the heads of many of those in attendance. As usual, there was some amusing bickering going on, which ultimately led to one frustrated member of the audience shouting, "Stop this—we want to learn something." One panelist retorted, "Well, listen to what's going on because you *will* learn from this."

Again, this was a case of the neophyte/industry-vet problem, which is something Tom Silverman, one of the NMS organizers, certainly recognizes.

A week after NMS, The Beat enjoyed a long chat with Silverman, during which he said that he and the other organizers have already held an initial post-NMS

meeting to try to solve some of the problems by the time the 1988 seminar takes place. "We can't be all things to all people," said Silverman. "Also, in a way we do have about 13 conventions in one."

Silverman promised that lines for registration will be cut in 1988. The ninth annual NMS will be held July 17-20 at the Marriott. According to Silverman, "One of the biggest complaints we had—because things have gotten so crowded—is a communication problem between attendees. My advice to people is to try and plan their meetings well in advance."

After posting a loss of \$75,000 at the 1986 NMS, this year's event produced a healthy profit, according to Silverman. He said much of the money made (reportedly close to \$100,000) will be used to make the 1988 event even better.

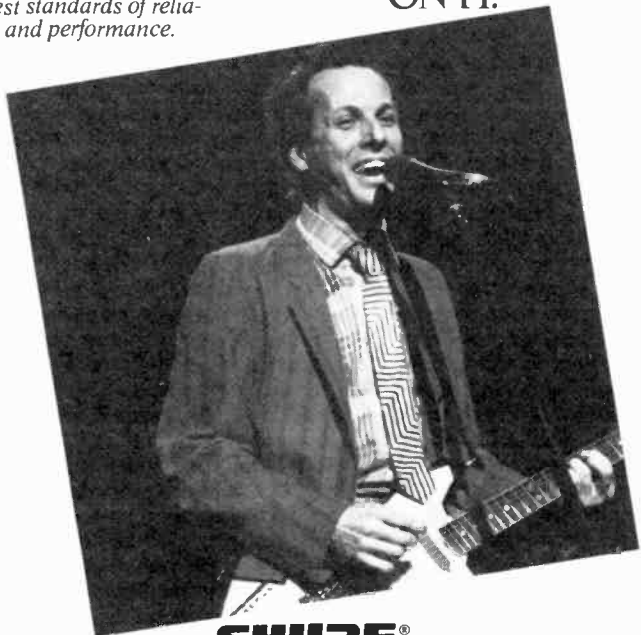
The bottom line: The New Music Seminar may no longer be a *new music* event, but it is certainly a worthwhile fixture on our industry's calendar. All things considered, hats off to Silverman and his team for doing a fine job of pulling the whole thing together.

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## Panel: Breaking Music At Retail Indies Can Find Exposure At Chains

BY DAVE DiMARTINO

NEW YORK New music on both major and independent labels can easily find great exposure at retail chains, providing those labels know the proper avenues to explore at each chain.



Those avenues were the main focus of "New Music And The Chain Retailer," New Music Seminar panel discussion held here July 14.

Several panelists cited in-house magazines, circulars, in-store air-play, alternative print advertising, no-risk purchase programs, and consignment deals as the best methods for small labels to make larger retail gains.

The panel, moderated by Jim Swindell, vice president of sales at Virgin Records, consisted of seven retail chain executives representing "well over 1,000 stores" and over 25% of the U.S. retail record market, said Swindell. Included were representatives of Musicland, Tower Records, Record Bar, Record World, Sound Warehouse, Wall-To-Wall Sound & Video, and Great American Music Co.

Norman Hunter, the departing developmental product manager of the 128-store Record Bar chain, cited two main avenues for targeting "new music-type" acts who may not have strong label advertising support at Record Bar. The first—no-risk, developing artist advertising packages—places product in stores and ensures its adequate representation for "around \$2,000," said Hunter. "But before we will do that, someone—and it's usually

me—has to have a buzz about the record," he added. "We have turned down no-risk proposals if no one in the organization feels good about the record."

Such acts can also gain exposure through Record Bar's system of "manager picks," said Hunter, whereby each store can regularly order and put on sale anywhere from three to 15 records, depending on market conditions.

Stan Goman, senior vice president at retail operations for Tower, cited his store's continual "no-risk disk" promotions and consignment policy as two shows of support for new and developing artists. "My policy is that all of our stores take any record—and literally any record, as long as it's packaged normally—in on consignment," said Goman. "If somebody puts their heart and soul, and, God forbid, their grandmother's money into something, it's not up to us to say it's no good."

Goman also cited Tower's Pulse magazine as an excellent vehicle for introducing up-and-coming acts. Pulse, said Goman, "was actually made to help new music and small labels get price and position at our stores."

Nate Wolk, vice president of marketing operations for the 20-store Great American Music Co. chain in Minneapolis, also pointed to in-house magazines as a likely source of exposure for new bands. His company's magazine, Buzz, was "primarily set up to be a developmental tool to expose more obscure new forms of music and artists," he said. "Obviously, it gives the labels position and sales price, and we address editorially as much new music as we can."

Similarly, Bob Theisen, national

buyer of software for the 546-store Musicland chain, made reference to his company's publication, Rock Express—which now boasts a monthly circulation of 600,000, he said—as an ideal vehicle for exposing new music.

Theisen stressed that new artists should also be aware of the importance of UPC codes, saying that Musicland would "very shortly" require that all product be appropriately coded. "If it doesn't have the UPC code, it's not going into the Musicland chain. That's something a lot of the smaller labels have been dragging their feet on, but it's really time to come around to it. The cost is minimal."

Most other panelists, citing the increase of computerized inventory procedures, agreed, though Tower's Goman protested. "To get a record in any of these stores—first of all, if it sells, they'll get you a bar-code sticker. Come on—these guys are here to make money," said Goman.

Tracy Donihoo, director of purchasing for the 102-store Sound Warehouse chain, said that new bands and labels should recognize that most stores are "starved for information" about the records they are asked to stock. Promo copies, compilation packages with suggested cuts, and point-of-purchase materials all help enlarge a new band's presence in any store and are vital, he said.

Echoing that sentiment was Bruce Imber, vice president of planning and operations for the 70-outlet Record World chain, who said that lack of sufficient information about artists even causes bin filing problems with clerks, who may be puzzled about the proper alphabetical placement of such acts as Def Jam's L.L. Cool J.

Tower's Goman and others on the panel agreed that a major part of breaking a new artist comes in arousing the interest of any chain's clerks and buyers. Commitment to the product, continued presence, and retail awareness of the artist all play the greatest role in the development of a new artist, he said, with commitment playing the greatest role. "You'll get out of us as much as you put in," Goman told the audience.

## At N.Y.C.'s Square Circle Store Rock Photo Exhibit Set

NEW YORK Record World's new Square Circle store in Brooklyn Heights, N.Y., has opened a new exhibit, "Rock Photography: Portraits" at the outlet's art gallery.

The collection—which contains works by music photographers Caroline Greyschock, Timothy White, Bonnie Schiffman, Chris Callis, and Michael McKenzie—opened with a July 21 reception and will remain on display until Aug. 25.

The photographers' credits include showings at the Philadelphia Museum of Art, the New York nightclub the Palladium, and publication in such magazines as Rolling Stone and Time. All of the portraits in the Square Circle exhibit are black-and-white shots.

This is the second show to be displayed in the store's gallery, which has been dubbed In Square Circle. The first exhibit, called "Brooklyn Perspectives: A View From The Bridge," featured scenes of the store's neighborhood, done in various media by local artists.

Following the rock photography exhibit, Square Circle's next show will be "MTV: Artworks," scheduled to open Sept. 1.

All gallery shows are open to



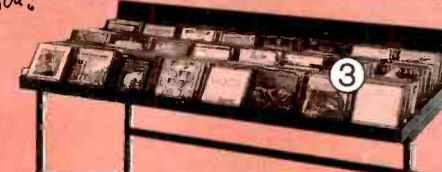
The Timothy White photo of Lou Gramm, simply titled "Lou Gramm," is one of the works featured in Square Circle's in-store art gallery in Brooklyn, N.Y. The exhibit runs through Aug. 25.

the public during regular store hours. Record World, the Long Island-based chain with more than 70 retail outlets, plans to stage 10-12 exhibits per year at its new Square Circle store.

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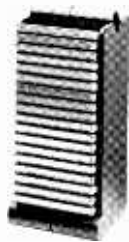
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FOR WEEK ENDING AUGUST 1, 1987

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| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST                      | TITLE                               | LABEL & NUMBER/DISTRIBUTING LABEL                        |  |  |  |                           |  |
|           |           |            |               | ★★ NO. 1 ★★                 |                                     |  |  |  |  |                           |  |
| 1         | 2         | 3          | 7             | WHITNEY HOUSTON             | ARISTA ARCD 8405                    | 1 week at No. One  |  |  |  | WHITNEY                   |  |
| 2         | 1         | 2          | 19            | U2                          | ISLAND 2-90581/ATLANTIC             |  |  |  |  | THE JOSHUA TREE           |  |
| 3         | 3         | 1          | 7             | THE BEATLES                 | CAPITOL CPP 46442                   | SGT. PEPPER'S LONELY HEARTS CLUB BAND                    |  |  |  |                           |  |
| 4         | 4         | 4          | 11            | KENNY G.                    | ARISTA ARCD 8427                    |  |  |  |  | DUOTONES                  |  |
| 5         | 5         | 5          | 9             | HEART                       | CAPITOL CDP 46676                   |  |  |  |  | BAD ANIMALS               |  |
| 6         | 8         | 6          | 47            | PAUL SIMON                  | WARNER BROS. 2-25447                |  |  |  |  | GRACELAND                 |  |
| 7         | 7         | 7          | 16            | WHITESNAKE                  | GEFFEN 2-24099                      |  |  |  |  | WHITESNAKE                |  |
| 8         | 15        | —          | 2             | THE GRATEFUL DEAD           | ARISTA ARCD 8452                    |  |  |  |  | INTO THE DARK             |  |
| 9         | 6         | 8          | 15            | FLEETWOOD MAC               | WARNER BROS. 2-25471                |  |  |  |  | TANGO IN THE NIGHT        |  |
| 10        | 9         | 11         | 12            | SUZANNE VEGA                | A&M CD 5136                         |  |  |  |  | SOLITUDE STANDING         |  |
| 11        | 10        | 9          | 52            | STEVE WINWOOD               | ISLAND 2-25448/WARNER BROS.         |  |  |  |  | BACK IN THE HIGHLIFE      |  |
| 12        | 11        | 12         | 7             | THE CURE                    | ELEKTRA 2-60737                     |  |  |  |  | KISS ME, KISS ME, KISS ME |  |
| 13        | 13        | 10         | 41            | BON JOVI                    | MERCURY 830264-2/POLYGRAM           |  |  |  |  | SLIPPERY WHEN WET         |  |
| 14        | 12        | 13         | 12            | THE JIMI HENDRIX EXPERIENCE | RYKODISK RCD 20038                  |  |  |  |  | LIVE AT WINTERLAND        |  |
| 15        | 14        | 14         | 9             | MOTLEY CRUE                 | ELEKTRA 2-60174                     |  |  |  |  | GIRLS, GIRLS, GIRLS       |  |
| 16        | 18        | 20         | 5             | GEORGE BENSON/EARL KLUGH    | WARNER BROS. 2-25580                |  |  |  |  | COLLABORATION             |  |
| 17        | 20        | —          | 2             | SAMMY HAGAR                 | GEFFEN 2-24144                      |  |  |  |  | SAMMY HAGAR               |  |
| 18        | 23        | —          | 2             | ELTON JOHN                  | MCA MCAD 8022                       | LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCHESTRA  |  |  |  |                           |  |
| 19        | 17        | 17         | 56            | GENESIS                     | ATLANTIC 2-81641                    |  |  |  |  | INVISIBLE TOUCH           |  |
| 20        | 25        | 29         | 3             | SOUNDTRACK                  | MCA MCAD 6207                       |  |  |  |  | BEVERLY HILLS COP II      |  |
| 21        | 21        | 25         | 43            | BRUCE HORNSBY & THE RANGE   | RCA PCD 1-5904                      |  |  |  |  | THE WAY IT IS             |  |
| 22        | 22        | —          | 2             | STARSHIP                    | GRUNT 613-2-G/RCA                   |  |  |  |  | NO PROTECTION             |  |
| 23        | 26        | 18         | 6             | ROGER WATERS                | COLUMBIA CK 40795                   |  |  |  |  | RADIO K.A.O.S.            |  |
| 24        | 16        | 16         | 13            | BARBRA STREISAND            | COLUMBIA CK 40788                   |  |  |  |  | ONE VOICE                 |  |
| 25        | 27        | 23         | 25            | THE ROBERT CRAY BAND        | HIGHTONE/MERCURY 830 568-2/POLYGRAM |  |  |  |  | STRONG PERSUADER          |  |
| 26        | 24        | 19         | 13            | THE BEATLES                 | CAPITOL CDP 46441                   |  |  |  |  | REVOLVER                  |  |
| 27        | RE-ENTRY  |            |               | PETER GABRIEL               | GEFFEN 2-24088                      |  |  |  |  | SO                        |  |
| 28        | 19        | 15         | 13            | THE BEATLES                 | CAPITOL CDP 46440                   |  |  |  |  | RUBBER SOUL               |  |
| 29        | RE-ENTRY  |            |               | BRYAN ADAMS                 | A&M CD 3907                         |  |  |  |  | INTO THE FIRE             |  |
| 30        | 30        | —          | 2             | L.L. COOL J                 | DEF JAM CK 40793/COLUMBIA           |  |  |  |  | BIGGER AND DEFFER         |  |

|           |           |            |               | CLASSICAL™                             |                  | Compiled from a national sample of retail sales reports. |  |  |  |                                |  |
|-----------|-----------|------------|---------------|--|------------------|--|--|--|--|--------------------------------|--|
| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE                                  | ARTIST           | LABEL & NUMBER/DISTRIBUTING LABEL                        |  |  |  |                                |  |
|           |           |            |               | ★★ NO. 1 ★★                            |                  |  |  |  |  |                                |  |
| 1         | 1         | 1          | 38            | HOROWITZ IN MOSCOW                     | DG 419-499       | 35 weeks at No. One                                      |  |  |  | VLADIMIR HOROWITZ              |  |
| 2         | 2         | 2          | 17            | CARNAVAL                               | CBS MK-42137     |  |  |  |  | WYNTON MARSALIS                |  |
| 3         | 3         | 3          | 9             | POPS IN LOVE                           | PHILIPS 416-361  |  |  |  |  | BOSTON POPS (WILLIAMS)         |  |
| 4         | 5         | 4          | 56            | PLEASURES OF THEIR COMPANY             | ANGEL CDC-47196  | KATHLEEN BATTLE, CHRISTOPHER PARKENING                   |  |  |  |                                |  |
| 5         | 4         | 5          | 16            | TRADITION                              | ANGEL CDC-47904  |  |  |  |  | ITZHAK PERLMAN                 |  |
| 6         | 8         | 16         | 5             | GROFE: GRAND CANYON SUITE              | TELARC 80086     |  |  |  |  | CINCINNATI POPS (KUNZEL)       |  |
| 7         | 10        | 8          | 15            | BOLLING: SUITE FOR FLUTE & JAZZ VOL. 2 | CBS MK-42018     | JEAN-PIERRE RAMPAL, CLAUDE BOLLING                       |  |  |  |                                |  |
| 8         | 6         | 6          | 12            | HOLST: THE PLANETS                     | LONDON 417-553   |  |  |  |  | MONTREAL SYMPHONY (DUTOIT)     |  |
| 9         | 14        | 15         | 11            | CBS MASTERWORKS DIGITAL SAMPLER        | CBS MKX-42070    |  |  |  |  | VARIOUS ARTISTS                |  |
| 10        | 12        | 10         | 5             | BUTTERWORTH/PARRY/BRIDGE               | NIMBUS NI-5068   | ENGLISH STRING ORCHESTRA (BOUGHTON)                      |  |  |  |                                |  |
| 11        | 7         | 12         | 18            | IN IRELAND                             | RCA 5798-RC      |  |  |  |  | JAMES GALWAY & THE CHIEFTAINS  |  |
| 12        | 11        | 11         | 71            | HOROWITZ: THE LAST ROMANTIC            | DG 419-045       |  |  |  |  | VLADIMIR HOROWITZ              |  |
| 13        | 9         | 7          | 47            | HOROWITZ: THE STUDIO RECORDINGS        | DG 419-217       |  |  |  |  | VLADIMIR HOROWITZ              |  |
| 14        | 16        | 14         | 8             | AN ENCHANTED EVENING                   | PRO ARTE CDD-275 |  |  |  |  | ROCHESTER POPS (KUNZEL)        |  |
| 15        | 13        | 13         | 114           | AMADEUS SOUNDTRACK                     | FANTASY WAM-1791 |  |  |  |  | NEVILLE MARRINER               |  |
| 16        | 15        | 9          | 37            | KATHLEEN BATTLE SINGS MOZART           | ANGEL CDC-47355  |  |  |  |  | KATHLEEN BATTLE                |  |
| 17        | 17        | 20         | 6             | TELARC SAMPLER #4                      | TELARC CD-80004  |  |  |  |  | VARIOUS ARTISTS                |  |
| 18        | 18        | 22         | 4             | BASIN STREET                           | CBS MK-42367     |  |  |  |  | CANADIAN BRASS                 |  |
| 19        | 20        | 17         | 8             | DANCE PIECES                           | CBS MK-39539     |  |  |  |  | PHILIP GLASS                   |  |
| 20        | 21        | 18         | 49            | DOWN TO THE MOON                       | CBS MK-42255     |  |  |  |  | ANDREAS VOLLENWEIDER           |  |
| 21        | 23        | 25         | 13            | ATMOSPHERES                            | CBS MKX-42313    |  |  |  |  | VARIOUS ARTISTS                |  |
| 22        | 22        | 19         | 23            | ROUND-UP                               | TELARC 80141     |  |  |  |  | CINCINNATI POPS (KUNZEL)       |  |
| 23        | 19        | 21         | 12            | OPERA SAUVAGE                          | POLYDOR 829-663  |  |  |  |  | VANGELIS                       |  |
| 24        | 25        | —          | 2             | ORCHESTRAL FAVOURITES                  | NIMBUS NI-5032   | ENGLISH STRING ORCHESTRA (BOUGHTON)                      |  |  |  |                                |  |
| 25        | RE-ENTRY  |            |               | HOLST: THE PLANETS                     | TELARC 80133     |  |  |  |  | ROYAL PHILHARMONIC ORCHESTRA   |  |
| 26        | 26        | 23         | 7             | HANSON: SYMPHONY NO. 2                 | ANGEL CDC-47850  |  |  |  |  | SAINT LOUIS SYMPHONY (SLATKIN) |  |
| 27        | 27        | —          | 2             | ROMAN FESTIVAL                         | PRO ARTE CDD-325 |  |  |  |  | PACIFIC SYMPHONY (CLARK)       |  |
| 28        | NEW ▶     |            |               | BEETHOVEN: SYMPHONY NO. 9              | DGG 415-832      |  |  |  |  | BERLIN PHILHARMONIC (KARAJAN)  |  |
| 29        | 24        | 24         | 21            | THE CLASSIC EXPERIENCE                 | PRO ARTE CDM-800 |  |  |  |  | VARIOUS ARTISTS                |  |
| 30        | 30        | 26         | 78            | BACHBUSTERS                            | TELARC 80123     |  |  |  |  | DON DORSEY                     |  |

## ALBUM 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

##### ALIEN SEX FIEND The Impossible Mission

LP Passport PVC6918/\$8.98  
CA PJC69172/\$8.98

##### DALE BOZZIO

LP Paisley Park 1-25599/\$8.98  
CA 4-25599/\$8.98

##### THE DROOGS

##### Kingdom Day

♣ LP Passport PVC8956/8.98  
CA PVCC8956/\$8.98

##### NEW ORDER

##### Substance

LP Quest 1-25621/NA  
CA 4-25621/NA

#### COMPACT DISK

##### BOX TOPS

##### The Ultimate Box Tops

CC Warner Special Products 9-27611-2/\$15.98

##### DR. JOHN

##### The Ultimate Dr. John

CC Warner Special Products 9-27611-2/\$15.98

##### THE GRATEFUL DEAD

##### Workingman's Dead

CD Warner Bros. 2-1869/\$15.98

##### THE GRATEFUL DEAD

##### American Beauty

CD Warner Bros./\$15.98

##### JIMI HENDRIX

##### Cry Of Love

CD Reprise 2-2034/\$15.98

##### JIMI HENDRIX

##### Electric Ladyland

CD Reprise 2-6307/\$17.98

#### JAZZ

##### RICHIE HAVENS

##### Sings Beatles And Dylan

CD Ryco RCD 20035/NA

##### THELONIOUS MONK

##### 1963 In Japan

CD Eastwind EWC/EWCD 702/NA

## Walkman Tops 30 Million Mark

TOKYO Just before the Walkman turned 8 years old on July 1, total production of Sony's personal stereo line—including those for export—topped the 30 million mark.

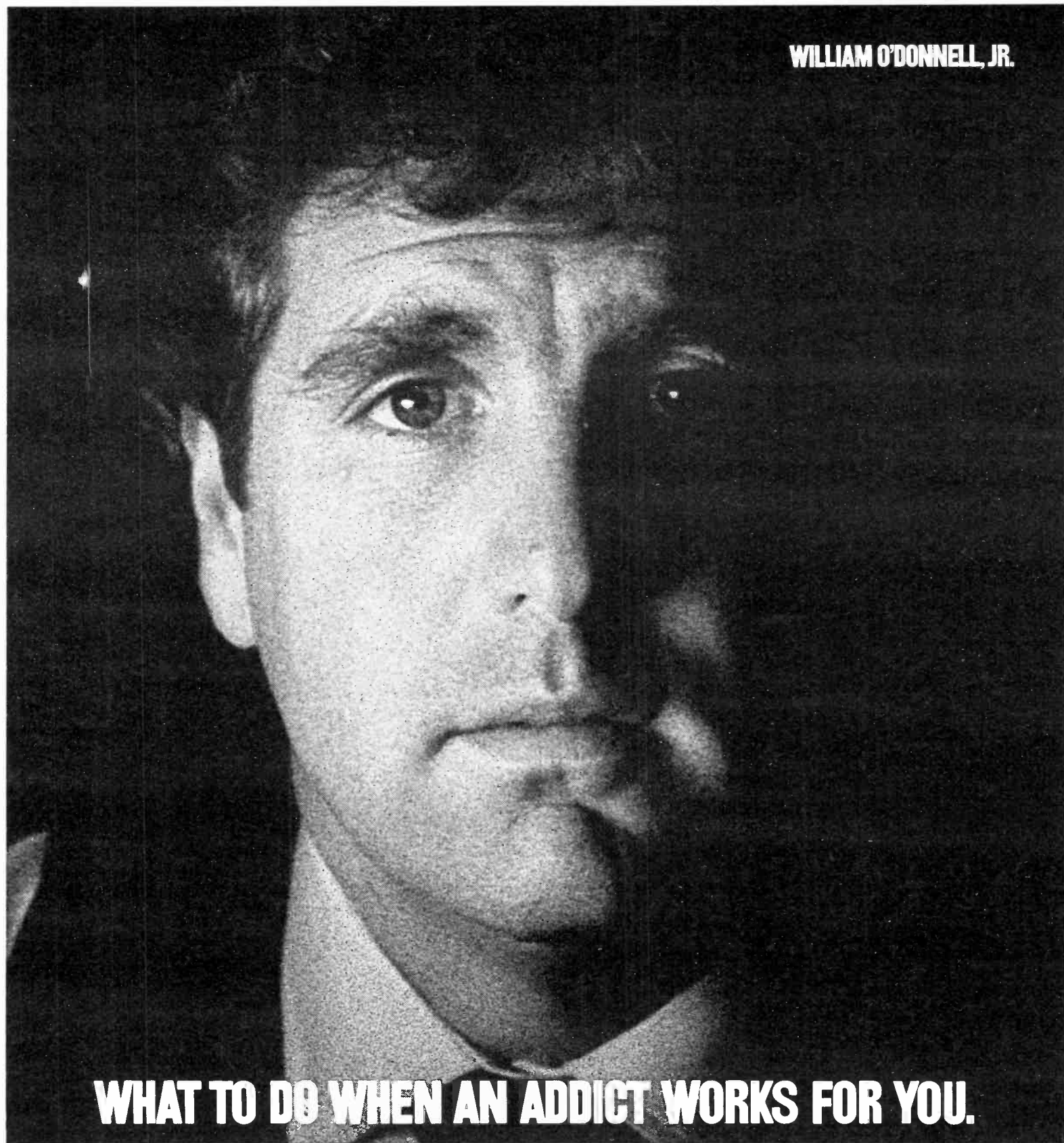
Of the total, some 25 million units were exported. Sony cites several major reasons for the Walkman's world wide success.

The company says the device fulfills consumers' desire to listen to music when they want, it is easy to operate, it conforms to the fashion sense of young folk, and it can be used in unusual environments.

Sony's first Walkman model was introduced July 1, 1979. In all, there have been 83 different models introduced to the market since the launch. The 10-million-unit mark was reached in June 1984, and 20 million had been sold by mid-June 1986.

SHIG FUJITA

WILLIAM O'DONNELL, JR.



## WHAT TO DO WHEN AN ADDICT WORKS FOR YOU.

Bill O'Donnell was a VP at a Fortune 500 company when he became a coke addict. His CEO didn't fire him when he found out. He gave him an ultimatum, quit the job or get help. Bill chose to get help.

As a manager, supervisor or fellow employee you may be the only one aware of an addict's situation. And you may be the only one in a position to convince him he really needs help.

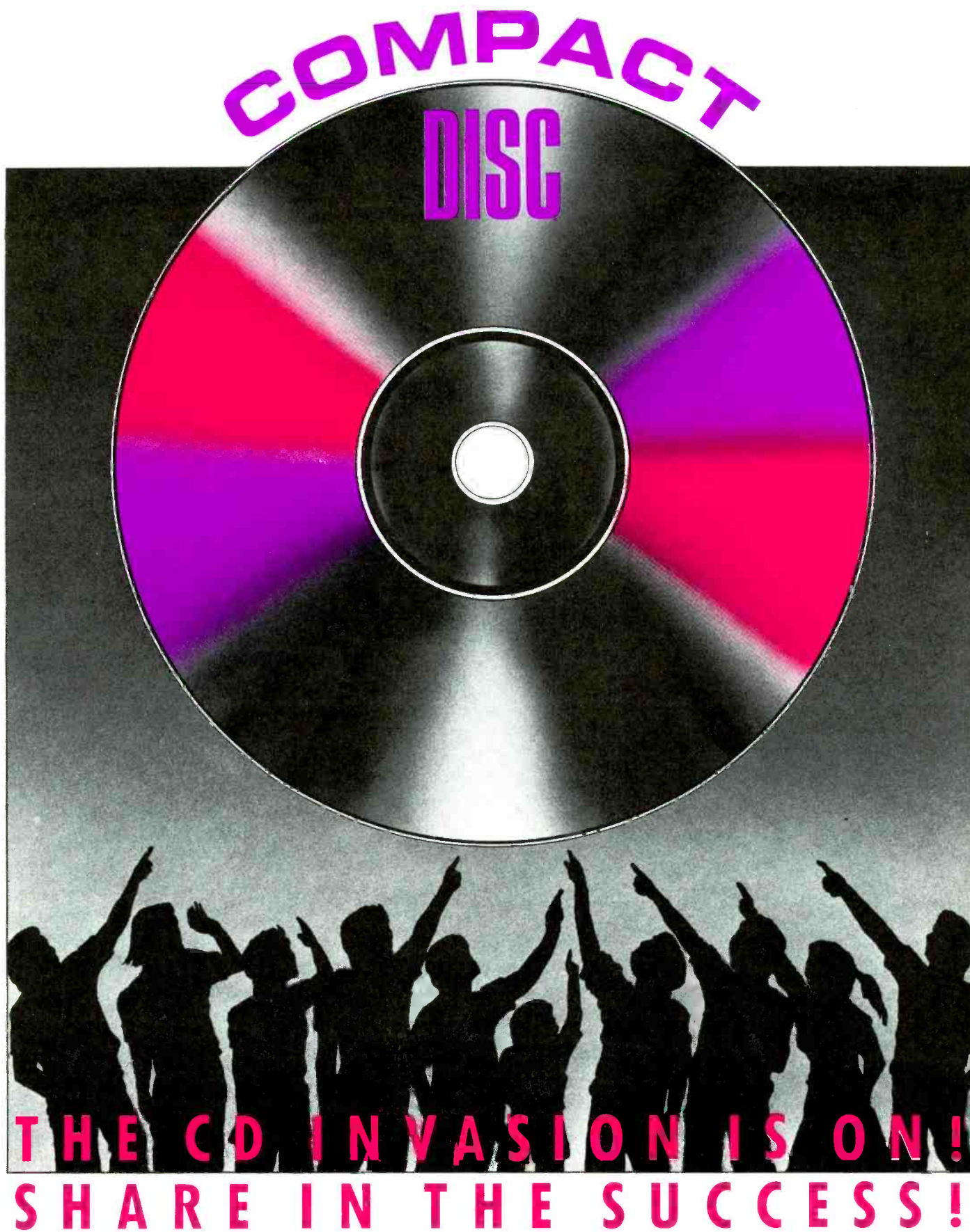
If an addict works for you, give him our phone number. Our confidential hot line directs cocaine abusers to treatment programs in their local community. We'll be glad to discuss the situation with you.

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#### IN THIS ISSUE

**MARKET DATA** . . . label survey . . . top catalog sellers . . . top (current) releases from the majors and indies on new product for Fall and Christmas . . . best selling cleaning and storage accessories.

**FUTURE DIRECTION** . . . of CD technology including CD-Video, CD-Interactive, expansion and development into full-fledged sound systems . . . and DAT vs. CD.

**INTERNATIONAL** . . . Overview of CD hardware/software developments in the UK and Europe.

**PRODUCTION** . . . analysis of duplication and replication of CD's at the manufacturing level.

**RETAILING GUIDE** for music and video stores: display and promotion ideas, success stories . . . to increase sales.

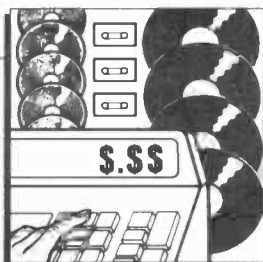
**ISSUE DATE: SEPTEMBER 26**

**AD CLOSING: SEPTEMBER 1**

#### FOR AD DETAILS CONTACT:

Gene Smith, Associate Publisher,  
(New York ) 212-764-7356 . . . or contact  
any Billboard Sales Office worldwide

## RETAIL TRACK



by Earl Paige

**BIG VIDEO CHAINS BIG ON CD:** The entry into compact disks by 125-unit national franchiser West Coast Video, which recently bowed its first CD-stocked store with 7,000 pieces, catapults the laser-disk into another huge distribution channel. "We don't go into something if we don't do it right," says Richard Apt, executive vice president. Another three or four units will add CDs as experimentation continues.

Overseeing the CD venture for the Philadelphia video web is Don Weiss, who has been appointed director of audio. Weiss, a West Coast franchisee, formerly worked for Philly music chain Sound Odyssey.

Artec Inc., the Shelburne, Vt.-based video distributor, is also part of the reverse-combo trend. "We were once an audio distributor," says Marty Gold, president. "We're going back to our roots." Artec is involved in a CD telemarketing blitz of video accounts and is working out of branches in Rochester and Queens, N.Y.; Middletown, Conn.; and Canton, Mass. The company is using a toll-free number for the campaign. New branches scheduled to bow soon in Atlanta, Baltimore, and Pittsburgh will add considerably to the attack.

In Minneapolis, Adventures In Video, a 10-unit chain headed by Dave Ballstadt that began stocking CDs in August 1986, "just pulled them," according to Ballstadt. "It was our structure that was wrong

[racked via Lieberman Enterprises], not the overall idea. I'm not saying it can't work for video stores."

**MUSICAL AGENDA:** The hills of western Pennsylvania will be alive with the sounds of music when Pittsburgh-based National Record Mart returns to Seven Springs Resort for its convention Sunday-Wednesday (26-29). Performances by Exposé, the System, and Mason Ruffner are scheduled. Also on the agenda is an appearance by vocalist Bill Crofut, who with guest Craver Blanchard will recreate the folk-opera mix heard on the Telarc album "Two Gentleman Folk."

**SPEC'S GOES APE:** Well, not exactly—but the Miami-based chain is on the grow. The newest addition, bringing Spec's to 36 units, is 15-year-old Tape Ape Music Store in Key West, Fla., described by chief financial officer Peter Blei "as a funky little record/tape store." Former owner is entrepreneur Ed Swift. Joe Walton had been managing the store.

The deal is described by a wholesaler source in Florida "as the acquisition coup of the year. They have that Navy base down there. They sell a ton of product." Walton is moving to another of Swift's businesses. The store will remain audio under the Spec's banner, even though Spec's prefers the video-combo route (Billboard, July 25).

**SECOND COMING:** Waiting for compact disk video hardware—and software—to happen has retailers strung out. "I have been arguing with Pioneer America about the right price point on players," says Adventures In Video's Ballstadt, who agrees CDV will prompt video specialty stores to back into some audio business. "The hardware people contend CDV (Continued on page 50)

## AUDIO PLUS

BY EDWARD MORRIS

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

**NOSTALGIA NUGGETS:** The 50-city Golden Boys tour, featuring Chubby Checker, Fabian, and Bobby Rydell, is in full swing. Sponsored by Maxell (201-641-8600), the series opened June 25 at Philadelphia's Valley Forge Music Fair and will conclude in late October at Detroit's Premiere Theater.

"By sponsoring the Golden Boys tour," says Maxell advertising manager Pete Gallo, "we bring the good times of the '50s and '60s music to an audience that spans the age-group spectrum, all typical of the Maxell customer."

Maxell will back the tour with local radio promotions in the major-market areas and offer local Maxell retailers promotional tie-ins keyed to their areas.

**TAKE DAT:** "Dependent upon the legislative action with respect to that format," says 3M (612-733-1387), Scotch stands ready to debut four new digital audiocassettes this fall for DAT recording and playback machines. The length in minutes and suggested retail price for

the digital audiotape cassettes are C-45, \$8; C-60, \$9; C-90, \$11; C-120, \$13.

**YOU & CREW:** Play With The Pros (800-458-7767) is a two-tape, 20-song package of pop and country instrumental tracks that allows novice musicians to play along with the music of famed Nashville session players Reggie Young, Dennis Burnside, Joe Osborn, and Eddie Bayers. The featured instrument (choice of bass, drum, guitar, or keyboards) is on the left channel of the tape and the rest of the band on the right. The practicing player can control the volume of the featured instrument by using the stereo balance control. Suggested retail price is \$19.95 each.

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Tape vendor Maxell aims to enhance its name recognition via the concert trail, underwriting a golden-oidies Golden Boys tour. From left are featured performers Chubby Checker, Bobby Rydell, and Fabian.

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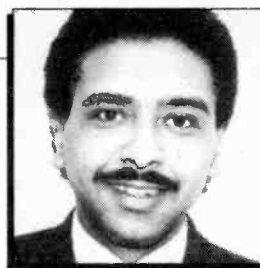
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# HOT LATIN 50™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL  | TITLE                                     |
|-----------|-----------|------------|---------------|---|---|
|           |           |            |               | Compiled from national Latin radio airplay reports. |   |
|           |           |            |               | ★★ NO. 1 ★★   |   |
| 1         | 1         | 1          | 10            | JULIO IGLESIAS CBS                                  | LO MEJOR DE TU VIDA<br>9 weeks at No. One |
| 2         | 2         | 2          | 22            | AMANDA MIGUEL PROFONO                               | EL PECADO                                 |
| 3         | 3         | 6          | 31            | JUAN GABRIEL ARIOLA                                 | HASTA QUE TE CONOCI                       |
| 4         | 4         | 3          | 22            | LOS BUKIS FONOVISA                                  | TU CARCEL                                 |
| 5         | 5         | 4          | 27            | BRAULIO CBS   | EN BANCARROTA                             |
| 6         | 10        | 12         | 8             | FRANKY RUIZ TH                                      | DESNUDATE MUJER                           |
| 7         | 7         | 14         | 11            | YOLANDITA MONGE CBS                                 | AHORA AHORA                               |
| 8         | 9         | 17         | 4             | LUIS MIGUEL WEA                                     | AHORA TE PUEDES MARCHAR                   |
| 9         | 6         | 5          | 14            | JORGE MUNIZ RCA                                     | AMIGO MIO                                 |
| 10        | 11        | 8          | 13            | EMMANUEL RCA  | SOLO                                      |
| 11        | 13        | 9          | 9             | TOMMY OLIVENCIA TH                                  | LOBO DOMESTICADO                          |
| 12        | 8         | 7          | 23            | LORENZO ANTONIO MUSART                              | DOCE ROSAS                                |
| 13        | 14        | 16         | 19            | YURI EMI  | CORAZON HERIDO                            |
| 14        | 16        | 21         | 6             | ROCIO JURADO EMI                                    | QUIEN TE CREE TU                          |
| 15        | 12        | 11         | 6             | ROBERTO CASTILLO CBS                                | HASTA QUE TE CONOCI                       |
| 16        | 23        | 15         | 9             | TATIANA EMI   | BAILA CONMIGO                             |
| 17        | 20        | 25         | 12            | EDDIE SANTIAGO TH                                   | NADIE MEJOR QUE TU                        |
| 18        | 15        | 13         | 17            | DYANGO EMI  | GOLPES BAJOS                              |
| 19        | 29        | 29         | 14            | CARLA A&M   | NO ME TOQUES                              |
| 20        | 26        | 31         | 8             | DYANGO EMI  | A FALTA DE TI                             |
| 21        | 21        | 32         | 6             | LAURA FLORES MELODY                                 | YA NO VOLVARE                             |
| 22        | 24        | 22         | 21            | MIGUEL GALLARDO RCA                                 | DOS HOMBRES Y UN DESTINO                  |
| 23        | 18        | 34         | 4             | EL GRAN COMBO COMBO                                 | ESO OJITOS NEGRO                          |
| 24        | 33        | 30         | 7             | DANIELA ROMO EMI                                    | VENENO PARA DOS                           |
| 25        | 25        | 24         | 30            | EMMANUEL RCA  | ES MI MUJER                               |
| 26        | 27        | 33         | 24            | BRAULIO CBS   | NOCHE DE BODA                             |
| 27        | 31        | 18         | 19            | LUNNA A&M   | SI VIVIR CONTIGO                          |
| 28        | 50        | —          | 2             | ★★★ POWER PICK ★★★                                  |   |
|           |           |            |               | CELINA Y LOS TINOS GP                               | LA BAMBA                                  |
| 29        | 28        | 26         | 16            | SONORA DINAMITA SONOTONE                            | CAPULLO Y SORULLO                         |
| 30        | 17        | 10         | 24            | LUCIA MENDEZ ARIOLA                                 | CASTIGAME                                 |
| 31        | 22        | 19         | 14            | MARISELA PROFONO                                    | PORQUE TENGO GANAS                        |
| 32        | 30        | 39         | 4             | LOS CAMINANTES ROCIO                                | TODO ME GUSTA DE TI                       |
| 33        | 19        | 20         | 23            | ESTELA NUNEZ ARIOLA                                 | MALDITO SEA TU AMOR                       |
| 34        | 34        | —          | 2             | JOSE FELICIANO RCA                                  | POR ESSO                                  |
| 35        | 39        | —          | 2             | MARISELA PROFONO                                    | HAZME TUYA                                |
| 36        | 43        | 27         | 10            | LA PATRULLA 15 TTH                                  | TE QUIERO, TE QUIERO                      |
| 37        | 35        | 23         | 12            | ROCIO DURCAL ARIOLA                                 | SIEMPRE                                   |
| 38        | 44        | 41         | 3             | LUNNA A&M   | NO DIGAS NADA                             |
| 39        | 36        | 28         | 13            | BONNY CEPEDA RCA                                    | LA FOTOGRAFIA                             |
| 40        | 37        | —          | 38            | EDNITA NAZARIO MELODY                               | TU SIN MI                                 |
| 41        | 41        | 38         | 6             | LOS YONICS CBS                                      | LASTIMA DE AMOR                           |
| 42        | 42        | —          | 2             | FRANCO DEVITA SONOTONE                              | SOLO IMPORTAS TU                          |
| 43        | 40        | —          | 2             | VALERIA LYNCH SONOTONE                              | MUNECA ROTA                               |
| 44        | 49        | 43         | 5             | ANGELICA MARIA RCA                                  | PROHIBIDO                                 |
| 45        | 46        | 49         | 3             | BYANKA MUSART                                       | LA ISLA BONITA                            |
| 46        | 32        | 42         | 7             | LOS BUKIS FONOVISA                                  | ME VOLVI A ACORDAR DE TI                  |
| 47        | RE-ENTRY  |            |               | SUSSY LEMAN TH                                      | AMANTE PASADA DE MODA                     |
| 48        | 45        | —          | 2             | JOSE JOSE RCA                                       | SIN SABER                                 |
| 49        | NEW ▶     |            | 1             | ★★★ HOT SHOT DEBUT ★★★                              |   |
|           |           |            |               | COJUNTO QUIQUILLA VIVA                              | LA GORSADERA                              |
| 50        | NEW ▶     |            | 1             | DULCE PROFONO                                       | AMOR CALIENTE                             |

○ Products with the greatest airplay gains this week.

## Latin Notas



by Tony Sabournin

AS FAR AS REUNIONS GO, the Assn. of Latin American Recording Manufacturers/Recording Industry Assn. of America meeting was a doozy. A tingling sensation ran up and down one's spine at the sight of all the folks who, either through well-intended guide or pseudoscientific management, have made the New York Latin music business the family-supporting system that it is today. By far, the most vocal attendee was **Dominick Torres** from Bate Records. Both owner and business are facing a not-too-distant court battle with RIAA concerning allegations of possession and distribution of parallel imports. A man of modest beginnings, Torres built an impressive business network, which included his Delancey Street store and various distributorships. But as he gained financial prosperity, he never stopped extending a helping hand whenever he could, which was quite often. Almost as often, these Samaritan acts bled his pocket. Having dissolved the associations in the distributorships during the past couple of years, Torres is currently retrenched back to Bate Records and the Delancey Street store. Translated to business parlance, this means he is no longer as important as he used to be to label salesmen.

But that's not the most important part of the issue at hand. The hurting part is that he's never been known to be engaged in the importing business. Of course, they found imported products in his Delancey store. But they were there more as a result of a purchasing clerk's unwitting buy than from the intent to distribute or sell them for unlawful profiteering. The negligence of not imparting thorough, lawful instructions shouldn't be equated with the wrongdoing that

has eroded the industry's sales potential.

Fortunately, as these lines are being read, more logical heads should have prevailed, and the forthcoming trial will be nothing but a bad memory. If nothing else, for fairness' sake.

**NOTAS Y NOTICIAS:** Discos AyM will begin promotional operations in Puerto Rico and California. According to **Ricky Correoso**, a third promotional position will be established either in New York or Texas... A by-product of the congregate era: There were suggestions at the ALARM/RIAA that the only effective way to deal with pirates and importers was to create a slush fund to finance a "seek 'n' destroy" group that would do just that to the premises storing the illegal units. Oh, come on guys... RCA/Ariola's **Sonia**

### Dominick Torres faces a court battle with RIAA

**Ballester Justiniano** deserves special kudos for her coordination of ALARM/RIAA meeting... The recent performances of **Juan Gabriel** and **Emmanuel** at Chicago's **Fiesta Musical '87** once again proves the drawing power of true superstars. Blessed with good weather, Juan G. brought 41,000 adoring souls to Hawthorne Park Saturday. The following day Emmanuel, with less light and sound equipment available due to heavy rain, performed for 10,000 people who waded through pools of rainwater. In the process, both artists picked platinum and gold records for their most recent albums... Seeking more consolidated coverage of its market region, **Jimmy Sánchez**, EMI-Latin's East Coast main person, is being permanently transferred from Miami to New York.

## LA RADIO LATINA



by Carlos Agudelo

THE 25TH ANNIVERSARY of **El Gran Combo** is being celebrated with the release of a three-record set by Combo Records featuring the group's best songs. Titled "25th Anniversary," the album also contains a few new cuts like "Esos Ojitos Negros," currently on the rise on airplay charts. The anniversary will also be celebrated with a number of events, which have been orchestrated by **Ralph Cartagena**. These include a September concert at New York's Madison Square Garden. Cartagena has already put all of Gran Combo's recordings on compact disks.

THE EIGHTH NEW MUSIC SEMINAR, recently held at the Marriott Marquis Hotel in New York, was an enormously successful gathering of recording industry people. Looking over the list of the many panels that addressed dozens of issues related to the way the industry works, we wished somebody, someday, would organize a similar event for the Latin recording industry in the U.S. The need for such an event was amply illustrated during the meeting of the Assn. of Latin American Recording Manufacturers and the Recording Industry Assn. of America. This event brought together big and small record manufacturers, distributors, dealers, and representatives of publishing and copyright organizations. Now that the meeting is over, the question that remains is whether or not the organization—which was originally set up by such giants of the industry as CBS, BMG (RCA), WEA, and the independent Profono—can move beyond its original goal of fighting parallel imports and counterfeiting to become an authentic trade organization that could address problems and find solutions. By the way, there

is a toll-free number to call with information related to parallel imports and counterfeiting: 800-223-2328.

THE PROGRAMMER'S VOICE: WLAT-AM "La Tremenda" Houston is a kind of multi-top-10 format, according to program director **Rogelio Soto**. "We play the top 10 pop ballads, top 10 *rancheras*, top 10 *norteñas*, top 10 Tex-Mex, and top 10 tropical music," he says. "We have used this format for five years, and it has worked fine." The station's unique format is dictated by the diverse origins of the Hispanic population in Houston. Most of the Hispanic residents come from different regions of Mexico and Central America. Soto, who came to the U.S. 15

### El Gran Combo celebrates 25th year with LP, concert

years ago, was born in Santo Domingo, Coahuila, and raised in Nuevo Laredo, Tamaulipas. He is interested in determining what effects, if any, the new immigration law has had on his audience's music preferences and whether the expected exodus of people will affect the ratings in the area.

Strong on the WLAT playlist are **Julio Iglesias** with "Un Hombre Solo," **Amanda Miguel** with "El Pecado," **Los Bukis** with "Tu Cárcel," and **Emmanuel** with "Es Tu Mujer." **Beatriz Adriana Y Marco Antonio Solis** along with **Vicente Fernandez** are calling the shots in the *ranchera* field, while **Ramon Ayala** is the *mero mero* in *norteñas* with the tune "Gaviota." The tropical group of the hour is **La Sonora Dinamita** with "Capullo Y Sorullo." Soto says that his station shuns all imported records. "We understand that we have to protect the record companies that service us," he says. "If we play that material, it will affect other people, and we don't want to do that."



By WINSTON F. BARNES

**D**espite the international attention paid to Jamaican popular music over the last 10 or so years, especially in the manifestation we know as Reggae music, the music has been a-coming for almost 30 years. Twenty-five years ago Millie Small was a hot number in Britain on Chris Blackwell's original Island label. The music was ska when it left Jamaica and became "blue beat" when it arrived in England.

But it was the r&b influence as much as anything else that precipitated the earliest Jamaican recordings in the mid and late 1950s. Unlike the more cosmopolitan countries of the north, early recordings, mainly imported from North America were not exposed via radio airplay but by way of what we called sound systems—traveling music sets.

As competition to play exclusives moved into a different phase, it was no longer sufficient to play new imports before your competitor. The owners of the more popular "sets," Coxsone's Down Beat and

Duke Reid the Trojan, became the first established, pioneering record producers.

Most of those early recordings in the mid to late 1950s were the result of a marriage between folk songs and r&b music forms. Laurel Aitken, who had a hand in the ska revival in England in the early 1980s, was one of the first Jamaican recording artists. It is most interesting to note that Aitken's recordings are neatly combined mixtures of r&b and Jamaican folk with hints of Latin flavorings—he had lived in Cuba for some time. "Baba Kill Me Goat," one of his first big hits, was a re-worked Jamaican folk song.

Later on his music was even more heavily influenced by r&b and one of its close relatives, doo wop. At one stage Aitken's group was called the Boogie Cats. About this time there was another recording group called Clue J & the Blues Blasters.

The basis having been formed, when Jamaica became independent from Britain 25 years ago, the island's first internationally recognized music form

was firmly established. Again the music was taking its major ingredients from Jamaican folk realities and mixing it with other influences. "Sammy Dead" was the hit song of 1962 and marked the start of the reign of ska.

This was the era in which Sir Coxsone, Clement S. Dodd, made his indelible mark on the music. His Studio 1 was home to the best instrumental group of the day, the Skatalites. Not only was this group turning out the finest instrumentals of the day, they were also the backing band for most of ska's first truly big hit recordings.

Studio 1 was also the first home for the sound of the Wailers and Toots & the Maytals, and even today's Freddie McGregor.

But the Kong Brothers were also playing their part. Owen Gray, Derrick Morgan as well as Millie Small were making in-roads in Britain which had become home for many West Indians in the 1950s.

Ska was promoted overseas by one of the era's

*(Continued on page R-16)*

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FROM THE DIRECTOR OF TOURISM

Greetings:

As Jamaica's Director of Tourism, it is with great pride that I invite you to explore Billboard's spotlight issue on our island nation. I am delighted that Billboard is devoting this issue to Jamaica, as August 1987 marks our 25th anniversary of independence and the centenary of Marcus Garvey, our first national hero. This is indeed, a very special month and year for Jamaica.

On behalf of the people of Jamaica, I wish to thank Billboard for honoring our contribution of reggae rhythm and poetry to the international music scene. Reggae was born in Jamaica, inspired by the beauty of the tropical landscape and the warmth and spirit of our people. Music is the truly international language -- crossing all geographic and cultural boundaries -- and we are happy to share our message with the world.

The Honourable Hugh Hart, Minister of Tourism, and I sincerely hope you will visit our beautiful and vibrant island, enjoy the hospitality of the Jamaican people and join us in the colorful festivities of this celebratory year.

Sincerely,

*Carole A.M. Guntley*  
Carrole A.M. Guntley



*Carole A.M. Guntley*  
Director of Tourism  
The Jamaica Tourist Board



OFFICE OF THE PRIME MINISTER

1 DEVON ROAD,

P.O. BOX 272,

KINGSTON 6, JAMAICA

June 19, 1987

Greetings,

BILLBOARD's focus on Jamaica's 25th Anniversary of Independence and Reggae in its August issue is a timely tribute to a young nation and its musical message to the world.

Reggae has evolved as music from the soul - the drum and bass, a compelling rhythm which speaks of life. It is a form of cultural expression which is a unique manifestation of the distinctive identity of the Jamaican people.

Reggae's prominence on the international music scene attests to the fact that such expressions can transcend geographical and cultural barriers.

The Prime Minister of Jamaica, the Rt. Hon. Edward Seaga, once a record producer himself, has been closely involved with the development of music over the years. In 1964 as the Minister responsible for Culture he organized a group of artistes who gave the earliest exposure to Jamaican popular music (Ska) in North America. Billboard's present effort, therefore, is one which is heartily supported by him.

This year we celebrate two very significant anniversaries in our history - the birthday of our first National Hero, the Rt. Excellent Marcus Mosiah Garvey who has been an inspiration to black Americans as well as Jamaicans at home and abroad and Jamaica's 25th year of Independence. For our 25th Anniversary, with the slogan "Proud to be Jamaican" and the theme, "Building for the Future", we re-affirm our commitment to the democratic principles which allow the creative spirit of our people to flourish.

We are happy that BILLBOARD Magazine will be recording this milestone in our history by taking our story into thousands of homes and hearts internationally.

On behalf of the Prime Minister, government and people of Jamaica, I must express delight at this initiative which Billboard has demonstrated and further acknowledge that it is through efforts of this nature that Billboard has become the premiere recording industry publication.

*Olivia 'Babsy' Grange*

Olivia 'Babsy' Grange (Senator)  
Minister of State (Information)



*Olivia 'Babsy' Grange, Senator*  
Minister of State Information  
Jamaica



# Copyright Legislation Aims to Stem Piracy By '88 REGGAE REVIVAL: MUSIC INDUSTRY TAKES STEPS TO MEET INTERNATIONAL RECORDING STANDARDS

By MAUREEN SHERIDAN

When Bob Marley was laid to rest amidst the lush green hills of his St. Ann's birthplace in 1981, the rhythm he'd ridden to international fame almost followed him to his grave. The Jamaican music industry, shaken by the sudden loss of its charismatic leader, fell into a slump that some predicted was too serious for recovery. But you can't keep a good drum and bass down and distinct signs have recently emerged that the doomsayers were wrong, and that Reggae is reviving.

During its local lull, Reggae maintained a steady international presence, particularly in London. When Jamaicans heard their own rhythm bouncing back to them from foreign shores, the spirit of the island's music makers quickly revived. The message was clear—unless they got their act together, Reggae would be no longer theirs. In the past 12 months, the first tentative steps have been taken by several sectors of the industry to rectify the problems of the past and meet international industry standards. But, the industry still lacks a unified vision of the future. The crux of the problem say industry leaders is the fact that Jamaica still has no copyright legislation.

Piracy is a way of life in Jamaica, and as its presence has grown so have domestic record sales dropped. With the exception of "dancehall" music (sales of which, according to **Dynamics Sound** president Eddie Lee, "have definitely increased over the past 12 months"), record sales in the

Bunny Wailer



Tiger



Boris Gardiner



Bob Marley

Caribbean have, says Lee, "dropped to their lowest level in 20 years." With few exceptions, record stores are only too happy to comply with customers' requests to tape the top 10 (charging \$2 Jamaican or U.S. 40 cents a song) or any other product—domestic or imported—on the stores' shelves. Neville Lee, president of **Sonic Sounds**, the Caribbean's largest distributor, echoes the view that until legislation is enacted and piracy is stopped, record sales (other than dancehall) could continue to drop. "We've appealed to IFPI, but as long as Jamaica has no law, they can't do a thing."

But, there is hope that 1988 might bring an end to the island's copyright problems. Minister of State for Information Olivia Grange promises a Copyright Act by the end of this year that "will be one of the best pieces of copyright legislation in the world." Jamaica Federation of Musicians president Hedley Jones challenges Grange's belief that the Act must be perfect before it's passed: "We say give it to us as it is, and alter it later." Perfect or not, its passage will change the Ja music business.

Other signs—small but significant—of a new mood of seriousness within the industry include the newly-formed Promoters' Association which is dedicated to putting order into the chaos of an ever-growing number of promoters and the end to situations like the recent 17 shows (many featuring the same artists in double-booked venues) within 22 days, and the 1987 inauguration of the Jamaican  
(Continued on page R-22)

## MUSIC ALIVE: DANCE HALL, SOCA RHYTHMS, RETURN OF NIGHTLIFE PACE ISLAND RESURGENCE

By BALFORD HENRY

Despite the gloomy economic outlook over the past few years, Jamaica's music industry has battled on and now seems on the verge of a general resurgence which ought to be felt worldwide.

The dancehalls are getting packed again, nightlife has been resurrected, the main cities and towns are once more crowded with nightclubs and there have been so many stage shows recently that the promoters were urged to form an association to limit the productions to a reasonable number which could make profits.

All this creeping back to life follows the violent upheavals of the 1980 general elections, which witnessed over 500 deaths and drew the curtain on entertainment after hours. The violence almost suffocated the music, locally, forcing many of its top stars into exile in North America and Europe.

Surprisingly, the industry has fought back where it felt most vulnerable—in the ghettos. That is where the nightlife circuit started back to life with, for example, Sunday night oldies sessions on the southern beachfront—Rae Town, a town which was one of the victims of the 1980 holocaust. To the west, and possibly more visible in terms of international recognition, has been the resurgence in another mutilated ghetto—Waterhouse, where the current "don" of dancehall music, Lloyd "King Jammy" James, resides.

When the cost of live entertainment featuring U.S. r&b stars, a great feature of Jamai-

can entertainment life since the 1950s, plummeted in the 1970s with the serious shortage of foreign exchange, those ghettos looked inward. What they found could not be popularized until the 1980s, when calm returned.

What was revealed when the electoral dust was settled and Edward Seaga's moderatism had replaced Michael Manley's democratic socialism, was a new sound called dancehall music, and a galaxy of DJ stars with some strange new names like Yellowman, Charlie Chaplin, Josie Wales, Nicodemus and Eek-a-Mouse.

The "Lovers' Rock" of the '70s had given way to a new, hard-pounding sound which was achieved mainly through

Byron Lee



Jimmy Cliff



Burning Spear



Sly Dunbar & Robbie Shakespeare

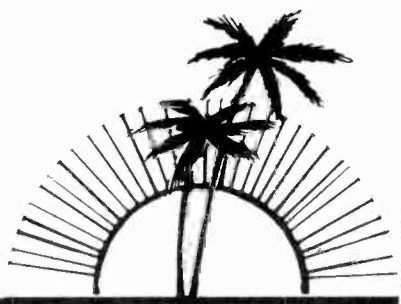


experimentation with computerized music. The computerized sound held sway in the dancehalls, exactly where Jamaica's recording industry was born approximately 25 years prior with sound systems and DJs. The recycled style was called dancehall, with the only difference from the previous being the new computer technology.

The basis of dancehall music is what the local people in the business call "specials"—highly touted studio engineers like Jammy's Bobby Digital and Harry "J" Johnson's Sylvan Morris worked hard to develop the computer rhythms. The producer would then play them for various artists who  
(Continued on page R-28)

**ON COVER (Clockwise from top): Ziggy Marley, Jimmy Cliff, Peter Tosh, Dennis Brown, Bunny Wailer.**

Illustration by J.D. Smith



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# REGGAE'S AMAZING INFLUENCE ON POP MUSIC FINDS MADISON AVE. TAPPING TOES—NO ONE TAPPING ROOTS

By DOUG WENDT

What do Tina Turner, the Police, Blondie, Marvin Gaye, Men At Work, the Commodores, Culture Club, Johnny Nash and countless others share as a common thread? They broke or revived their careers using the distinctive Reggae beat.

Reggae is the modern waltz for international pop music. Its hearty tempo and gentle yet insistent rhythms seduce an ageless demographic appealing to just about everybody no matter the language. It's no accident that Madison Avenue has been using Reggae's amiable ambience to mesmerize consumers and give their campaigns zap-proof distinction in a marketplace that often numbs the senses. Starting with Swatch a couple of years ago and now with every product imaginable from children's cereal to fruit, Quaker's Rice Cakes, and now with Cherry coke and Miller Genuine Draft joining the fray, Reggae's "commercial" power has become self-evident.

Its influence on pop music has been enormous for many years going back to the '60s. The recognition of this fact has been slow in coming and whether that's been the by-product of ignorance, benign neglect or plain stupidity is gist for another article. The truth remains that while rock 'n' roll, almost by definition can be "unsettling" at best to certain age groups, Reggae rocks steady with equilibrium setting toes to tapping from two to 92.

When the right commercial combination is created (i.e. UB40's cover of Neil Diamond's "Red Red Wine"—a British band doing a familiar hit does open some doors, doesn't it?), Reg-

Freddie McGregor



Prince Jammy

Despite gloomy predictions and countless "Reggae never made it" articles, the music has penetrated culture on a global scale. In another significant development, Jonathan Demme's critically praised "Something Wild" film released last fall used Reggae extensively as just another part of the American landscape. It was not a necessary part of the plot though its integration made perfect sense.

gae music has shown the ability to break into almost every radio format imaginable proving that Reggae is adult contemporary, urban, country, rock, pop, folk and soul music. As Mikey Dread asserts, reggae is "the sound of the century."

Remember the closing night ceremonies at the L.A. Olympics in 1984 when the world's best athletes partied together long after the last "spaceship" and the crowds left the coliseum? What music did they vote for exclusive dance entertainment? Reggae.

When Michael J. Fox blasted "Back To The Future" in the huge film hit of the same name Reggae music was playing on the radio in the park where he touched down, dramatically signifying that he had indeed made it back to the '80s.

Reggae has arrived. Despite gloomy predictions and countless "Reggae never made it" articles, the music has penetrated culture on a global scale. In another significant development, Jonathan Demme's critically praised "Something Wild" film released last fall used Reggae extensively as just another part of the American landscape. It was not a necessary part of the plot though its integration made perfect sense.



From left: The I-Threes (background), Gregory Isaacs, Freddie McGregor, David Hinds of Steel Pulse, and Cat Coore of Third World.



Judy Mowatt



And so it goes deh. Reggae has fended for itself through a racial minefield set by societies still striving for equality. Denigrated as sub-standard ghetto music in its own homeland and abroad, the music sneaks onto hit lists in various guises from around the world. The following incomplete list of Reggaefied chart champions is just part of Reggae's often sung about "half that's never been told."

Just scan over this amazing list of pop standards and artists joined by their Reggae roots (and most likely, until now never before identified as all being under Reggae's awesome umbrella):

Millie Small's "My Boy Lollipop," Desmond Dekker's "Israelites," The Beatles' "Ob Li Di Ob Li Da," Mungo Jerry's "In The Summertime," Bobby Bloom's "Montego Bay," Johnny Nash's "I Can See Clearly Now," "Stir It Up," "Hold Me Tight" etc., Paul Simon's "Mother & Child Reunion," Eric Clapton's "I Shot The Sheriff," Rolling Stones' "Cherry Oh Baby," Stevie Wonder's "Masterblaster," Musical Youth's "Pass The Dutchie," Bellamy Brothers "Get Into Reggae Cowboy," Lionel Richie's

(Continued on page R-45)



Black Uhuru

# REGGAE'S RASTAFARI ROOTS: THE VITAL CULTURAL LINK BETWEEN MESSAGE AND MUSIC

By I. JABULANI TAFARI

Make a joyful noise unto the Lord, all ye lands." Psalm 100:1

Roots-rock-reggae has become an irresistible, irrepressible music form during the past two decades. Emerging from Jamaica in the late 1960s, Reggae soon became the Caribbean's most powerful cultural sound and is presently making an increasingly respected impact on the world music scene. Today, Reggae must be considered as Jamaica's greatest cultural export, so much so that people all over the world identify Reggae and its practitioners instantly with Jamaica. However, most people don't know that the rhythmic roots of Reggae come from Africa, nor that the Rastafari are the cultural link between those historic continental roots and the modern island-born reggae-rock music.

In Jamaica, "roots" is a word that is heard and spoken often by street-wise people. For most of the island's populace, "roots" signifies and implies someone/something who/which is fundamental, essential, down-to-earth and natural. So for example, there's "rootsman" and "roots people" who are all culture-conscious, natural-living people. Again, there are "historical roots" . . . the black tracks by which the island's black majority trace their way through the sands of time to the ancient splendor of Africa. Then you have the popular put-it-back/tonic drink called "wood-roots," which is made from actual tree/plant roots and various herbs. And of course, there's "roots music," which is the kind of music created, beloved and promoted by "roots people" and which is well-known around the world as roots-rock-reggae. Not so well-known is the valuable and extensive contribution made to Jamaica's political, social and cultural reality and to its "roots music" by the mystical and sometimes misunderstood Rastafarians. However, it's not without good reason that it is often said that the root (origin) of reggae is roots-rock (i.e. rock steady), and that the root (foundation) of the rock steady beat is the Rastafari and the steady rocking musical heartbeat of their Rasta drums.

Ever since the stunning appearance of the dreadlocked Ras Daniel Heartman in the first-ever Jamaican-made movie, the very popular "The Harder They Come" (starring Jimmy Cliff and Carl Bradshaw), the prominent profile and vibrant visage of the Rastaman has intrigued and baffled world entertainment audiences. For the most part, the world music public is unaware of who the Rastafari really are, what exactly they stand for, and of just how much they have contributed to Jamaican music/culture in particular and to world music/culture in general. Nevertheless, it certainly is no mere coincidence that the most well-known and

Rastas at settlement near Kingston (left) and brethren at Rastafari conference in London in 1986 (below) (Photos: Janhoi M. Jaja)



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# REGGAE AROUND THE WORLD

## An International Survey of Reggae Capitals and the Impact of Jamaica's Popular Music on Global Pop

By **DERMOT HUSSEY**

For more than a decade, Jamaica's popular music, two enfant terribles known as ska and reggae, have been making waves on the shores of the world's pop music, especially that of Britain and the U.S.

The media and the record industry have, however, made it seem the best kept secret. Nevertheless, the inclusion of a Reggae category in the annual Grammy Awards suggests that the American music industry is not benignly neglectful or unmindful of the fact that while Reggae has little major record company distribution, and insignificant top 40 air-

play, its influence is far reaching.

A casual survey of international names who've recorded is ultra-impressive. Indeed a more worthwhile survey might be to ascertain the artists who have not recorded music influenced by Jamaican pop.

For a country of only two million people to have produced a Bob Marley to whom the major portion of this achievement belongs is a remarkable feat, but Marley's rapid rise and sudden death left many wondering whether the Reggae wave had peaked.

On the contrary, from all accounts the tail is still wagging the dog in Africa, Japan, Britain, Europe, New Zealand, Aus-

tralia, South Africa and Brazil, places where the music has established a beachhead. The phenomenon is not confined to Jamaica alone, but the wider Caribbean, out of which has come rhythms like the rhumba, the conga, merengue, cha cha and the calypso, all of which have on a regular basis contributed to the development of the world's pop music.

The rise of the Jamaican vernacular can be traced to a time "when down the way when the nights are gay" and Harry Belafonte recorded several Jamaican folksongs which became worldwide hits, but also to a time of the late '50s and early '60s when Jamaican laborers migrated to  
(Continued on page R-34)

### MIAMI

By **M. PEGGY QUATTRO**

Since Bob Marley departed here in 1981, Miami has awakened from its "sleepy southern town" image and grown into "Reggae's Gateway to the U.S." Miami proudly lays claim to having more Reggae radio programs, more recording studios, more clubs, and more Reggae events than anywhere else in the land, as well as being the homebase for Reggae Report, international magazine for the Reggae music industry.

South Florida is host to more than a dozen popular Reggae bands that include Sudden Impack, Tishan, Spice Roots, Watchdog, Instigators, Up Front and Inner Circle, who have just released their first album in four years. Known vocalists residing here are Eddy Lovette, Prince Buster, King Sporty and frequent visitor Monty Montgomery. A stable of fine young singers includes Junior Biggs, Joanna Marie, Toussaint and Johnny Powell.

It comes as no surprise then that Miami also harbors an increasing number of recording studios and affiliated support services. The year-old Earthman Studio houses a 24-  
(Continued on page R-36)

### U.K.

By **DAVID RODIGAN**

Over the past quarter of a century, the music of Jamaica, which we now know as Reggae, has made a considerable impact on the British music industry. Its rhythmic influences are apparent in the work of many bands outside of the indigenous Reggae market. When you consider just how young it is as a music form, you realize that its achievements in that short space of time have been remarkable.

Its impact on the charts in the U.K. has always been sporadic due mainly to the fact that it has always been sold mainly in specialist shops that do not make chart returns of their record sales to the organizations responsible for compiling the pop charts. Therefore a Reggae record could be selling thousands in the ethnic market but nobody outside of that market really knew that it existed. In order to register sales on the pop charts the music had to be available in the main High Street stores throughout the land, and that has always been the biggest stumbling block in the development of Reggae music in the U.K.  
(Continued on page R-40)

U.K.'s Aswad



U.K.'s Steel Pulse



L.A.'s Shakeena (above) & Shaka Man (above right).

L.A.'s Swelele

### CALIFORNIA

By **LARRY DAWSON**

The steady, strong beat of Reggae music has carried it from the island of Jamaica to literally every corner of the world. California is one such corner that has become a second home.

In the last three years especially, Reggae has seen a tremendous upsurge in popularity among Californians. That popularity has attracted big promoters such as Avalon Attractions, Bill Graham Presents, the Nederlander Group, and New Direction. They take Reggae to such prestigious venues as Universal Amphitheatre, Greek Theatre, and stadiums like the Olympic Velodrome in Carson. The music

continues to reach out and has entered the mainstream of rock'n'roll. As Moss Jacobs of Avalon Attractions puts it, "Reggae is increasingly becoming a growing force in the music industry. It no longer attracts only a select following, but now appeals to people from all walks of life."

In 1985 Black Uhuru took the first Grammy Award for Best Reggae Recording. Since then, winners have been Jimmy Cliff and this year's winner, Steel Pulse from Birmingham, England. Due to recognition such as this and the fact that many top pop acts have been recording Reggae material, commercial radio stations have added the music to their playlists. Television  
(Continued on page R-37)



### TEXAS

By **MICHAEL POINT**

The Reggae scene in Texas, like that of most American markets, can trace its origins to the seminal mid-'70's tours of Bob Marley & the Wailers. Marley planted the Reggae seeds, but a decade or so later even the late, great Reggae legend would be surprised by the strength and diversity with which the music has flourished in Texas.

Austin is the state's capital and it also serves as its Reggae center. The actual physical focal point of the music is undoubtedly Liberty Lunch, the state's largest and longest running live Reggae venue. The Lunch, a converted lumber yard that becomes an open air venue in the spring and summer, has aggressively booked international Reggae acts for years, providing a de-  
(Continued on page R-44)

Austin's Killer Bees



### NEW YORK

By **ANDELL FORGIE**

New York City is home to thousands of Jamaicans and other Reggae fans, making it definitely the Reggae capital of North America. It was a natural thing for Jamaicans to take their music with them when they migrated to these shores. Gone are the days when all the records heard and bought are recorded and manufactured in Jamaica. New York now has studios built exclusively to record Reggae, plus mastering and pressing facilities solely devoted to same.

The easiest part of the Reggae business is getting a great song from studio to vinyl. Then the work begins in earnest. Marketing is this industry's biggest problem. Most producers/distributors complain about the lack of a well-coordinated distribution network for their products. Chin Randys in Brooklyn and VP in Queens are the area's two biggest wholesalers. During the early '60s, Vincent and Pat Chin (who run VP), perfected the distribution at Randys in Jamaica, while Vincent's brother, Victor, was doing the same thing at Chin Randys in  
(Continued on page R-38)

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## A ROCKER'S GUIDE TO U.S. REGGAE RECORD LABELS

(While there are many other Reggae labels, indies and distributors in the U.S., this list represents a compilation of some of the more active companies.)

**ALLIGATOR**; P.O. Box 60234; Chicago, Ill. 60660; (312) 973-7736; Contact: Bruce Iglauer; Artists on label: Pablo Moses, Mutabaruka, Augustus Pablo, Skatalites; Current product: None—catalog only

**AQUA-GEM/STAGE**; 223-18 112th Ave.; Queens Village, N.Y. 11429; (718) 465-4016; Contact: Don Davidson; Artists: Mary Isaacs, Cynthia Schoss, Fabulous Five, Lonnie Edwards; Current product: Mary Isaacs "So Good, So Right" LP, Gem Myers "One Man Woman" LP, Unique Vision "A You Me Love" 12-inch

**BEEHIVE-JUNGLE**; P.O. Box 50063; Austin, Tex. 78763; (512) 451-9949; Contact: Louis Jay Meyers; Artists: Killer Bees; Current product: Killer Bees "Groovin'" LP

**BLUE MOUNTAIN**; 611 Broadway; New York, N.Y. 10012; (212) 529-1788; Contact: Lloyd Evans; Artists: Tenor Saw, Culture, Pam Hall, Owen Grey, Sugar Minott, Gregory Isaacs, Pinchers, more; Current product: Gregory Isaacs & Sugar Minott "Double Dose" LP

**CHIN RANDY'S/IMPACT**; 1343 St. John's Place; Brooklyn, N.Y. 11213; (718) 778-9470; Contact: Kevin Chin; Artists: U-Roy, Gregory Isaacs, John Holt, Alton Ellis, Heptones, more; Current product: Patches & Crackerjacks "Bam Bam" 12-inch; predominantly catalog only

**ECLIPSE**; 6 Brooklyn Ave.; Freeport, N.Y. 11520; (516) 867-0900; Contact: Philip Smart/Michael McDonald; Artists: Lori, Scion Success, Sammy Levy, Manifest; Current product: Scion Success "Jah Light Shining" b/w Manifest "To Form" 12-inch, Sammy Levy "Come Off The Road" b/w "You Want To Love Me" 12-inch

**FLYING FISH**; 1304 W. Schubert; Chicago, Ill. 60614; (312) 528-5455; Contact: Otis Taylor; Artists: Blue Riddim Band; Current product: None—catalog only

**HEARTBEAT**; 1 Camp Street; Cambridge, Mass. 02140; (617) 354-0700; Contact: Duncan Brown/Brad Paul; Artists: Big Youth, Burning Spear, Mutabaruka, Sister Breeze, Gladiators, Sugar Minott, Bob Andy, more; Current product: Sugar Minott "Inna Reggae Dancehall" LP, Bob Andy "Retrospective" LP, Sly & Robbie "Taxi Fare" LP

**ISLAND**; 14 East 4th St., 3rd Floor; New York, N.Y. 10012; (212) 995-7800; Contact: Bill Berger; Artists: Bob Marley & the Wailers, Sly & Robbie; Current product: Sly & Robbie's "Rhythm Killers" LP, Bob Marley & the Wailers "Rebel Music" LP

**JAH LIFE INT'L**; 928 Utica Ave.; Brooklyn, N.Y. 11203; (718) 469-4800; Contact: Percy/Jah Life; Artists: Sister Carol, Scion Success, Carlton Livingston, Michael Prophet, Barrington Levy, Leroy Smart, more; Current product: Sister Carol "Black Cinderella" LP, Scion Sashay Success "Success" LP, Admiral Bailey "2 Year Old" 12-inch, Living Truth "Oh Jah" 12-inch

**J&W**; 1452 Flatbush Ave.; Brooklyn, N.Y. 11210; (718) 859-8631; Contact: Raymond/Willie Lindo; Artists: Boris Gardiner, Beres Hammond, Nadine Sutherland, Wayne Wade, Rudy Thomas, Junior Brammer, Peter Metro, Cynthia Schloss, Raymond Levy, more; Current product: Boris Gardiner "Next To You" LP, Beres Hammond "Beres Hammond" LP, Rudy Thomas "These Songs" 12-inch

**LEGGO SOUNDS**; P.O. Box 1160; Cooper Station; New York, N.Y. 10276; (212) 645-0922; Contact: Leggo; Artists: Leroy Sibbles, John Holt, Porty Jewel, Hax Saw, Barry Biggs, Dave Robinson, Jr. Delgado; Current product: Leroy Sibbles "Selections" LP, John Holt "Vibes" LP, Porty Jewel "Inside Out, Upside Down" 12-inch

**LIVE & LEARN**; c/o RAS Records; P.O. Box 42517; Washington, D.C. 20015; (301) 564-1295; Contact: Delroy Wright; Artists: Dennis Brown, Mighty Diamonds, Wailing Souls, Junior Brammer, Michael Prophet, Josey Wales, more; Current: Junior Brammer "Hold Your Corner" LP

**LIVE & LOVE**; c/o World Enterprise; 4714 Church Ave.; Brooklyn, N.Y. 11203; (718) 282-7709/7842; Contact: Shelly; Artists: Echo Minott, King Kong, Frankie Paul, Johnnie Clarke, Cocoa Tea, Nitty Gritty, Little Kirk, Lady June, Admiral Bailey, Chakademus, Josey Wales, Little Twitch; Current product: Admiral Bailey "Punanny" 12-inch, Echo Minott "Emmanuel Road" 12-inch, Admiral Bailey "Big Belly Man" 12-inch, Dominique "Favor Boy George"

**MANGO**; c/o Island; 14 East 4th St., 3rd Floor; New York, N.Y. 10012; (212) 995-7800; Contact: Jerry Rappaport; Artists: Steel Pulse, Third World, Black Uhuru, Marcia Griffiths, Pablo Moses, Sly & Robbie, Ini Kamoze, Jr. Delgado, Amazulu, Wailers, Papa Levi, Mony Montgomery, Gregory Isaacs, Jacob Miller, Toots & the Maytals, Jimmy Cliff, Burning Spear, Lee Perry, Linton Kwesi Johnson, Aswad, more; Current product: Sly & Robbie "Taxi Connection Live In London!" LP, Amazulu

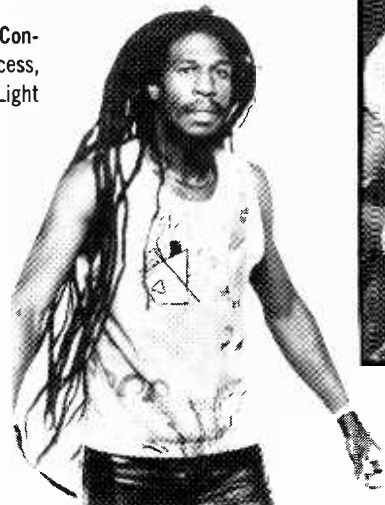
(Continued on page R-42)



Dennis Brown



Wayne Armond of Chalice



Nami



Third World

Mikey Dread



Carlene Davis

## REGGAE RADIO IN AMERICA: THE BEAT LIVES ON COLLEGE AND NON-COMMERCIAL STATIONS

By THE NIGHT NURSE

**Y**ou could listen to top 40 radio or AOR for three days in a row and never hear music by artists such as Burning Spear, Ziggy Marley & the Melody Makers, Tiger, Admiral Bailey, Steel Pulse, Black Uhuru or Dennis Brown. Turn your dial to the lower end of your radio, however, and at certain times of the day, and certain days of the week, these artists are given as much attention as Lionel Richie, Tina Turner, the Rolling Stones and U2 get on mainstream radio.

While it isn't easy to find, Reggae music can be heard on radio stations throughout the country. The trick is knowing which station, at what time and which day. The majority of Reggae is broadcast over the non-commercial airwaves of college radio stations and National Public Radio. There are hundreds of shows throughout the 50 states, including Alaska and Hawaii.

Reggae shows go far beyond the West Indian communities. Aside from the key cities such as New York, Philadelphia, Los Angeles, San Francisco, Boston and Miami, Reggae shows are broadcast regularly in such cities as Missoula, Mont., Boise, Idaho, Lawrence, Kan., Green Bay, Wisc., and Santa Fe, N.M. While the number of commercial radio stations that air Reggae music amount to little more than a dozen, there are hundreds of shows on the non-commercial band.

Even on the stations where Reggae music is heard, it more often than not falls into the block programming format. So unless you're specifically looking for some rockers music, chances are you won't hear it blended with "regular" programming. Not to a large enough extent, anyway.

While there are exceptions to the rule, the fact is that commercial radio does not acknowledge Reggae music, while college and non-commercial radio do.

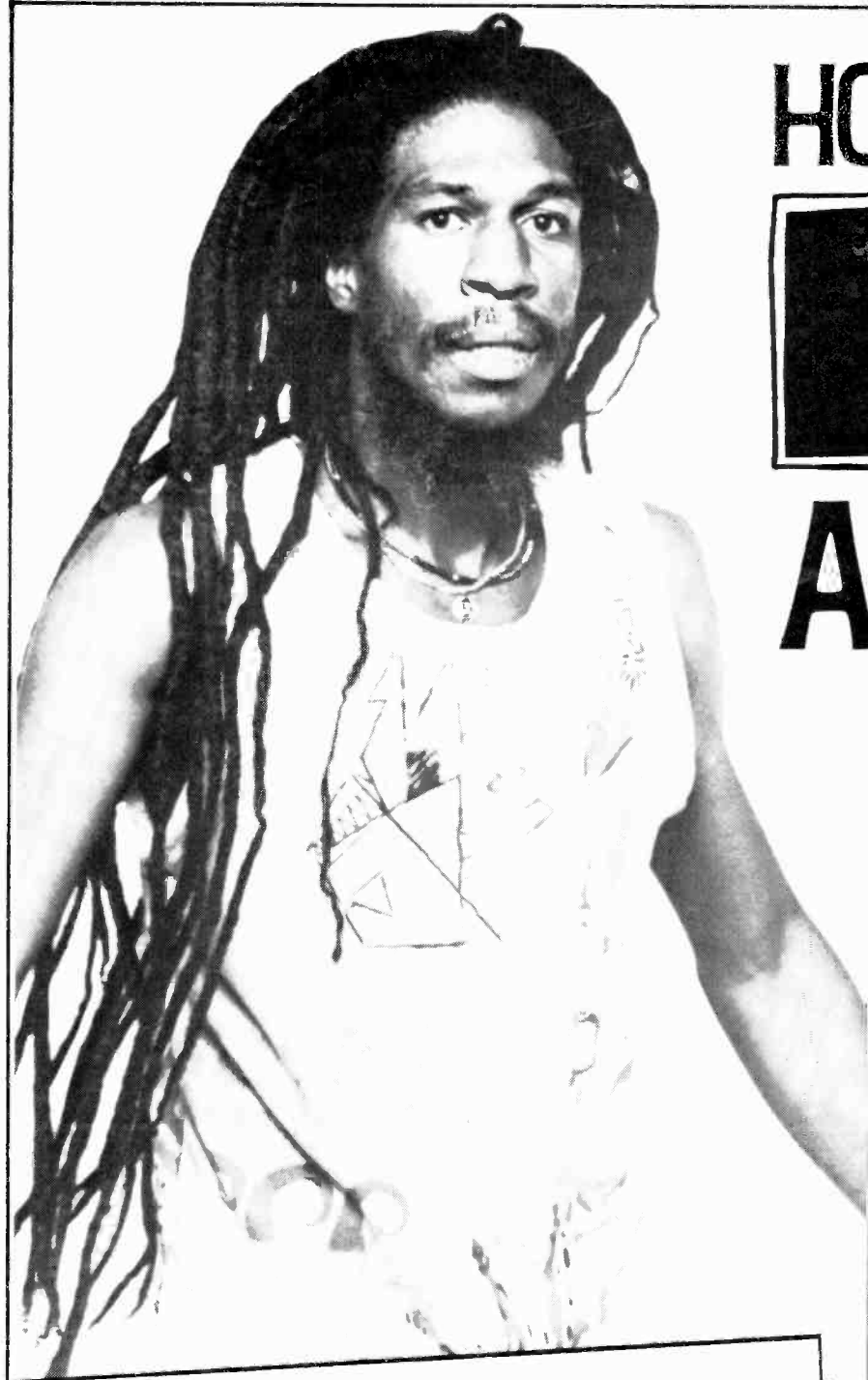
Until recently, Roger Steffans was perhaps one of the best known Reggae jocks in this country. His show, co-hosted by Hank Holmes, was on Santa Monica's KCRW (89.9) for the past eight years. Known as the "Reggae Beat," the program aired on Sunday afternoon and frequently featured visits by some of Reggae's best known artists. However Steffans suddenly "retired" from Reggae music to pursue his acting career.

Steffans and Holmes also host one of the few syndicated Reggae music programs, also called the "Reggae Beat." What began as the "Island Hour" in 1983 has now in 1987 been taken over by Entertainment Radio Inc. and is carried over 120 stations in North America, with half a dozen foreign countries airing the show including Switzerland, Australia and the U.K.'s Radio Caroline. Ed Rasen, president of Entertainment Radio Inc. and executive producer of the "Reggae Beat" explains that "our goal was to go into as many new places as we could and bring Reggae music to those people. We brought professional syndication to Reggae music." About a dozen of the stations that carry the program are in fact commercial stations. Once again, with the departure of Roger Steffans, the show's future remains uncertain.

Another West Coast Reggae figure is Doug Wendt, known to the Bay Area as the Midnight Dread. After a few years in rock 'n' roll radio, Wendt began playing Reggae on commercial radio station KTIM in 1974. In 1984 he moved his program to KQAK. When that station went under, he moved over to KUSF (90.3) until he finally broke down the commercial radio walls once again, and can currently be heard on the Bay Area's Burkhart/Abrams rocker KFOG (104.5) on Tuesday nights at 9 p.m. as part of their "Adventure Hour" series. Wendt has two programs available for syndication; his one-hour "Midnight Dread" Reggae program and the "World Beat," a two-hour program featuring Afro-Caribbean rhythms as well.

(Continued on page R-43)





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## THE ISLAND STORY—ISLAND RECORDS TURNS 25

By MAUREEN SHERIDAN

Island Records is 25 this year. Founded on 500 pounds and the vision of owner Chris Blackwell, Island has grown from its first success with Millie Small's six million seller, "My Boy Lollipop," through the spectacular Bob Marley years, to today's U2 phenomenon, and throughout has blazed a music trail for the larger, but less adventurous labels to follow. Chris Blackwell says that it is the talent that gives Island its direction. What is more likely is that the talent gets its direction from Blackwell.

Known as part-gambler, part long-term investor, Chris Blackwell's talent lies in spotting raw genius and polishing it until it



claims its rightful place in the commercial market. He's done it over and over again. With Bob Marley; with Steve Winwood; with Robert Palmer; and, most recently, with U2.

Before he began making records, Blackwell imported r&b singles into Jamaica from New York. The first record he made was a jazz tune by a group led by pianist Lance Haywood that played at a northcoast hotel. It didn't sell. Neither did the next one he did that combined the talent of Haywood with that of the legendary Jamaican guitarist, Ernie Ranglin. But Blackwell had, as he puts it, "caught the bug."

Blackwell then started hanging around the sound systems—the traveling discos that were the forerunners of today's "dancehall" craze. Middle-class black Ja-

maicans didn't (and still don't) patronize the systems and a white person at a sound system is still as rare as a black at a heavy metal concert. But, for Blackwell (or "Whitewell" as some in Jamaica called him) it was a great way to learn the business from the roots up. He learned from the systems what sounds were hot and started to bring 78s down from New York, scratching the labels off to prevent identification and selling them at a substantial profit. So competitive were these systems that owners paid well for a sound that gave them an edge.

Then Blackwell started making records, leaving the label blank to give them the same anonymity (and same underground value) as the scratched ones. Blackwell was one of the first people in Jamaica to produce records for the sound system market, and the first three records he made went to No. 1. "My God, this is easy, this is unbelievable," Blackwell says to himself, and his music career began in earnest.

(Continued on page R-44)

"Bob Marley was the only figure in Jamaica remotely capable of having a lasting impact on mainstream music... the only one with the charisma to back up his atypical talent." Chris Blackwell, "Catch A Fire," Timothy White

**BB**—Rumor has it that since Bob died, your interest in Reggae has waned, is this true?

**CB**—Not at all. What happened to Reggae in the past few years was a catalog of disasters. First Jacob Miller died and then Bob. After that Black Uhuru split up just after they won the first Reggae Grammy and just as we had them positioned to become the "next big thing." I just got tired of the problems and concentrated on other things for a while.

**BB**—And now?

**CB**—I've just signed a new group, Foundation, (produced by Jack Ruby and Cat Coore of Third World) and I'm very excited about it. I'm also working on a project with Toots (who is generally credited with coining the term "Reggae") where we're mixing Jamaica with New Orleans... Fats Domino was Toots' original influence and Toots is going to New Orleans to record.

**BB**—So you think Reggae is reviving?

**CB**—Yes I do. It's getting bigger and bigger and gaining in momentum. Even though there is no big Reggae artist, the middle-range artists are strong, and catalogs are selling well. Reggae still sounds fresh, particularly now when pop is getting boring, and it's building back like jazz. Even as recently as yesterday (June 8th) I was surprised at the amount of Reggae coming out of car windows as I was driving around L.A.

**BB**—Why do you think it still sounds fresh?

**CB**—Because it's musician-oriented rather than process (or machine) oriented.

**BB**—Have you noticed a sales increase in Reggae product over the last six to nine months?

**CB**—Yes, there has been an increase.

**BB**—Do you consider yourself English or Jamaican?

**CB**—Jamaican (Blackwell was born in England, but moved to Jamaica while still an infant.)

**BB**—How old were you when you got involved in music?

**CB**—I was 22 when I put my first record out.

## CHRIS BLACKWELL Interview

**BB**—Did Island actually start in London in 1962, or before that?

**CB**—Island Records started in 1962. I put records out in Jamaica before that but there was no Island Records label until 1962.

**BB**—Is it true that Edward Seaga (present Prime Minister of Jamaica) was your competition in Jamaica?

**CB**—Yes, that is true.

**BB**—Island Records signs and promotes artists with a message, i.e., Bob Marley, U2, does Chris Blackwell have a message?

**CB**—Only that music is the strongest means of communication—and the best way to create a "one-world" feeling.

**BB**—The Island approach appears to be a policy of equal attention to both the artistic and commercial elements of music.

**CB**—I believe that if artists are talented and true to what they are doing, commercial success must follow.

**BB**—You also pay equal attention to the visual aspect of any musical project, for example, your close association with Neville Garrick, Bob Marley's art director, who designed his lighting, backdrops, album covers, etc.

**CB**—They are becoming very much one industry—the visual element is now very important in songs as is the music element in films.

**BB**—Do you have any plans to increase your business interests in Jamaica?

**CB**—Quite a few. I already have Nuccio's (Italian restaurant in Ocho Rios) and Golden Eye (one-time home of Ian Fleming in Oracabessa). I'm also building a studio in Kingston with Sly & Robbie next to Perry Henzell's video-film infrastructure. Other plans include real estate development on

the northcoast and in Irishtown.

**BB**—What specifically are you planning, hotels, villas?

**CB**—My interest is in getting people to live in Jamaica, to promote long-term tourism. It's much better than people coming off the boat (cruise ships) for one day and having no chance to meet the people and see the country. If people live in Jamaica, they will generate income and everyone will benefit. Jamaica excels in the beauty of the island and in the people themselves, not necessarily in hotel accommodation and tourist facilities. In these areas, Jamaica does not compete favorably with Barbados or the Cayman Islands. Jamaica's real asset is its people.

**BB**—Any new directions for Island besides films?

**CB**—I'm always seeking out new ideas. Island's direction comes from its talent.

**BB**—Do you like "dancehall" (dub or DJ form of Reggae)?

**CB**—Some of it is great, but in general it's a substitute for real substantial music... it's too limited. The idea of rap and dup did start in Jamaica and move to the U.S., but



Chris Blackwell, Founder, Island Records

it's now more efficiently done in the U.S.

**BB**—Now that Reggae is reviving, where do you see it going this time?

**CB**—Reggae is now world music. Jamaica has lost its No. 1 position. The new music is coming from London and a couple of other places.

**BB**—Can Jamaica regain its No. 1 position?

**CB**—Definitely. Because Jamaica is the root, Reggae has to evolve from there into another form.

**BB**—Is Island as much a challenge now as it was 25 years ago?

**CB**—Oh yes, because at the start you have nothing to lose. At first you're just attacking. After a while you have to start defending and that's much more challenging and exciting.

MAUREEN SHERIDAN

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# MOVIES AND CULTURE SPREAD UNDYING SPIRIT OF 'THE HARDER THEY COME'

By ROBERT SANTELLI

**I**t took a movie to really introduce Reggae to America. Back in 1973 a low-budget, Jamaican-made film called "The Harder They Come" opened first in New York and then in Boston. It starred Jimmy Cliff, a virtual unknown singer out of Kingston. He played the film's protagonist, the legendary island outlaw, Ivan O. Martin, a character based mostly on the criminal, yet romantic darlings of the real-life Jamaican criminal, Rhygin.

At first "The Harder They Come" was released and marketed as just another black-exploitation flick out of the Shaft and Superfly mold, despite the objections of writer/director Perry Henzell. "The Harder They Come" was a bigger film than that, he argued. It revealed in brutal honesty the conditions of the Kingston ghetto. It dealt with survival and standing up and fighting the System. And finally, "The Harder They Come" was about Reggae music, an infectious, wonderfully rhythmic blend of chinka-chinka guitar licks and off-beats that evolved out of earlier Jamaican music forms, ska and rock steady, as well as American rock, blues and r&b.

"The Harder They Come" never quite exploded at the box office. Nor did it change the course of popular music or Reggae overnight. But the gradual, steady success of the film enabled it to become for years a permanent play in midnight movie houses and on college campuses. And even more important, it set up solid Reggae audiences in cities such as Boston, New York, Ann Arbor, Berkeley, and Los Angeles, so that when Bob Marley & the Wailers, Toots & the Maytals, Burning Spear and other Jamaican Reggae artists came to America, they were welcomed with eager and open arms.



Sister Carol, with, from left, Jah Life, Percy Chin and producer/director Jonathan Demme on the set of the Orion movie "Something Wild."

Marcia Griffiths

It's safe to say that without "The Harder They Come" and the other Reggae films made after it, the music's advances in America might have been hampered considerably. The cinematic package of roots, Rasta, romanticism, and Reggae—and supple doses of Jamaican humor—gave many their first taste of



Yellowman

the music and the culture which spawned it.

On screen Reggae seemed more accessible and understandable. The revolutionary rhetoric and religiosity which regularly filled the lyrics to many Reggae songs in the early and mid '70s became palatable, even if American audiences had to work their way through the thick gab of Jamaican patois. In short, America needed Reggae films to come face to face with the music and to appreciate fully its high-charged, distinctive rhythms.

It wasn't until 1979, though, that a film with as much Reggae and as much vigor was made. Ted Bafaloukos' "Rockers" came along at an all-important time. "Rockers" salvaged the sagging connection between Reggae and film. After all, it had been six years since the release of "The Harder They Come" in the States. But not only did "Rockers" send Reggae music fans back into movie theaters, it also opened the doors for a new generation of Reggae stars—Gregory Isaacs, Inner Circle, Sly & Robbie, and Third World—and inspired a slew of other Reggae films.

A light, often more persuasive film than "The Harder They Come," "Rockers" pinpointed Rasta principles but without preaching them. Unlike Cliff who took on the Estab-

(Continued on page R-46)

## 'REGGAE SUNSPASH' CELEBRATES 10th ANNIVERSARY USHERING IN NEW ERA OF WORLDWIDE EXCITEMENT

**O**n the eve of the first Reggae Sunsplash in 1977, producer, Synergy Productions, received a telegram from the Montreux Jazz Festival. "Keep on plugging" was the message "it took us 10 years." Ten years later, having kept on plugging through the good times—as well as "obstacles too numerous to mention"—Reggae Sunsplash has earned the right to celebrate its first decade as not only the "biggest Reggae festival in the world" but also the best.

Reggae Sunsplash was the brainchild of Tony Johnson, D.O.N. Green, Ronnie Burke and John Wakeling (who is no longer with them), four Jamaicans who formed Synergy Productions Ltd. to promote, develop and expose Reggae music to the world. The first Sunsplash, staged at Jarrett Park in Montego Bay, featured Third World, Toots & the Maytals and Jimmy Cliff as well as Jacob Miller, one of Reggae's leading lights who tragically died before his full potential as an artist was realized. Voted an artistic success (by all who attended) and a financial failure (by Synergy), the decision was made, despite the monetary problems, to make the Reggae fest an annual event.

1979's Sunsplash was rechristened Mudsplash by those who wallowed in the ankle-deep mud that Jarrett Park's grass had become after several hours of rain. But the lineup

that year was too good for mud to dampen the crowd's spirits—Bob Marley, Third World and Jacob Miller played in the rain and have never sounded better.

In the election year of 1980, Reggae Sunsplash moved from MoBay to Kingston where Peter Tosh, Dennis Brown and Culture were the top acts. But Synergy didn't feel comfortable at the new locale and in 1981 returned to Montego Bay. To most aficionados, 1981 was the best Sunsplash year of all (whether before or after). Designated as a special tribute to Bob Marley who had died in May of that year, the four-night fest ended with an incredible sax solo of "Redemption Song" by Dean Fraser, followed by Third World, Rita Marley, and Stevie Wonder jammin' till the break of the

sultry tropical dawn.

For the past six years, as the financial health of Reggae Sunsplash has picked up the artistic side has, at times, faltered. 1982 and 1983 continued to present the best of Reggae (and related rhythms) with both national and international artists, but 1984, 1985 and 1986 relied heavily (because of foreign exchange problems) on local talent which during those years had been over-exposed at other venues, and, for the first time, Reggae Sunsplash was not as eagerly anticipated as it had traditionally been. However, it was also during these years that Sunsplash had "gone international" performing first at Crystal Palace in London in 1984, and going on from there to World Tours in 1985 and 1986 and full attention was not on home ground.

Reggae Sunsplash 1987 promises a 10th anniversary return to the excitement of former years with a lineup of Reggae greats that includes Sly & Robbie's Taxi Connection, Third World, Gregory Isaacs, Freddie McGregor, Mutaburuka, Yellowman, Tiger, Steel Pulse—and perhaps—UB-40. Gwen Guthrie is also performing, continuing a Synergy

(Continued on page R-46)



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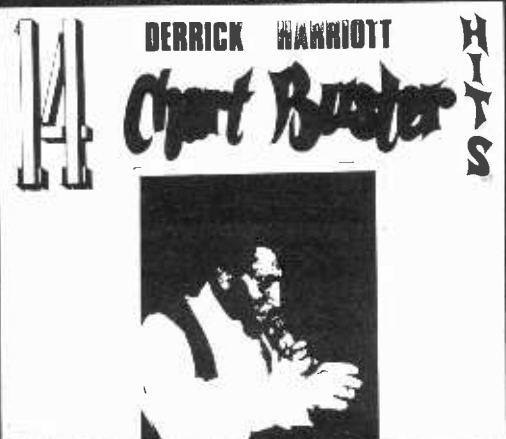


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## ANNIVERSARY

(Continued from page R-1)

big bands, Byron Lee & the Dragonaires, along with the dance steps which went with the sound. Carlos Malcolm & the Afro-Jamaican Rhythms, the Granville Williams Orchestra were the leading bands delivering the music. Jimmy Cliff emerged at about this time to share the limelight with groups like the Wailers and the Maytals. Millie Small, Owen Gray and Wilfred "Jackie" Edwards established the foundation the new emerging sound needed.

In 1965 a newcomer to the recording scene was finding it difficult maintaining the ska tempo and the laid back sound of rock steady was born. Hopeton Lewis ushered in the new form with the big Jamaican hit "Take It Easy," and pretty soon there was a whole slew of recordings which had the words "rock" and "steady" as part of their titles.

As with ska, rock steady had a matching dance move with a lot less movement that accompanied ska moves.

The profusion of percussive instruments and horns which characterized ska made way for the powerful bass lines of rock steady. The sizes of bands also shrunk and new performers gained prominence. Desmond Dekker & the Aces, the Gaylads and the Paragons emerged while the Wailers, Ken Boothe and Delroy Wilson kept pace. Ken Boothe established himself as one of the masters of the new sound with hits like "Puppet On A String" and "Don't Want To See You Cry" among others. Meanwhile newcomer Hopeton Lewis had his finest day.

Duke Reid's Treasure Isle label figured prominently with Alton Ellis being a forerunner with recordings like "Girl I've Got A Date," while the Techniques were developing their Curtis Mayfield-influenced sound with recordings also produced by Duke Reid.

It was a most memorable period in the development of the music, and yet rock steady did not have much international acclaim outside of Jamaican and West Indian communities overseas. Rock steady ruled for only about three years.

When the next phase of the music's evolution came

there was the obvious combination of both the ska and rock steady forms. And as in the days of ska, Reggae was ushered in with a lot of instrumental recordings. Lee Perry and Harry Johnson were newcomers to the business and with their very compact groups like the Upsetters were turning out hits in Jamaica like "The Liquidator," which served as the foundation for the Staple Singers hit "I'll Take You There," and "The Return Of Django" among many others.

As early as 1968 when the Reggae sound was but in its infancy the Beatles jumped on the new sound with a hit "Ob La Di Ob La Da," an early sign that Reggae was set to become Jamaica's most lasting and powerful contribution to popular music internationally.

A most propitious occurrence took place some time in 1969 with the coming together of Lee Perry, the very creative if eccentric producer, and the Wailers, Tosh Marley and Livingstone. The creative juices on both sides were allowed to run free, and classics which emerged from the period include the original version of "Trench Town Rock" "Duppy Conqueror" and "(Who Is) Mr. Brown."

Also in 1969, Desmond Dekker hit big internationally with "Poor Me Israelites," while Jimmy Cliff scored with "Wonderful World, Beautiful People."

This early phase of Reggae also saw a revival of an as yet undeveloped component we now know as DJ style Reggae. By 1970 U Roy was the No. 1 performer in Jamaica with his distinct DJ rappings and Dave & Ansell had an international hit, DJ style, with "Double Barrel."

Originally for reasons of economy, this period also saw the creation of "versions." This at first merely meant backing a single with the instrumental tracks instead of creating a new song from scratch. As this practice became more widespread some producers began to experiment with the manipulation of instruments on different tracks and the removal and/or enhancement of certain instrumentations. This became known as "dub" music.

A couple more very significant milestones in the music's growth and change were just down the road. In the (Continued on page R-47)

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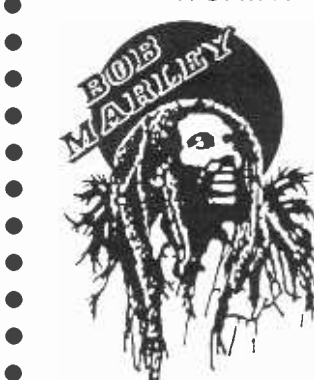
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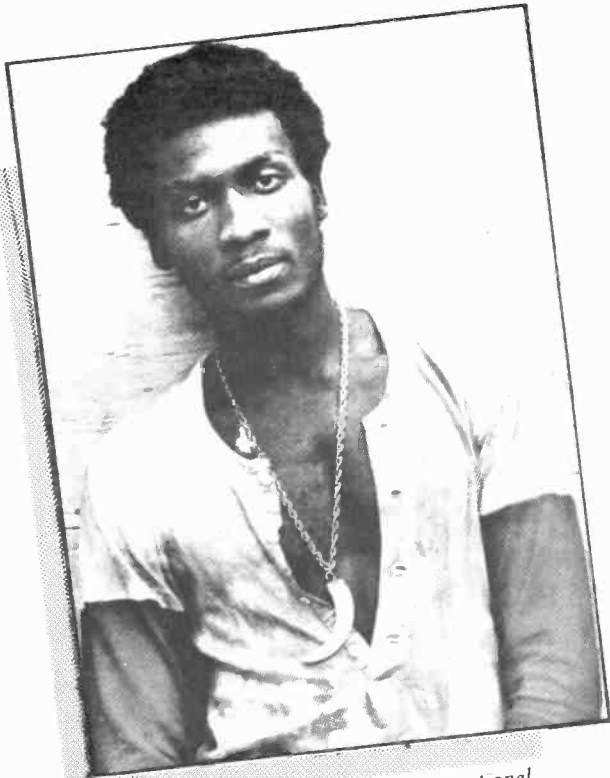
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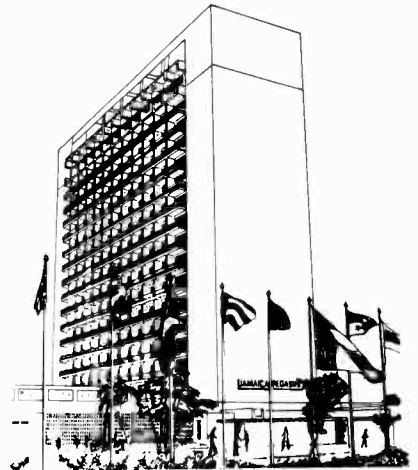
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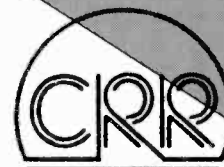
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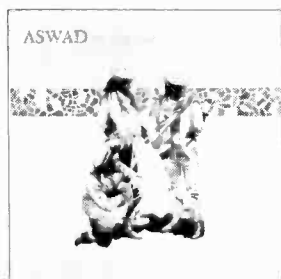
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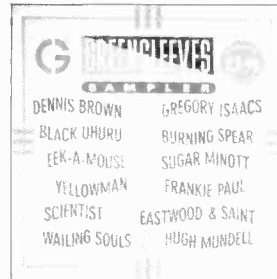
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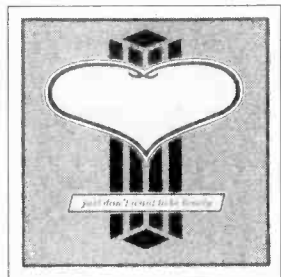
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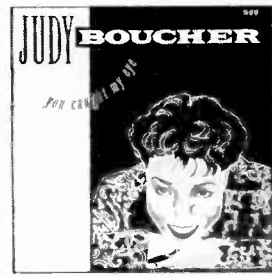
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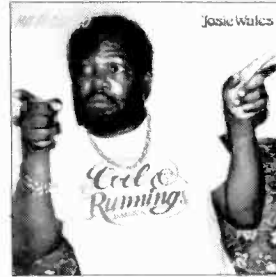
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## MUSIC INDUSTRY

(Continued from page R-4)

Music Industry Awards (JAMIs) to promote higher production standards.

Although the major labels (with a few notable exceptions like CBS which has Third World and Jimmy Cliff) still shy away from Reggae signings, the near-to-major **Island Records** and independents like the U.S. based **RAS Records**, **Shanachie**, etc., London's **TK**, and Jamaica's **WKS** and **Jammy** labels are actively increasing their roster of Reggae artists. **Island** chief Chris Blackwell, who, after taking Bob Marley to international stardom, took a break from Reggae to concentrate on developing acts like U2, has once again turned his ear to the rhythm that his label was founded on. He believes that Reggae is once again gaining in momentum and new signings like Foundation as well as a special project with Toots Hibbert attest to his belief.

One of the biggest indicators of Reggae's pop revival is the growing presence of Jamaica product on the U.K. pop chart. Boris Gardiner's No. 1 "I Want To Wake Up With You," his No. 13 follow-up "You're Everything," Sophia George's No. 6 "Girlie Girlie," Audrey Hall's No. 11 "What One Dance Can't(?)Do," and, most recently, Sly & Robbie's No. 12 "Boops (Here To Go)." Several of these songs also charted in Europe, Australia and Japan. This success has, says Milton Sims of WKS Records (Boris Gardiner's label), in addition to increasing international sales an overall 35%, encouraged other artists by creating an awareness that Reggae can reach No. 1.

In the U.S., where the pop charts are notoriously difficult for the rest of the world (except the U.K.) to crack, Reggae's presence (often uncredited) in countless top 10 tunes (i.e. "Higher Love," "Material Girl," "Se La," "What's Love Got To Do With It") is proof of public interest in the sound. This presence, coupled with steady sales and increasing outlets in the ethnic markets in cities like New York, L.A., Boston and Toronto, and its sudden and prolific use in big-budget commercials gives Reggae a stronger North American base than is generally recognized.

On the road, ticket sales for known Reggae artists have been good, Sly & Robbie's Taxi Tour with Half Pint, Ini Kamoze, Yellowman and Dean Fraser's 809 played to packed houses all over the world. As did Jimmy Cliff. And Bunny Wailer filled Madison Square Garden. Smaller tours have also done well. Both Burning Spear and Bob Marley's one-time backers, the Wailers, (whose drummer Carlton Barrett was, sadly, recently murdered) now led by Junior Marvin, have strong, loyal followings. Attendance figures for the Reggae Sunsplash tour have at most venues been healthy. At home, Sunsplash continues to be the top concert draw (and, at five days, the longest), although one-off competitors like **Sandosa Productions** and **MK Productions** are challenging its supremacy.

In the studios, round-the-clock bookings by both local and international artists, are reported by all studio owners, and even new ones like **C.R.S.** (known only by word-of-mouth) are full says owner Peter Couch who adds that he's been "pleasantly surprised by the business." Significantly, Chris Blackwell is building his first Jamaican-based studio in tandem with Sly & Robbie in what he calls the "logical location—next to **Perry Henzell's** (director of 'The Harder They Come') film/video infrastructure." **Music Mountain** owner Chris Stanley is building a second studio replete with guest facilities to satisfy demand. And, in Ocho Rios, the island's popular northcoast resort, an October opening is planned for Grove Music Studio, the first phase of the Coconut Great House Complex.

Recording in Jamaica, once a hit or miss affair that depended a lot on how much ganja (marijuana) an engineer had smoked during a session, may in the future prove less risky. The haze that has traditionally hung over Kingston studios is slowly lifting. The smoking of the herb that was once an integral part of the Reggae scene (and responsible for a lot of its bad press) is, in some studios (and with a surprising number of Jamaican musicians) definitely on the decline.

The island's music video production says Perry Henzell "is totally undeveloped." Artists are still trying to do videos on the cheap," he adds "they have to realize that videos are a launching pad." Henzell's own long-form video "Garvey" (which is being produced at the same time as the stage pro-

(Continued on page R-27)



**BOB MARLEY**

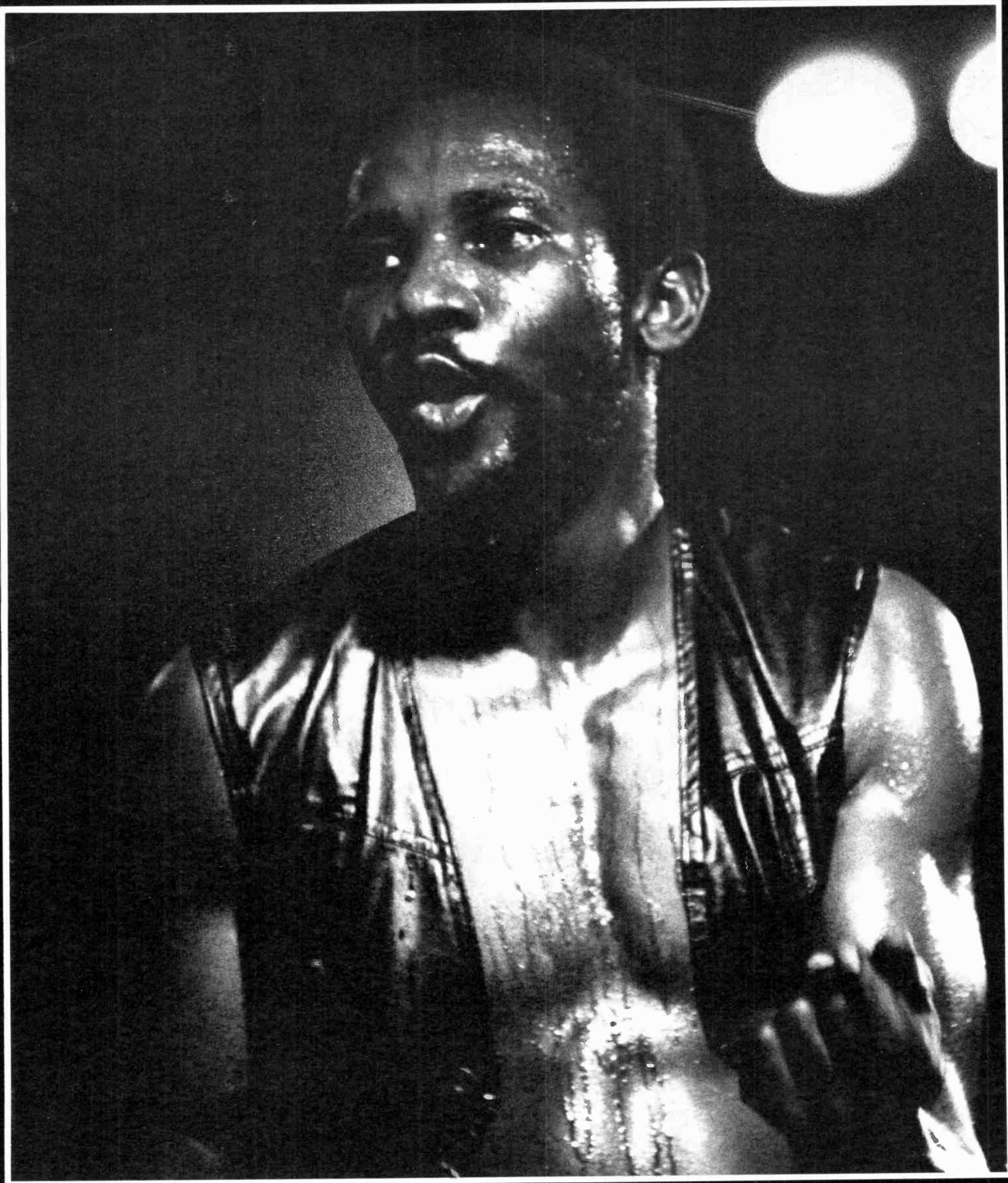




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## MUSIC INDUSTRY

(Continued from page R-22)

duction) will be released to coincide with Jamaica's 25th Anniversary of Independence in August. And Henzell's forthcoming link with Blackwell should give the industry the boost it needs. "With good product and satellite distribution" Henzell hopes to "make millions and millions of dollars and never leave home."

CDs are not available in Jamaica and are not ever likely to have a market here as long as current prices remain in effect. Singles—for financial considerations—have always been the record product of choice (local hits selling an average 4,000 and cost an average \$1,000—\$200U.S. to produce) and seem assured of a long future in the Caribbean if nowhere else, especially if illegal taping is stopped. Albums and cassettes should then also show a sizeable sales increase and cassingles could have a future here.

The rapid spread of satellite dishes (approximately 7,000 islandwide) over the past four years has changed the face of Jamaica and opened up its eyes to the vast world of entertainment beyond its shores. But practice will not likely keep pace with awareness. Recording technology is likely to remain analog (Blackwell believes digital has no foreseeable future here). Even in developed countries, digital recording is moving more slowly into pop music than expected and in the Third World prohibitive cost will keep it beyond reach for a long time.

As for the music . . . dancehall, the rap or DJ form of Reggae has exploded since the "Sleng Teng" or "Computa style" rhythm sung by Wayne Smith and produced by King Jammy quickened the Reggae pace a couple of years ago, and its growth shows no sign of slackening. Unlike the Reggae of yesteryear, dancehall claims no spiritual roots. It does carry a message though, and the fact that its messages can as often be "slack" (crude) as enlightening has created considerable controversy in Jamaican society (even though many middle-class Jamaicans don't understand the ghetto patois the crudeness is couched in). With two entries (both by the same artist) out of a recent top 10 unfit for airplay, promoters, distributors and radio DJs are being called upon to voluntarily censor product. Some, like Sonic's Lee, are doing so.

The nation's two radio networks, **RJR** and the government-owned **JBC**, have different standards for deciding what can and cannot be played. Most DJs, while opposed to total censorship, believe that radio airwaves should be protected. Francois, a popular member of RJR's FAME (the FM station) team believes that "adult songs should be regulated the same way adult films are," and some producers staying ahead of the game are shipping two versions of the same song. Since Jamaican radio is still free of "format," DJs have a lot of power and are able to dictate to a certain extent what is worthy of airtime. An interesting development of the past year is an increase in the amount of Reggae being played, reversing the trend of the past five years (especially within the middle class) toward U.S. (black and disco) music. Barry G of JBC (Jamaica Broadcasting Corp.), undisputedly the "DJ of the people," having long tried to effect this development, sees this as being "the biggest break locally for the music—if people accept their own music, then people outside will appreciate it."

The two main streams of the music, progressive (uptown) personified by Third World, and dancehall (downtown) ably represented by Tiger; both have a chance to be heard more loudly on world airwaves. Progressive, because it's more accessible to foreign ears, will move faster, but the prediction that dancehall can't crossover may be premature. The same was said of rap five years ago. Dancehall lyrics may be local but its rhythm is universal, and if the raw power of that rhythm is harnessed it could travel far. What dancehall has done is revive the music mood in Kingston. There is an energy in the air that is already being heard.

Some new faces (for the rest of the world) to watch:

**SLY & ROBBIE** (not new but definitely moving) progress as steady as the rhythmic duo's drum and bass beat. Sly & Robbie's new album "Rhythm Killers" (with Bootsy Collins) has brought the background team firmly into the spotlight.

**FREDDIE MCGREGOR**, who won JAMI (Jamaican Music Industry Awards) for "Best Male Vocalist" for 1987, carries the Reggae hopes of a majority of industry watchers. Ask 20 people in the Jamaican music business who they think will be the next big Reggae thing and 19 of them will answer

"Freddie McGregor."

**HALF PINT**'s fans include Paul Simon's son, and Half Pint may be the first "dancehall" artist to crossover.

**SOPHIA GEORGE**'s great debut single "Girlie Girlie" climbed to No. 6 on the U.K. pop charts, and George shows great potential for more hits, especially in Europe.

**HOT PEPPERS** is an enormously popular group with home audiences, and this effervescent show band is about to release its first album on the Young Hart label.

**ORGANIZED KRYME**, formerly Native, now signed to PolyGram and produced by Cameo's Larry Blackmon, (who says its name is not to glorify the body its named after, but rather to show that the real organized crime is within government, evangelism, etc.) is one to watch.

**TIGER** a.k.a. Norman Jackson, the DJ or danchall sensation of the year and winner of the 1987 JAMI for best new artist, and who wrote the songs, played the instruments and designed the cover for his album "A Me Name Tiger," also has a winning stage presence.

**CHRIS STANLEY**, songwriter, producer and studio own-

er, has a definite chance for commercial success abroad. His new single, "This Is A Love Song," has definite crossover potential.

**CHALICE** is a tight, visually exiting group whose international recognition is past due.

**BORIS GARDINER** spent 20 years in the business before his sudden jump (with "I Want To Wake Up With You") up the U.K. pop charts. Presently recording his new album for WKS Records, which will feature two duets with Gwen Guthrie.

**CARLENE DAVIS**, winner of the JAMI for Best Female Vocalist, considers herself one of the "new breed" of Reggae artists—singers who use the Reggae beat in a number of musical styles—whether pop, country or ballad.

**JUNIOR MARVIN & THE WAILERS**, famed backers of Bob Marley, have been touring solidly for the past year earning critical kudos for their performances. They are presently taking time to bring in a new drummer, their previous one—the famed Carlton Barrett—having been murdered earlier this year.

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## MUSIC ALIVE

(Continued from page R-4)

crowd the studios daily looking for a hit, and whoever could come up with the best lyrics—a lack of which has always plagued local music—would have their song to the rhythm released either as a single or as part of an album featuring the new rhythm.

Soon the sound systems—discos with huge boxes as high as the first floor of an apartment building and pushing out as many as 30,000 megawatts of power—got in the act and started producing new DJs and singers. The artist would make a "special"—a single record which is owned by the sound system. The sound system plays the tune and those which get popular at the dances soon become recorded for general release and usually become hits.

One of these rhythms from which the specials are made can produce as many as a dozen hits, as has been the case with "What One Dance Can Do," and Jammy's new "Cat-paw" rhythm which has had at least six songs topping Reggae charts in Jamaica and North America.

King Jammy, a former sound system technician turned record producer, first hit the jackpot with his "Sleng Teng" rhythm. Now his Catpaw rhythm has produced hits like Lt. Stitchie's "Wear Yu Size," Chuck Turner's "I Need You" and Sister Maureen's "Let Them Understand." In addition, a series of wild, computerized rhythms has solidly embellished his latest album from the man considered "The Crown Prince of Reggae," Dennis Brown, called "The Exit."

But while dancehall has provided the foundation on which Reggae music has rebounded from the 1970s' doldrums, the recorded and live entertainment sectors, thanks to that foundation, are still as expansive as they were in the hey-days of the '60s.

Soca music (formerly calypso music) from the Eastern Caribbean continues to grow in popularity. Jamaican musicians last year confounded the soca experts by producing the two biggest soca singles in the region—Byron Lee & the Dragonaires' "Tiney Winey" and Fab Five Inc.'s "Yu Safe."

Byron Lee remains one of the great enigmas of the region's music. A former high school footballer, in 1956 he

persuaded his fellow soccer stars to join him in forming a band, which concentrated primarily on what was then known as Jamaican mento. Today, there is hardly any difference between his mento and the Eastern Caribbean soca.

He not only leads the 30-year-old band, regarded as the tops in the English-speaking Caribbean, on bass guitar, but is also president of the largest recording company in the region, Dynamic Sounds, which is also the leading distributor of dancehall music including the Jammy's repertoire.

The influence of the island's rhythms on music, internationally, is best explained by the achievements of a pair of drummer and bassist Jamaicans called "The Rhythm Twins"—Sly Dunbar and Robbie Shakespeare.

Having developed their personalized form of Reggae at Island's Chris Blackwell's Compass Point Studios in Nassau, Sly & Robbie have traveled the world backing some of the biggest names in music with this special form of Reggae. In fact, one of their clients, Bob Dylan, was so impressed with them he has continued to give them credit on albums they haven't even worked on.

They have backed: Grace Jones, Joe Cocker, the Rolling Stones on their "Undercover" platinum album and Mick Jagger on his "She's The Boss" album, Joan Armatrading, Ian Drury, Cyndi Lauper ("Girls Just Want To Have Fun"), Carly Simon, Herbie Hancock, Manu Dibango, Gwen Guthrie, Serge Gainsburg and Japan's Azumi Watanabi, in addition to Dylan on "Infidel" and "Empire Burlesque."

This has probably made things a bit easier for the island's four radio stations, which have often been accused of playing too many foreign songs. The stations, despite playing a formidable catalog of Reggae hits, are limited by the fact that many of the current hits which come from the dancehalls are considered unfit for airplay.

This means that many of the hits that the islanders dance to cannot be played on radio. The dancehall producers have hit back by making two of these songs—the original for the dancehalls and a cleaner version for the radio stations.

The rebound in nightlife has extended to the hotels in both the city of Kingston, the capital, and the city of Montego Bay, the capital of the resort area. Huge hotels like the Jamaica Pegasus, the Oceana and the Wyndham in Kingston, have opened up their premises to late night drinkers as well as live local promotions.

In the New Kingston area of the capital, nightclubs, including some top class discotheques, have mushroomed. Two drive-in cinemas in the same area have become the main venues for the top Reggae promotions lasting from early evening to dawn and featuring as many as two dozen top Reggae acts on the same bill, dropping movies which are being rivaled by the growing popularity of videos.

And, talking about dusk-to-dawn promotions, the annual Reggae festival, Reggae Sunsplash, which turns 10 years old this August and which has been staged annually in Montego Bay since 1978, has now become an international event.

Since 1985, the festival, which is based in Montego Bay and lasts for five days, has been touring several major cities in North America, Europe and Japan. The show which was initially introduced to attract tourists to the island during the slow summer months, has been to the U.S. for the past three years and has just completed its 1987 tour doing 26 U.S. cities in an equal number of days.

It will be staged in London on July 4, after which it runs in  
(Continued on page R-30)

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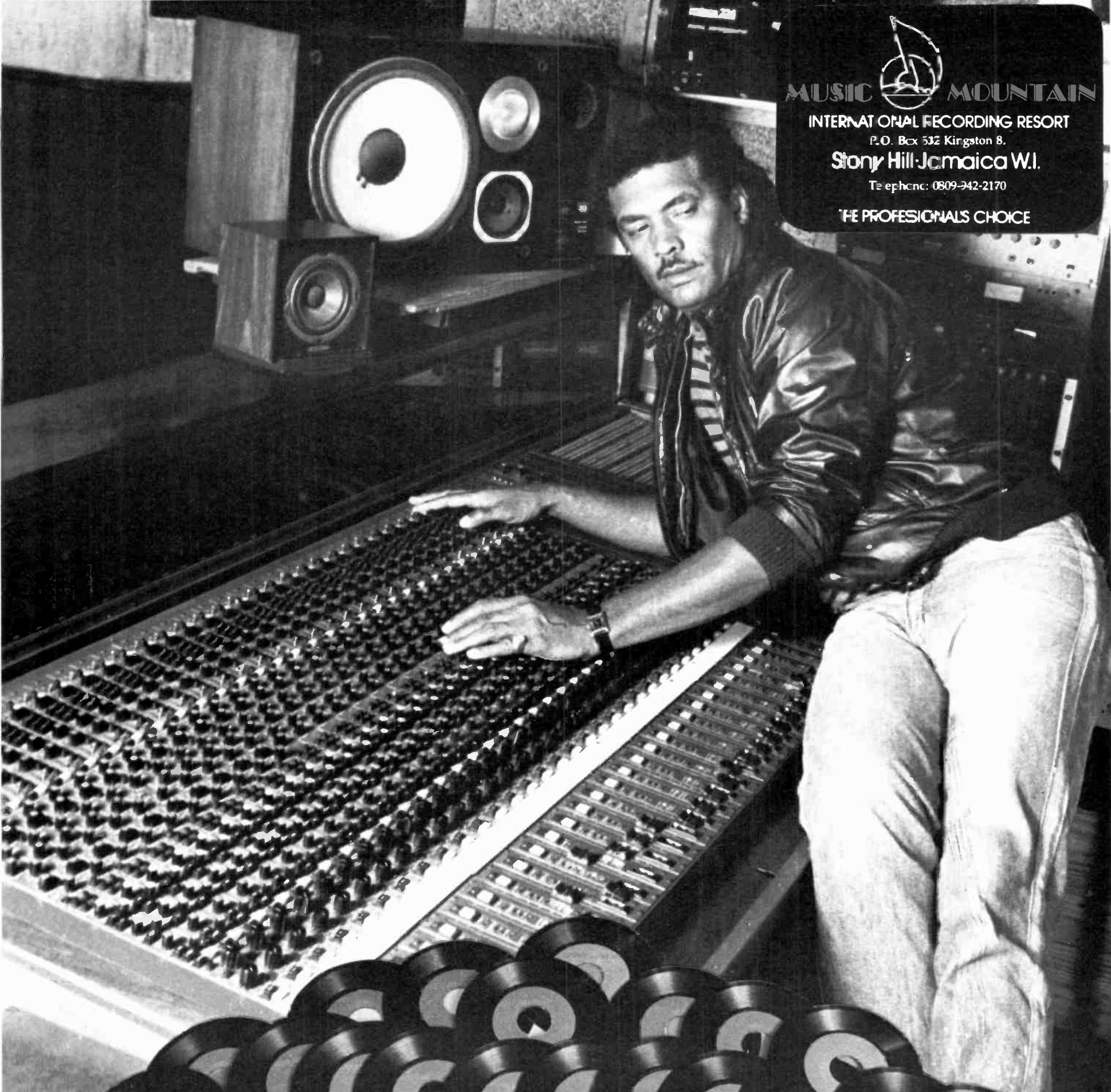
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### MUSIC ALIVE

(Continued from page R-28)

Montego Bay from August 18-22, celebrating its 10th anniversary, Jamaica's 25th and the Marcus Garvey centenary all in one package.

The main impact of Reggae Sunsplash, in addition to the tourism input, has been to encourage the hotels to move from old touristy songs like "Yellowbird" and into Reggae. Many of the island's leading singers and musicians from the '60s have been able to put together widely acclaimed cabaret acts for these new venues.

The improving nightlife situation has also been marked with the re-emergence of many of the aging stalwarts of the industry. Favorites of the rock steady era, like Bob Andy, Marcia Griffiths, Ken Boothe, Delroy Wilson, Hughroy, Judy Mowatt and Derrick Harriott, are again making the charts and the stage, while seasoned musicians like Sonny Bradshaw, Frankie Bonitto, Cedric Brooks and Johnny "Dizzy" Moore have continued to make the circuit.

Bradshaw, whose band the Sonny Bradshaw Seven, the longest-serving in Jamaica, has recently taken on the added responsibility of leading "The Big Band," the island's major jazz ensemble, and the "Jazz Mobile," a traveling jazz show which spreads the message of the music into the countryside. This latest effort is to take jazz to the schools.

However, the greatest setback to local entertainment continues to be the inability to unearth talent at a very amateur level, or very young age.

Apart from producers like King Jammy, Harry Johnson, and the other phenomenally successful dancehall producer, George Phang, few producers currently open their studios to new talent; most wait until the talent has been unearthed, then snap them up. This then creates the problem of artists singing, sometimes the same tunes, for different producers.

The Jamaica Cultural Development Commission (JCDC), the government agency responsible for the promotion of culture, has failed miserably in this area as well.

This has been reflected greatly in the reducing contribution of female singers to the industry. Apart from the I-Three, lead by Rita Marley, Bob Marley's widow, who last year pumped \$1.5 million (Jamaican) into the group's first album, "Beginning" (EMI), very few Jamaican female singers have managed international recognition in recent times.

Carlene Davis, Shirley McLean and Sophia George have emerged as the best of the recent products, but none has been able to match the versatility or visibility of Rita Marley, Marcia Griffiths or Judy Mowatt. Waiting in the wings, however, are a few possibilities such as sisters Pam and Audrey Hall, DJs Sister Carol and Marie Bowie, whose "Love Me And Runaway" did quite well in New York.

The recording industry is dissatisfied with the benefits succeeding governments have granted them in return for the heavy taxation on the industry. In addition, they are demanding a Copyright Act to protect them from massive piracy of Reggae records, the greatest obstacle to the growth of the industry.

Despite the problems, however, the music lives. Already several of the cream of the local talent have been organized by the JCDC to do a special album to mark the Garvey centenary and they are expected to do a show as well. The commission has also compiled a volume of hits honoring the contribution of music to the country's 25 years of independence, certainly a collector's dream.

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## ROOTS

(Continued from page R-6)

respected Reggae performer in the world was/is a dreadlocked Rastafarian—the Honorable Robert Nesta Marley, O.M.—Bob Marley . . . the Tuff Gong. In the early '70s it was Marley who first informed thousands of new listeners globally that "roots-rock-reggae [was] . . . bubbling on the top 100." And it was Marley who sang, "Some are leaves, some are branches. I and I (Rastafari) are the roots." To date, Marley has been the most successful Jamaican musician, in terms of financial returns and audience adoration. For that and other reasons, the departed maestro is an excellent example of Rastafari's vital role in taking Reggae from Jamaica to the rest of the world.

Jamaica's Rastafari community takes literally and seriously the urging of Psalm 68, verse 7, which says, "Sing unto God, sing praises to His name: extol Him that rideth upon the heavens by His name Jah, and rejoice before Him." So although the Rastafari definitely do enjoy themselves when singing, chanting, dancing and playing instruments, for them, music is much more than just mere entertainment. Reggae is an integral part of their culture. Thus Rasta sing about their creator and king (Jah Selassie I), about their African ancestry and Ethiopia's heritage, and how to use Reggae to set historical records straight, promote Pan-African unity and to make social commentary on local and international events. No wonder then that Reggae is often fondly called by a variety of names other than "roots music" . . . "Jah music," "Zion rock" or just plain "message music" are only a few. The Rasta penchant for using music as a vehicle for spiritual, cultural, social and political expression, is nothing new. This habit is in fact a carryover from Africa.

Burru, Kumina, Etu, Gombay, Pocomania, Myal, Revival, Maroon and Rasta are some of the leading examples of African-influenced traditional and folk forms of music still existing in Jamaica. All these examples are characterized by rich polyrhythmic arrangements with corresponding dance movements. Fortunately, the dwindling Burru specialists and their akete drums, marimba boxes and other vintage instruments endured long enough into the 20th century for the Rastafari to take the baton as it were and keep the tradition going. In this way an untainted and pure African music form (Burru) took on a new lease on life and, eventually, a new melodic and harmonic superstructure. Count Ossie (deceased) is credited with focusing the transplanted African rhythms in the 1950s and with helping the Rastafari brethren and sistren complete the development of their musical identity.

The Rasta family of akete drums—the repeater, fundeh and bass—were the first instruments used in Jamaica to musically mimic the human heart/pulse beat. The three-disk album "Groundation" by Count Ossie & the Mystic Revelation Of Rastafari is an appropriate example of the kind of pulsating heartbeat "riddims" produced by the brethren. The Afro-Jamaican musicians of the 1950s (e.g. Carlos Malcolm) incorporated Latin American, jazz and other Caribbean musical styles into their compositions. This was a direct African infusion, for the bossa nova, samba, rumba, salso, shango and the yoruba beat which is the mother rhythm of all Caribbean calypso and soca beats, are all direct derivatives of Africa. At the same time, Jamaican musicians in the generation of Sonny Bradshaw, Roland Alphonso and the great saxophonist Don Drummond (deceased) identified with black American jazz stars like Dizzy Gillespie, Charlie Parker, Louis "Satchmo" Armstrong, Theolonious Monk, Miles Davis, Duke Ellington, Count Basie and Lester Young. Thus Afro-America's ragtime and swing music forms were the final ingredients to be added to the mix of black music styles which gave birth to Jamaica's popular music. Island musicians interpreted regular r&b tunes in the local "blue-beat" style (from which came "blues dance"). The "blue-beat" quickly turned into ska music, the best of which came from the Skatellites big band. The members of the Skatellites made an invaluable contribution to the development of Jamaican music by their prolific output of consistently high-quality music. Ska contained elements of mento, revivalist strains, other cult refrains, as well as the progressions and scales of r&b.

During the early '60s, the traditional drum beats of the Rasta merged and fused with the more mainstream ska arrangements, when Count Ossie, the Mystic Revelation and

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the Folkes Brothers recorded the classic "O Carolina" ... the forerunner of what eventually became known as rock steady. Compared with the fast and furious paced Jamaican dance music of the 1950s onward, rock steady represented a "cutting in half of the rhythm." Rock steady was characterized by the famed "one-drop" guitar and piano after beat, together with the highlighting of the second and fourth "off beat" of the trap drum. While traditional Rasta Nyahbinghi music is thought to have been mostly dormant during the rock steady period, it was in fact only growing in hibernation and blending with other aspects of local "roots culture" and the international black power movement. The result was the emergence of roots-rock-reggae and the "drum and bass culture" in 1968. And in both rock steady and reggae-rockers, the lead guitar, electric organ/synthesizer, horns and piano imitated the percussive Rasta "rid-dims" of the repeater drum. Thus, by the advent of the 1970s, the polyrhythmic influences of Rasta music had become the driving sound-power of Reggae. As for word-power, the lyrical content of Reggae reflected the cultural message of the Rastafari faith, the Rasta concern for continental Ethiopia (Africa), black unity globally and oppressed peoples everywhere.

So although pure Rastafari music is the Nyahbinghi beat, it's clear that Reggae is a direct offshoot of Rasta music. The rhythmic structure of roots-rock is based on Rasta "rid-dims"; a majority of the leading musicians and singers from ska days through rock steady to reggae have been Rastafari disciples or at the very least Rasta sympathizers, and the interest-provoking messages of Reggae have been mostly themes near and dear to the hearts and minds of Rastafarians. The very name "Reggae" is said to be Latin for "to the King," who for Rastas is Ethiopia's Haile Selassie I. Thus the brethren and sistren have always declared Reggae to be "Kings" music" ... royal rhythms. This is what is truly unique about roots-rock-reggae and Jamaica. Nowhere else today is a popular music (as Reggae is) also a spiritual (religious) music at one and the same time. Nowhere else is a popular music such an integral part of a people's whole way of life and culture as is roots-rock-reggae in Jamaica.

So who are the Rastas? "I and I" the Rastafari see themselves as reincarnated Hebrews, descendants of the Biblical Israelites; sons and daughters of the Most High Creator, Jah; exiled Ethiopians struggling to liberate themselves from the captivity of the West; successors of Marcus Mosiah Garvey's quest to restore true pride, unity and independence to "Africans at home and abroad." Regarding the West and its materialist system as "Babylon," the Rastafari are vigorously seeking repatriation to Africa and the East...to Zion land. In accordance with scripture and other prophecies, the brethren and sistren predicted that the western world as we now know it will be destroyed in the not too distant future by Divine Judgement. They revere Abba Janhoi, Emperor Haile Selassie I, as the once and future King of Kings, the Lion of Judah, the returned Messiah, Christ in His Kingly manifestation. Rastas point out that although it is 12 years after their Emperor's reported death in Ethiopia, there still is no grave, no ashes, no body, no photographs and there was never any kind of funeral whatever. Refusing to accept that Abba Janhoi died and simply vanished into thin air without a trace, the Rastafari maintain that Jah Selassie I lives. For the Rasta, the road of life could never begin, much less bend, nor a man have any being, much less a friend...without a song. So they sing of their Creator and King, of Ethiopia and Africa, of Garvey, Nkrumah, Lumumba, about Queen Mother Nanny and Angola's Queen Nzinga, about Moses, Elijah, Solomon, David and the Bible, of Babylon and tribulation and slavery, and of love and life and many other things. But always it's "message music," "reality rock" ... entertainment that edifies and educates people about how to deal with the realities of earth. Without this message and meaning, Reggae loses its heart and is reduced to a purposeless beat ... a commercial beat. The 1980s have seen the rise of a "commercial school" of Reggae (under the guise of "dancehall"), which is said to be more marketable to the world music public. Advocates of "commercial school" Reggae say it proves that Reggae is not Rasta music, regardless of the overwhelming contribution of the "cultural school" of roots-rock.

To sum up therefore, roots-rock-reggae is clearly a product of Jamaica's predominantly African society. It thus represents (Continued on page R-46)

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## INTERNATIONAL

(Continued from page R-8)

Britain, a trek which prompted the Jamaican poet and folklorist Louise Bennet to pen a poem entitled "Colonization In Reverse." Thousands of Jamaicans left, taking their earthly possessions in boxes and battered cases, filled mostly with high expectations and music.

Then, the music was a fast tempo called ska, an onomatopoeic word that describes the chugging beat. Inspired by r&b, ska had an emphasis on the offbeat. The music, like the new arrivants, went underground in Britain. It surfaced in the inner cities at basement parties on mega-sized hi-fis of London-based sound-system men, another Jamaican phenomenon that relates to a very special kind of music fan who purchased earth-shattering speakers and amplifiers that riveted you to the walls in the dimly-lit regions of the Q'Club in London, where the generic name for the music was "blue beat."

Most of the retailing of the music was handled by an enterprising Czech, Emile Shallit, who never, it is said, listened to the music, but released one of the first Jamaican artists to hit the British charts on his "Blue Beat" label, Prince Buster, with "Ten Commandments." The other significant development was the arrival in Britain in 1962 of an English-born, but Jamaica-raised adventurer named Christopher Blackwell. A fledgling producer, who finding himself unable to compete with his Jamaican counterparts, came to London to represent his competition in Jamaica.

Blackwell began to sell dance music to the West Indian clubs. He also formed a label called Island Records, that is 25 years old this year. His first big hit was a cover version of "My Boy Lollipop" by Millie Small; it was essentially an r&b tune with a ska back-beat that went to No. 1 on the British charts, and also did well in the U.S. Island increased its record sales to the West Indian community in Britain, and began signing new British rock groups like the Spencer Davis Group and Traffic. About the same time that Jamaican pop was getting a foothold, the Beatles were taking off, and England became the center of new musical influence. "It [Reggae] was really emerging," Blackwell recalls, "as England's black music. Like America has its own black music, this was becoming England's black music, but it remained very much in the world of the Jamaican in Britain."

It was as if Jamaican pop could virtually bubble up from its underground base and influence the British record-buying public and record business at will, culminating with the Beatles recording "Ob La Di Ob La Da."

Again in the '70s when a flush of two-tone bands—Madness, Elvis Costello, the Specials, the Beat, and subsequently UB40, burst on the scene, they all played ska, ensuring that Jamaican pop had achieved an indispensable presence in British pop, even to the recent hit by Boy George, "Everything I Own," a cover of a Jamaican tune by Ken Boothe which hit the British charts in the '60s.

On the other side of the Atlantic, Jamaican pop began to reach a distant ear, if ever so faintly. Occasionally in the late '60s, a Jamaican tune like Desmond Dekker's "Poor Me Israelite" hit the British charts, reached No. 6 on the U.S. chart and sold five million worldwide. Jimmy Cliff's "Wonderful World, Beautiful People" would also make the crossing, but the American music fortress remained largely impregnable to Jamaican pop. Inevitably, it runs afoul of the "format," which says that if its not country, r&b, soul or rock, then it is neither fish nor fowl.

Another attempt at a breakthrough into the American market was made from Jamaica in the early '60s, when a New York lawyer, Paul Marshall, came to the island as a talent seeker. Several songs were recorded by various artists at Dynamic Sounds, then the leading studio of the day. The artists were subsequently licensed to Atlantic Records which distributed Byron Lee's "Jamaica Ska," while Columbia and A&M also had ska releases which have not been heard from since. Byron Lee, a Chinese Jamaican, who is both recording pioneer and pioneer bandleader, remembers the period well. Says Lee: "Evidently, they did not understand it, they related to it from the point of view of the excitement it created with Jamaican dancers, but they could not take that excitement and put it on a record. I personally think the records they put out did not do anything; it was too raw, too crude, it was too rough." Jamaican pop had to remain on America's back burner until the '70s when two significant things occurred.

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One was the release of the film "The Harder They Come," whose soundtrack is still one of the best introductions to Jamaican pop. It also launched Jimmy Cliff as a star, and picked up a large following on the college circuit. The other milestone occurred when Paul Simon, on a holiday in Jamaica, heard Jimmy Cliff perform and picked up a buzz. He returned to Jamaica and recorded "Mother & Child Reunion." It held No. 1 on the U.S. charts for five weeks and sold an estimated five million copies in the U.S. If you close your eyes and listen to it again, you'd think it was Jimmy Cliff, if you were unaware it was Paul Simon. "Even though it made the American music moguls pay attention," recalls Byron Lee, "Jamaican pop never got the publicity. If you looked at the trade magazines, it was reviewed as gospel, pop, r&b and soul. It never said Reggae, so you never knew it was coming out of Jamaica; it was like a Paul Simon tune."

Paul Simon wasn't the only one scratching the surface of Jamaican pop. Johnny Nash had by then discovered tough street-wise composer/singer Bob Marley and his two musical companions Peter Tosh and Bunny Wailer. In his sweet ballad style Nash recorded several of Marley's songs, one of which "Guava Jelly" was a hit, and was also covered by Barbra Streisand.

Marley, besides being a promising writer, teamed with Tosh and Wailer to be the leading singers on the Jamaican scene, but their reputations were barely known outside of Jamaica. Their first two international releases "Catch A Fire" and "Burnin'" created quite a stir among rock critics in England and the U.S., who answered back with superlatives that hailed Reggae as a serious challenge to rock, because of its validity, strength and beauty.

In 1974 Eric Clapton covered Bob Marley's "I Shot The Sheriff" and exploded Marley on both sides of the Atlantic. A stream of artists, mainly signed to Atlantic and including the Rolling Stones and Aretha Franklin, flew into Kingston to check out the sound and record where it came from. The "I Shot The Sheriff" cover and the emergence of Marley changed the course of Jamaican pop in the U.S. According to Chris Blackwell, "It was really with Bob Marley that the music was taken and presented to the world. I would say that until his arrival there was no explosion, there was a kind of seeping in of the influence throughout the world. But it was only when he really caught hold that the music exploded internationally and every corner of the globe started to become aware of Reggae music."

In the period from 1975 to 1980, Marley's overwhelming influence could be measured by the handful of fans who reached up to touch him on stage in the beginning, to those who had to use binoculars to see him as he performed before 300,000 fans in Milan in 1980. Marley's influence pushed Reggae into the mainstream of popular music where it enjoys immense goodwill on the part of artists and musicians.

In the late '60s leading session guitarist Eric Gayle had been playing Reggae strums on the dates of hundreds of artists, and unknown to them, Bernard Purdie, the drum ace, came to Jamaica early on to check out the unorthodox beat, as did the late Al Jackson of Al Green's rhythm section, who patterned their successful sound on a Jamaican rhythm section. The bass and drum duo, Sly & Robbie, are continually on call to a growing clientele which reads like a who's who: Mick Jagger, Bob Dylan, Gwen Guthrie, Carly Simon, Yoko One, Herbie Hancock, Cyndi Lauper, Nona Hendricks, Grace Jones, and Joan Armatrading. The sound of the music has also brought a discernible change to how drum and bass are mixed in pop music today, down to the Jamaican practice of the "dub" sound and version mixes which have been quietly absorbed into today's recording techniques. Furthermore, DJ music, a vibrant offshoot of Reggae since the 70s, has consciously influenced rap music and its leading practitioners. Its spread around the world is unquestionably the most fascinating aspect of its popularity, as its infectious beat wins converts in the most far-flung places.

By thriving on resistance, the airwaves may be silent to Reggae, but the beat is unmistakable on every third commercial jingle on American TV. The rationale for the Reggae resistance has in a way served to strengthen the influence of the music; how else does one explain the large number of fans that attend the shows. Not conforming to the "format" may not be a bad thing after all, for as the Steel Pulse song says, "Reggae big, Reggae little, Reggae tallawah."

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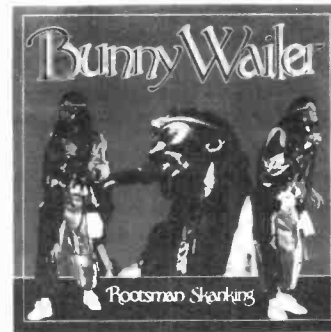
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## MIAMI

(Continued from page R-8)

track state-of-the-art recording and production company. Led by Louis Chase and Geoffrey Chung, Earthman has recorded such major names as Dennis Brown, Lloyd Parkes, 809 Band, Pluto & Co. and Boris Gardiner while steadily recording and developing local talent.

The Skengdon Corp. is building a solid catalog recording Gregory Isaacs, Leroy Smart, Sugar Minott, Johnny Osbourne and more. Other studios in use are Circle Sounds, Miami Sound Studio and Soundshine. Names more closely associated to popular music—Criteria, Quadradiad and International Sounds—have also opened up their mic's to the Reggae phenomenon.

Fullersound Inc. is a complete mastering facility situated inside the Criteria Building. Owner Mike Fuller recently acquired all new Sony and Mitsubishi digital formatting equipment enabling him to master records or CDs in addition to lacquer disk mastering, CD mastering and cassette duplication. Miami Tapes Inc. has everything for production except for the recording studio. Engineer Carlos Garcia Jr. confirms that Reggae has a good market judging by the sales of their cassettes, jackets and labels. Other services include artwork, pressing, cutting, mastering and digital pre-mastering of CDs.

Kenyon Entertainment Corp. is a distributor, manufacturer and wholesaler of Caribbean music. In addition they specialize in a full line of blank tapes and accessories from major manufacturers like Sony, TDK and Maxell. Owner Joe Stanzione claims to carry every major company and artist in LPs, 12" and 7" records, cassettes and CDs. There is also the capability of shipping anywhere, including North America and the Caribbean. "Our Reggae distribution has increased by 25% one year to the next for the last five years," comments Stanzione, "a major factor in the growth and profit of Kenyon."

Many labels based in Miami utilize its vast and varied services. Papa Roots has had a steady stream of successes on his Papa Roots International label, while Al Mudi, 28-year veteran producer, claims over 200 titles in his Moods and

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The AM radio stations have set a standard that leaves FM radio in the dust. Of the more than dozen Reggae radio programs, the majority of these are on the AM dial. You can choose from WVCG, WLQY, WMIE, WPOM, WSRF, WRBD or WAVS. The latter proudly boasts 11 hours of Caribbean programming, Monday through Friday, 18 hours on Saturday. Station manager Winsome Charlton is proud of her professional staff of DJs and confidently predicts that one day her station will be 24 hours of Caribbean music. WLRN-FM with host Clint O'Neil is Public Radio delivering sounds of the Caribbean six nights a week over 100,000 watts of power. Other FM stations generating hour after hour of classic hits, oldies and new Reggae releases are WDNA, WTHM, WVUM and WMNF.

Major events have become viable enterprises and competent producers are able to draw thousands of dedicated Reggae fans statewide. Penetrate Productions in association with Derr-Mart Inc. staged the first in the "Super Stars Series" featuring Third World and Dennis Brown at Miami's James L. Knight Center. The same venue was selected for superstar Jimmy Cliff's first return to Miami since 1981 and was also the closing setting for Bunny Wailer's first U.S. tour after a self-imposed exile. Solomon USA delivered a memorable performance before thousands who turned out to witness the mighty Wailer. Last August's Heat In The Place in Miami's Baseball Stadium lived up to its name serving up Dennis Brown, Sugar Minott, Leroy Smart, SuperCat and dozens more. The Annual Jamaica Awareness Reggae Festival, honoring Jamaica's independence, is the largest outdoor free fest in the Southeast drawing upwards from 15,000 revelers to Bi-Centennial Park. Newly-formed Crossover Concerts has delivered several top Reggae acts in the remodeled Cameo Theatre. The past year saw Ziggy Marley, Burning Spear, Tiger, and the Meditations in performance there. The Small Axe Reggae Music Awards presented by Reggae Report magazine last year brought together Dennis Brown, Judy Mowatt, Black Uhuru, Cedella Booker, Ernie Smith and the Abyssinians to perform. The exciting

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awards show saw the presentation of the sharp Small Axe Trophy in 16 categories as voted for by the fans and readers of Reggae Report.

From Tampa to Key West, the pulsating sound of roots, rock or dancehall can be found, live or recorded, frequently and on any given night. The Pier House Inn, Tugboat Annie's, Sundays on the Bay, Manhattans, Tropics Int'l, Hungry Sailor and Studio One 83 in Miami; Musicians Exchange, Classic Lounge and Carib 420 in Ft. Lauderdale; and Bostons in Delray Beach and Speakeasy in Palm Beach are just a few of the growing number of clubs throwing open their doors to the beat.

Geographically, Florida is the nearest state to the Caribbean. Because of the growing cultural interaction between the two regions and the magnetic attraction between the two neighbors, the ensuing cultural exchange has become a way of life. Especially for the musical portion. With the extra warmth of the near-Caribbean sunshine, Miami's cultural melting pot has bubbled up into being Reggae's Gateway to the U.S.

## CALIFORNIA

(Continued from page R-8)

shows like "David Letterman" and "Saturday Night Live" have hosted many Reggae artists and companies such as Coke have used the Reggae beat to sell their product.

California has four Reggae publications. The Reggae Calendar International based in San Francisco covers the north. Los Angeles to the south produces the Reggae Beat, the Reggae Times, and the Music Times, all of which are popular and do a great job of educating and informing the public on Reggae.

The area where Reggae has had the strongest impact has to be the colleges and universities where the young, living in this world of war and hate, hear the positive, intelligent message the music brings. Music about Jah's love and goodness to mankind.

The top Reggae acts touring the U.S. are for the most part based in Jamaica; however, well-known groups such as

UB40, Steel Pulse, and Aswad are based in England. Recently, California and Los Angeles in particular, has become home to stars such as Ras Michael & the Sons Of Negus, a Nyabinghi specialist, and Joe Higgs, referred to as the Godfather of Reggae for his work with Bob Marley & the Wailers when they first started out. Jamaican bass player Phil Chen, former member of Reggae groups Viking and Vagabond, moved to England where he worked with people like Bob Dylan, Rod Stewart, and Jeff Beck. He now resides in L.A. and is currently writing new material for the soundtrack of an upcoming film. Mikey Dread and Haile Maskell are two other heavyweight immigrants to the L.A. area along with Shakaman, Shakeena, Matuzalem, and Jahbandis. Definitely worth mentioning are the Untouchables, playing reggae, rock and r&b. All of these groups are producing great music and attracting growing audiences.

To satisfy the needs of this ever expanding list of artists, I and I Recording Studio and Majicca Recording Studio have opened up on the L.A. scene and have been producing high quality recordings and distributing them internationally. Look to Hollywood to become Reggae Hit City.

Three huge events take place in California annually. Bob Marley Day, celebrated in L.A. for the past six years and for the first time this year in Berkeley also, is produced by Reggae For Cultural Awareness each February. Reggae On The River, in its third year, is the largest outdoor Reggae event in Northern California. It is always held on the banks of the beautiful Eel River in Humboldt County. Reggae Times Music Awards show, now in its second year, is presented by Reggae Times publication and takes place in July. Awards are based on a reader's poll and the event gives recognition to outstanding artists and people associated with the Reggae industry. This year's event features Black Uhuru and Don Carlos, along with a host of very special guests.

California has much in common with Jamaica, the home of Reggae music. Both have the warm sun, the beautiful beaches, the mountains, and the warm, loving people in search of happiness and peace. No wonder Reggae has found a home away from home.

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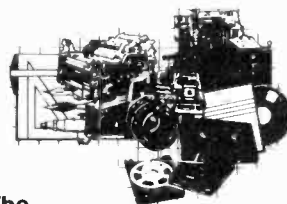
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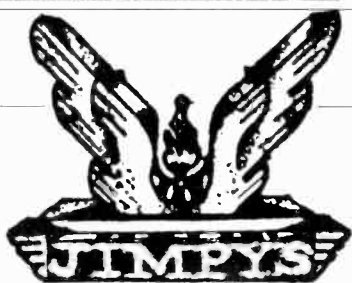
(Continued from page R-8)

N.Y. Randys is still going strong in Kingston, while VP keeps thriving here. These wholesalers service retailers worldwide.

Chris Chin of VP co-produces Carlene Davis on the Nicole label. Wille Lindo and his J&W outfit had international success in '86 with Boris Gardiner's "I Wanna Wake Up With You." The company is also doing well with Beres Hammond's first all-Reggae album, and product by Cynthia Schloss, Wayne Wade, Junior Brammer, Raymond Levy and others. Percy Chin of Jah Life is now mixing the new album by Reggae's No. 1 female DJ (rapper), Sister Carol. She created waves last year when she acted and rapped in Jonathan Demme's movie, "Wild Thing." Carol is N.Y. based, but she has appeared in Japan and will be at Sunsplash in Jamaica this year. Clive Davidson's Aqua Gem label has a potential hitmaker with Mary Isaacs. Earl Moodie produces on the MR label in the Bronx. He now owns two stores and hopes to have five by year's end. He has a hot new duo, Bandit & Sensei, and has had success with Danny Dread's "Respect Is Due," Horace Andy and others.

In the retail outlets, the consistent sellers are the ever popular Bob Marley, Dennis Brown, Gregory Isaacs, Judy Mowatt, Sugar Minott and British acts such as Steel Pulse, Dennis Bovell & the Dub Band, Aswad and Smiley Culture. The city's two best known bands, Kalabash and Monyaka, are not very active presently. The members work in all-star groups, backing stage performers and laying studio tracks.

Jamaican studio engineers and musicians are now co-owners of recording studios, built solely to get the "yard sounds" here in N.Y. Producer, engineer, radio DJ Philip Smart of HC&F Studio in Freeport, L.I. states: "When we opened the studio we tried to get the Jamaican Channel One sound, because that was the hit sound then. We began with eight tracks in a basement. Now we have 24 tracks and our own hit sound." Winston Jones just scored a No. 1 with "That's All She Wrote," cut there. Top N.Y. labels including Wittys, Jah Life, Ruddys and Moodies have had success working at HC&F. "Lots of low-budget, basic productions are going on," adds Smart, who produces acts such as Lori and Scion Success on his Eclipse label. Many rhythm tracks



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are now recorded completely with drum machines and keyboards, many times utilizing just one musician.

One of the city's pioneer Reggae studios, Lloyd Barnes' Bullwackies outfit, recently moved across the river to New Jersey. Guitarist Errol Moore of Monyaka (one of N.Y.'s veteran bands) manages and engineers at E&F Studios in the Bronx. This young company is building a positive name for itself, with its output of hits done there. Tracks were recently laid or mixed there by Leroy Sibbles of Toronto, Monyaka, Chaka Demus, Tonto Irie, John Wayne, Echo Minott and more. Dennis Thompson, who has recorded and toured with Bob Marley, Jimmy Cliff, Steel Pulse and others, is one of the soundmen behind the consoles at Manhattan's D&D Studios. Willie Lindo recently produced tracks there for Dennis Brown, backed by Lloyd Parkes & We The People. D&D's work includes: Augustus Pablo, Bunny Wailer, Peter Tosh, ChinAfrica, Sly Dunbar w/Gwen Guthrie, Flabba Holt, Dean Fraser, Irie From Ohio and Blue Mountain Music.

Joseph Hookim, who owns Channel One Recording Studios in Kingston, runs Hitbound in N.Y. He was the top producer during the '70s and did distribution here. He currently presses records for labels such as Wittys, Moodies, Jah Life and others. "I stopped producing and distributing records because I found it hard to collect my money," Hookim states. Romabar in N.Y. and Diskmakers in Philadelphia also press for many Reggae producers. Over at VP, Chris Chin runs the mastering and stamper making plant. Mastercraft, Sterling and Frankford/Wayne also do Reggae.

With the inception of Conceptual Arts run by Victor Bloise and Esthetics Inc. operated by Trevor James, Reggae merchandising is slowly coming into its own. These two companies design, manufacture and market promotion paraphernalia for the trade. Esthetics is exclusive agent for Steel Pulse in the U.S. Most record stores across the country now stock promotional T-shirts, buttons, belts, posters and other articles. Irie lites in the East Village offers a complete line of Reggae clothes, designed by Angela Hagians. This outlet which also retails records, was once the only N.Y. store which had a wide selection of Reggae videotapes. Lately, most retailers have added videos to their inventories. Vocalist Keeling Beckford is producing dancehall and other vid-

eos like crazy. He now has over half a dozen titles in his catalog, including "Wha Dat" filmed in Jamaica, and distributes them from his Harlem record store. "I went into this business to promote and record the history of Reggae," says Beckford. He plans to release over 20 more titles before the year is out. Beckford is also doing post-production on a full-length movie shot in Jamaica entitled "Hardtime '77." The soundtrack features Beckford and Marcia Griffiths. Vonnie McGowan and Chief of Staff Promotions have just released "Sleng Teng Extravaganza" (Parts I & II), filmed by Locus Communications at Empire Roller Disco in Brooklyn. There is also "Reggae Climax," shot at the same location and released by R&R Promotions.

Barrington Wedemier of Jabari Video Productions has worked behind the cameras for Step Lively Prods. on the "Mutabaruka Live" video. He also shot "Reggae Super Jam '86" and "Rockin' Reggae '86," both for Rod Taylor of Connecticut, who also promotes concerts. Jabari has produced a video, "Reggae Inna Dance Hall Style," which will be out soon. The company has also done work for Step Lively Prods. on its current national TV series, "Reggae Strong," being aired by satellite to over 600 stations for a 13-week season. This news/music show was conceived and directed by Stafford Ashani; produced and edited by Diane Gurwitz.

In 1986, the most talked about concert in Reggae circles was the long overdue Bunny Wailer Tour. This ex-Wailer who had not performed out of Jamaica for over a decade, blew away his skeptics when he almost sold out Madison Square Garden. He was also one of the few Reggae acts who had a videoclip, "Jump Jump," aired on MTV. Ken Williams is one of N.Y.'s pioneer concert promoters, who was practically the Reggae Ron Delsner of the '70s. With the closing of his Club Negril and the demise of Club Jamaica, he still promotes, but on a smaller scale, out of the Latin Quarter. Vonnie McGowan is involved with R&R Promotions (based in Jamaica), Chief of Staff Promotions and Entertainment Promotions. Last December, R&R played the Felt Forum with the Taxi Tour and this year they did Reggae Sunsplash in Washington, D.C., Brooklyn and Manhattan's Felt Forum. Clinton Lindsay of Tamika Productions is now the ruler in

(Continued on page R-44)

# GREETINGS



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**U.K.**  
 (Continued from page R-8)  
 However, things have begun to change because some of the specialist black music shops now make chart returns. Ska music hit the British pop charts in 1967 when the Skatalites got to No. 36 with "Guns Of Navarone" on Island, while in the same year Prince Buster went to No. 18 with "Al Capone." Ska was also a heavy influence on bands such as the Specials and the Prince and a new version of Buster's "One Step Beyond" (Madness) as well as "A Message To You Rudy" and "Rudys Out A Jail" (Specials). Dandy or Dandy Livingstone as he was to be known later, was one of the pioneers of British Reggae and "A Message To You Rudy" was directly inspired by his original from the late '60s.

The golden era for Reggae in terms of national pop chart success was at the turn of the decade from the '60s into the '70s. Desmond Dekker's first taste came in 1967 with "007" which got to No. 14, but in 1969 he got to No. 1 with "Israelites." In 1970 Bob & Marcia hit the No. 5 spot with "Young, Gifted And Black," the Maytals got inside the top 50 with "Monkey Man" in 1970 as did the Melodians with "Sweet Sensation," and then in 1971 came another No. 1, this time for Dave & Ansell Collins with "Double Barrel." Ken Boothe went to the top in '74 with "Everything I Own." Bob Marley had many chart successes, but the Reggae hits became less as the '70s wore on; Rupie Edwards got to No. 9 in '74, Janet Kay got to No. 2 in 1979 with "Silly Games," Dennis Brown went up there with "Money In My Pocket," as did Errol Dunkley with "O.K. Fred." The '80s have seen a slight return to favor with Smiley Culture, Maxi Priest, Barrington Levy, Aswad and Audrey Hall managing to break through to some degree. But it's interesting to note that unlike the '70s, many of the groups that are now breaking into the national charts are black British acts.

Although, as we have seen, ska, rock steady and reggae were being made in the U.K., not as much of it was going national in the '70s as it is now. The focus was more on the Jamaican acts in the '70s whereas there now seems to be a lot more interest in our own British acts, which is very healthy for the industry. Castro Brown was responsible for introducing many British acts in the late '70s and he actually achieved national chart success in 1979 when "Me & You" got to No. 31 with "You Never Know What You've Got." However, there is still a very healthy interest in Jamaican Reggae as was proved by Boris Gardiner's No. 1 hit "I Wanna Wake Up With You." Castro's example was followed by many other British companies who started to concentrate more on producing their own brand of Reggae rather than licensing material from Jamaica. It is now safe to say that there's a thriving British Reggae industry with a host of popular and up and coming young stars. Aswad, Maxi Priest, Steel Pulse, Misty In Roots, Tipper Irie, Smiley Culture, Winston Reedy, Winsome, Deborah Glasgow, Peter Hunningale, Kenny Knots, Sandra Cross, Jean Adebambo, Sister Sonie, One Blood, Black Roots, Dixie Peach, Michael Gordon, Toyin, Janet Kay, Pato Banton, Macka B are just a few of the many acts that are providing us with some really superb music. They have all been nurtured by some very fine British producers and record companies. As with the artists the list is endless but Ariwa, Greensleeves, Fashion,

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Unity, Chartbound, Up Tempo, Jah Tubbys, C.S.A. Level Vibes, Sir George, and Jet Star have all made considerable contributions to the British Reggae industry—Jet Star being the main distributor for the majority of the product. Thanks to them and EMI, the music is now getting into the High Street stores and the chart return shops. All these companies know of the struggles which every specialist music form has to go through to gain major acceptance, and nowadays they are far less likely to license their product to the major companies as soon as it starts to look like it could become a national pop chart hit. They much prefer to stick it out on their own although they don't possess the manpower and financial back up that the majors can provide. Nevertheless they stick at it. They will all tell you that the first concern is to simply make good Reggae music; if it so happens that that music then goes on to achieve pop chart success then all well and good, but it is not the main motivation for their work. If it were, then many of them would have given up years ago. It is through the hard work and endeavors of these British Reggae companies that our music is in such a healthy condition spiritually if not financially. These companies in turn provide work for the numerous Reggae recording studios in London such as Easy Street, Remaximum, Mark Angelo, Jah Tubbys, A Class, Barrington Studios, B.B.M.C., Adis Abbaba, T.M.C. and Island along with our engineers . . . Paul Smykle, Godwin Logie, Neil Fraser the Mad Professor, Jah Tubbys, Andy Geirus, Joe & Eddie, Patrick Donegal, General Smutley, Gussie Prento, Chris Lane and many more.

The artists in turn provide all year round entertainment for the people in the major cities in England where there are a host of promoters who regularly provide first class entertainment be it from sound system dances to personal appearances from the artists or live stage shows and concerts in a variety of venues across the country. From the Notting Hill Carnival to Sunsplash as part of the Capital Music Festival, there's always a series of major events on the Reggae music calendar in England. The Independent Local Radio network and the British Broadcasting Corp. are also responsible for hosting a vast array of Reggae programs which

brings the music into the homes of the people who want to hear it, and BBC Radio London is responsible for the British Reggae Awards annually. Occasionally, Reggae concerts are transmitted on television and although there is one program devoted to soul music, "Solid Soul" on Channel 4, we have yet to see a program devoted to Reggae on a regular basis away from the odd documentary and Club Mix which does at least feature some Reggae.

The music press gives some coverage to Reggae, but once again it falls on the specialist papers such as Echoes and the West Indian press to give it any regular correspondence. But like any specialized music form, those who love it will always know where to find it and they are certainly able to do that with far greater ease now that there are so many pirate radio stations in the U.K. which specialize in playing soul, reggae and soca. In time, some of them may be legalized, but even then it seems that the others are determined to stay on the air, no matter how often they get raided. The Reggae industry is very grateful for the help they receive from the pirates although at the end of the day they inevitably look to the official radio stations for the kind of coverage which puts them into the national charts as opposed to the Reggae charts. But at the end of the day people will listen to what they want to listen to whether it's a radio or their own selection at home on the stereo. The irony is that before Reggae was broadcast regularly on the radio, Reggae music sold infinitely more than it does today; perhaps that was because it was the only way that you could hear the music that you loved, but it was also because you got better value for your money in those days of the 7-inch single. Nowadays, the 12-inch single rules in the British Reggae world and you're able to get a 7-inch only when the record looks as though it may enter the national charts. But at over three pounds for a 12-inch single the record buying public has become highly selective about what it chooses to purchase. The end result of that means that many releases sell only one or two thousand copies while the better singles go on to achieve more realistic sales and stay on the charts far longer than they did in the '70s when the turnover was far bigger.

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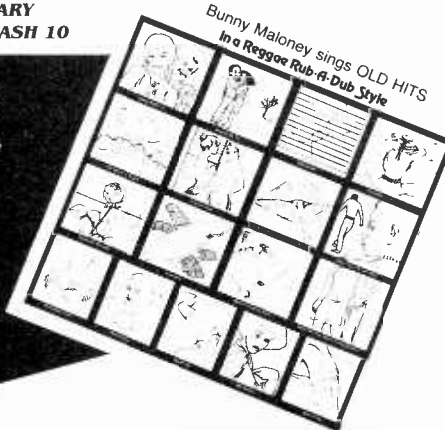
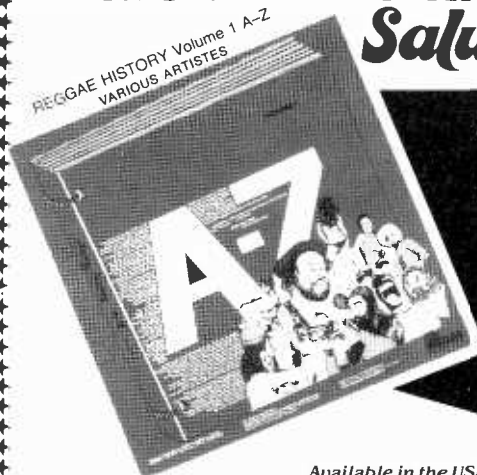
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## RECORD LABELS

(Continued from page R-10)

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MOVING TARGET; c/o Celluloid; 330 Hudson St.; New York, N.Y. 10013; (212) 741-8310; Contact: Geordie Gillespie; Artists: Heptones, Yellowman, Sly & Robbie Dennis Bovell & the Dub Band; Current product: Dennis Bovell & the Dub Band "Audio Active" LP, Yellowman "Rambo" LP, Sly & Robbie "The Sting"; NIGHTHAWK; P.O. Box 15856; St. Louis, Mo. 63114; (314) 376-1569; Contact: Bob Schoenfeld; Artists: Itals, Gladiators, Justin Hinds & the Dominoes, Junior Byles, the Morwells, more; Current product: Ethiopian & the Gladiators "Dread Prophecy" LP, Junior Byles "Rasta No Pickpocket" LP

PARK HEIGHTS; 317 Utica Ave.; Brooklyn, N.Y. 11213; (718) 773-2891; Contact: Delroy Francis; Artists: Ken Boothe, Fred Locks, Lone Ranger, Sheila Cane, Roland Buralle; Current product: Nut Head "Go Home" 12-inch, Lone Ranger "The Originator" 12-inch, Roland Buralle "Marcus Garvey" 12-inch

RAS; P.O. Box 42517; Washington, D.C. 20015; (301) 564-1295; Contact: Gary Himelfarb; Artists: Black Uhuru, Freddie McGregor, Gregory Isaacs, Tiger, Don Carlos, Peter Broggs, June Lodge, Michigan & Smiley, Eek-A-Mouse, Melodians, Paul Blake & Bloodfire, Yellowman; Current product: Tiger "A Me Name Tiger" LP, Yellowman "Yellow Like Cheese" LP, RAS Reggae Dance Party compilation LP

RASSO (Real Authentic Sounds of Studio One) same information as RAS; Artists: Lone Ranger, Burning Spear, Earl Sixteen, Hugh Griffith, more; Current product: Reggae Dance Hall Session compilation LP

ROIR CASSETTES; 611 Broadway, Suite 725; New York, N.Y. 10012; (212) 477-0563; Contact: Neil Cooper; Artists: Prince Far I & the Arabs, Mute Beat, Skatalites, Brother D. & Silver Fox, Ruts DC & Mad Professor; Current product: 21st Century Dub (various), Ruts DC & Mad Professor "Rhythm Collision Dub Vol. 1"

RUDDY'S RECORDS; 1531 Flatbush Ave.; Brooklyn, N.Y. 11210; (718) 434-9199; Contact: Ruddy Burnett; Artists: Little Kirk, King Kong, John Holt, Sheila Pate; Current: John Holt "Ray Of Light" 12-inch, Little Kirk "Ghetto People Broke"; "Screechy Across The Border" 12-inch

SAXTHORPE; 281 Beach 16th St.; Far Rockaway, N.Y. 11691; (718) 327-3696; Contact: George Golding; Artists: Souljahs; Current product: Souljahs "I Do Believe You Ought To Be Dancing" b/w "Nuclear Warheads" 12-inch

SHANACHIE (also, Greensleeves USA, Meadowlark); Dalebrook Park, Dept. R; Ho-Ho-Kus, N.J. 07423; (201) 445-5660; Contact: Randall Grass; Artists: Judy Mowatt, Rita Marley, Bunny Wailer, Augustus Pablo, Mutabaruka, Wailing Souls, Meditations, Jr. Murvin, Yellowman, Clint Eastwood & General Saint, General Trees, more; Current product: Judy Mowatt "Love Is Overdue" LP, Rita Marley "Earth Runnings" 12-inch, Bunny Wailer "Rootsman Skanking" reissue LP

SKENGDON MUSIC; 6157 N.W. 167th St., Unit F-4; Miami, Fla. 33015; (305) 823-0028-03/(800) 654-7047; Contact: Patrick Morgan; Artists: Echo Minott, Jr. Delgado, Gregory Isaacs, Johnny Osbourne, U. Brown, Nicodemus, Sassafrass, more; Current product: Gregory Isaacs "Overdrive—Talk Don't Bother Me" LP, various disco 45s

TWEEDSIDE; 466 Lexington Ave.; Brooklyn, N.Y. 11221; (718) 453-4339; Contact: Frank Felicien; Artists: Nami + the Crew, Bassy; Current product: Nami + the Crew "Trodding Through Creation" LP

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WITTY'S; c/o Music Masters; 817 Utica Ave.; Brooklyn, N.Y. 11203; (718) 342-3569; **Contact:** Witty/Michael; **Artists:** Wayne Smith, Shelley Thunder, Toyon, Papa Michigan, Jr. Wilson, Peter Metro, Echo Minott & General Trees, Frankie Paul, Barrington Levy, more; **Current product:** Peter Metro "DJ Of The Year" 12-inch, Jr. Wilson "Funny Feeling" 12-inch, Barrington Levy "Teach The Youth" 12-inch, General Trees & Echo Minott "Mr. Ruddy" 12-inch

**Note:** The following major labels have Reggae on their roster: A&M—UB40, Dennis Brown; CBS—Third World, Jimmy Cliff, Yellowman; Chrysalis—Junior C. Reaction; Elektra—Steel Pulse; EMI—Peter Tosh, Melody Makers; MCA—Musical Youth; RCA—Denroy Morgan; Slash—Burning Spear

**Note:** While not all artists are currently signed to these labels, their product is available through the labels' catalogs.  
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### RADIO

(Continued from page R-10)

Roberto Angotti is yet another West Coast Reggae DJ who has managed to bring Reggae music to the commercial airwaves. In 1980 he started working at his college radio station, KSPC in Claremont, Calif. In the summer of 1982 he brought his "Reggae Revolution" to KNAC (105.5) in Long Beach. When that station changed its format to heavy metal in Jan. 1986, Angotti was determined to find a new outlet. Since March of 1986, the 24-year-old Angotti has been airing his "Reggae Revolution" on KROQ (106.7), one of the country's hippest and most progressive stations. His show airs on Tuesdays from 1-2 a.m. and is co-hosted by KROQ regular Swedish Egil. The show is sponsored by advertisers 75% of the time, an indication that Reggae sells.

In New York City, WLIB (1190 AM), sister station to WBLS-FM, is perhaps one of the most unique and important outlets for Reggae music. An AM daytime-only station, WLIB is a news and talk station during the week. But come the weekend, Friday through Sunday, you can hear reggae, soca and calypso until sunset. MD Jeff Barnes stresses, "We play Caribbean music. We're not a Reggae station. In ratio, we play more Caribbean music than any of the radio stations in the Caribbean." He adds, "I challenge anyone to question that fact." WLIB is supported by the "family" of the black community who advertise bakeries, restaurants, dances and record shops. Their weekly top 10 playlist is based on listener requests, retail reports and club action. Carl Anthony is a popular WLIB air personality, frequently hosting or MCing New York-area Reggae concerts.

Randall Grass, both a DJ on Philadelphia's WXPN (88.9) and an employee of Shanachie Records, one of the few U.S. Reggae labels, says that only certain stations help sell records. "The key to future Reggae radio success is for Reggae to be mixed in with commercial pop formats."

Gary Himelfarb aka Dr. Dread, president of the Washington D.C.-based RAS Records, one of the most successful of the U.S. Reggae labels, was once himself a DJ on WHFS (99.1). From 1978-81, Dr. Dread brought Reggae music to the Washington-Maryland area with the goal of spreading Reggae music. In 1982 he set out to start up his own Reggae record label. Says Dread, "Radio spread Reggae to the area; the record company could spread it to the world." He sees RAS as an extension of his goals. Does Reggae radio help him to sell records? "It doesn't help our record sales because Reggae is in block programs and can be heard only once a week. Because commercial radio hasn't shown any support for Reggae, it's impaired our record sales."

Shepard Samuels, an attorney in New Orleans and one-time employee of A&M Records, has been a Reggae DJ on WTUL (91.5) on Monday nights for the past 10 years. When he first went on the air, his was the only Reggae radio show in the area. Now there are a couple of others. His listenership has expanded and he says that "when Reggae acts do come to play in the area, they have incredibly good audience response."

Since 1981, WERS in Boston, one of the city's hippest college stations, instituted "Rockers," a two-hour Reggae show heard every evening Monday through Friday. In New York there's radio station WNWK (105.9), a station that leases blocks of time. Almost every night of the week, usually after midnight, Reggae music is broadcast.

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## TEXAS

(Continued from page R-8)

pendable anchor for tour routing between the coasts. Almost every major Jamaican Reggae act, from veterans like Toots & the Maytals to rising stars like Tenor Saw, has played the Lunch, more often than not returning for multiple return engagements.

Austin is also the home of most of the Texas Reggae bands, most particularly the Killer Bees, one of the genre's up and coming acts. The Killer Bees, already booked to play the 10th anniversary Sunsplash concert in Jamaica, have toured widely in the country, both as a backing unit for established stars and as an attraction in their own right. The group has also put its music on vinyl with fine results, the most recent being its "Groovin'" album on the Jungle/Beehive label. "Groovin'," which features guest appearances by Cyril Neville of the Neville Brothers, Timbuk 3, and various Jamaican session stars, is viewed by many local Reggae observers as the final step toward Austin becoming an important independent Reggae center.

The Killer Bees are not the only band making noise on the Reggae scene in Texas, however. A wide cross-section of innovative acts, such as the hard-driving, country-tinged I-Tex, the Caribbean-influenced Pressure, the roots-conscious Yard Band, and Greg Hansen & Reggae Force, a group specializing in "American Reggae," also figure in heavily on both the live and recording fronts.

Houston, with a thriving flagship Reggae venue of its own in the Caribana, has a large Jamaican community to draw on and its Reggae scene, although still behind that of Austin, is growing with satisfying swiftness. The Dallas/Fort Worth area lacks a dependable venue but has several successful bands, as well as an audience that has demonstrated its strength at various and sundry Reggae concerts.

Louis Jay Meyers, who manages the Killer Bees and has booked Liberty Lunch with his partner Mark Pratz for years, has had an opportunity to watch Reggae take hold and grow in Texas. "There's no doubt that the music is firmly established here now," says Meyers. "It's not just a curiosity like it was at one time. It's a very basic component of the music market in Texas and it seems to be growing exponentially, even with the state's recent economic problems. Reggae is here to stay and while it may not fit the image some people have of Texas it definitely appeals to Texas musical tastes."

## NEW YORK

(Continued from page R-39)

dancehall show promotions here. Lately he has worked with scores of DJs (rappers), singers, musicians and sound systems (mobile discotheques) both in the dance halls and clubs. Lindsay says, "I find it more economical and easier to work with the up and coming dancehall DJs and singers." Most promoters run into snags procuring work permits and travel visas for acts from time to time. Lindsay and McGowan are masters at this art and are often depended upon by other promoters to arrange travel papers for their acts. Top clubs featuring Reggae include SOB's, Reggae Lounge, Illusions, and Latin Quarter (on Fridays), while many mobile discotheques (sound systems) including Winston Blake's Merritone tour continuously.

## ISLAND RECORDS

(Continued from page R-12)

But it wasn't quite that easy. As Blackwell became a more competent producer, he began to lose the street feel necessary for survival in Jamaica, and as his competition (including Edward Seaga) increased, he soon found himself selling more records in England than in Jamaica. On one of his frequent trips to England, Chris Blackwell made a decision: he would move to England and start a record company there. In 1962, he made the move and Island Records was born.

Island's first record, Owen Gray's "Darling, Patricia" sold out its first pressing on the first day. Blackwell quickly pressed more and began marketing it (and subsequent product, including Jamaican imports) from his car, a Mini Cooper, developing in the process strong relationships—and strong credibility for knowing his market—with the record store owners. He made a living this way until late 1963 when Island Records moved up to another level.

The vehicle was Millie Small's "My Boy Lollipop," the first reggae (or ska) tune to make the pop charts. An instant hit, (Continued on page R-45)

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## POP INFLUENCE

(Continued from page R-6)

"Se La," Club Nouveau's "Lean On Me," Culture Club's "Do You Really Want To Hurt Me," Bob Dylan's "Knockin' On Heaven's Door," Men At Work's "Down Under" and more, plus some of the works by John and Julian Lennon, the Police, the Clash, Madness, the English Beat, the Specials, Run DMC, Fat Boys, Talking Heads, Paul McCartney, Eddy Grant, Elvis Costello, LaToya Jackson, Billy Ocean, Joe Jackson, Garland Jeffries, Pete Townsend, the Untouchables, Fishbone, Simply Red, General Public, the Grateful Dead, Oliver Lake, Nina Hagen, Malcolm McLaren, Robert Palmer, Katrina & the Waves, Fine Young Cannibals, Aretha Franklin, David Lindley, Joan Armatrading, Jackson Browne, Ruben Blades, the Neville Brothers, Little Steven, Gil Scott-Heron, and many others.

## ISLAND RECORDS

(Continued from page R-44)

it sold six million, and although Blackwell had licensed it out to a label called Fontana because he didn't think he could handle a hit, "Lollipop" established Island as an independent label of note. It also put Chris Blackwell into pop.

Within a year, Island had signed acts like John Martyn and the Spencer Davis Group (which included the then 15-year-old Stevie Winwood). Island's "first go" at being an actual pop record company was in 1967 with Traffic, Winwood's new group started after the Spencer Davis Group split up. At about this time, Chris Blackwell started worrying that the name Island was too identified with Jamaican music, but after flirting with a name change, decided instead to keep the name and change the image.

From 1966 to 1969, Island's Jamaican releases were released on Trojan, a label acquired via a merger. In 1969, Jimmy Cliff's "Wonderful World, Beautiful People" brought Island strongly back into Reggae, but Cliff and Blackwell were not to have a long relationship.

Perry Henzell's famous Reggae film "The Harder They Come" starred Jimmy Cliff and was partly financed by Chris Blackwell. Just after the film was released—and became an instant hit on the art film circuit—Cliff left Island, a move that did not endear him to Blackwell who had by that time developed a promotion and marketing plan for Cliff, and had also turned his interest back to Reggae. But, as the door closed behind Cliff, it opened with Marley, and when Bob Marley walked through Island's door one of the most unique relationships in the history of music began.

When Island signed Bob Marley he was still working with Peter Tosh and Bunny Wailer under the name of the Wailers, but because Bunny didn't want to tour and Peter and Chris didn't get along, Bob soon became Island's main focus. Blackwell believed that Marley had the talent to make it to the top of the international pop pile and he was right. The dreadlocks and herb (marijuana) smoking that had prevented other Reggae greats from crossing over didn't hurt Bob at all. In fact, he capitalized on these things. What helped Bob Marley succeed where so many others (both before and after) have failed was his bi-racial origin; his professional attitude; and the universal appeal of his lyrics. Not to forget his extraordinary talent.

In Bob's wake, Island signed up a slew of Reggae acts—Third World, Toots, Burning Spear—but the label's concentration was on Bob, leading to accusations that the other acts were left sitting on Island shelves.

Marley broke big in England in 1977, where, for a time, everywhere you went "By The Rivers Of Babylon" went with you. From England, he conquered Europe and by 1980, his progress up the U.S. charts was firmly underway, his shows selling out 20,000-seat arenas. Reggae, under Bob Marley's guidance, was finally going mainstream. In fact, to much of the world, Marley was Reggae, and his death in 1981 dealt Reggae—and Island—a near-fatal blow.

With Bob Marley gone, Chris Blackwell turned his attention back to rock acts like Robert Palmer, Steve Winwood and U2, Reggae act Black Uhuru, and, through his Compass Point Studios in Nassau (built during the '70s) began to experiment with a house band ("Compass Point All-Stars") that included "rhythm killers" Sly & Robbie, and new, avant-garde acts like Grace Jones. He also started Island Pictures.



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## CULTURE

(Continued from page R-14)

ishment by himself, Leroy "Horse-mouth" Wallace, the lead man in "Rockers," called upon his Rasta brethren for help when confronted by the forces of evil Babylon. And it is this show of Rasta loyalty which is the main reason why Wallace is able to retain his original innocence.

Like Henzell before him, Ted Bafaloukos used a non-professional cast for "Rockers." He got Kingston musicians to play themselves and act very much the way they would off-camera. This inevitably resulted in some uneven performances, but on the whole, the picture's attrac-

tive naturalism surpassed even that of "The Harder They Come."

A British film, "Babylon," directed by Franco Rosso, became an underground hit in England about the same time that "Rockers" was capturing American Reggae audiences. It continued the Rasta-Reggae connection and introduced to filmgoers the Union Jack version of Reggae.

Still other Reggae films followed. "Babylon," "Bongo Man," "Children Of Babylon," "Reggae Sunsplash," and "Country Man" all scored varying amounts of commercial and critical success. In most cases, the music was the main draw.

"Country Man," directed by Dick-

ie Jobson and produced by Chris Blackwell and Island Pictures in 1982 was the slickest interpretation of Rasta and Reggae presented on celluloid. A Hollywood-type plot weakened the authenticity of the movie and coasted over a colorful, engaging performance by Countryman, a true-to-life Rastaman who played himself in the movie. Fortunately, the film contained numerous tracks taken from the Island albums of Bob Marley & the Wailers and introduced the rhythmic innovations of Wally Badarou.

## ROOTS

(Continued from page R-33)

resents a genuine example of modern African music developed in a far away land. Those in Reggae's "cultural school" say roots-rock is vital to black people's survival as a race today, and that time will prove that Rasta Reggae has important cultural, social, economic and political roles to play in the process of Pan African liberation. They emphasize that reggae-rock is therefore too important a social agent and fulfills too much of a social function to be allowed to fall totally into the hands of an oppressive or "commercial" class. According to Peter Tosh, "The shitstem is the real barrier. The 'one-drop' syncopated sound has the potential to break through anywhere. The music is already good but the system is geared to hold Reggae music in check." But

why would the system want to do that? Bunny Wailer says it's because "Reggae music is revolutionary, pushing for a change in how the world is ordered, with the odds loaded against the poor." And despite the problems, Reggae continues to grow even if it's slow. Jimmy Cliff, Burning Spear, Third World and others are well-known and respected in Africa; Freddie McGregor, Dennis Brown, Sugar Minott and Mutabaruka have become equally well-known in North America and Europe; the Birmingham-based British band Steel Pulse were awarded the third Reggae Grammy, and Miller Draft Beer has a TV commercial that uses Reggae music. Like the Beatles, Rolling Stones, Stevie "Master Blaster" Wonder, Johnny Nash and Barbra Streisand in earlier times, Lionel Richie ("Sela"), UB40, Boy George, the Police and an increasing number of top entertainers are currently incorporating the Reggae beat into their compositions. All this is proof of roots-reggae's growing acceptance. Not too long ago the Jamaica Tourist Board refused to use Reggae in its TV commercials for North America. That's started to change now. Information about the "Rastafarian" and "Reggae" can now be found even in the "Jamaica A-Z" of Skywritings, the inflight magazine of Air Jamaica. And of course the dreadlocked "Reggae Man" and his guitar will return as the Reggae Sunsplash logo

after this year's special 10th anniversary/Garvey Centenary/Jamaica-25 Festival. In the meantime, the Rasta (Ethiopian) colors... red, yellow (gold) and green... remain the colors most closely associated with Reggae and the Rasta word "Irie!" continues to be used by tourists as the expression which means, "Jamaica? No problem!"

## SUNSPASH

(Continued from page R-14)

tradition of having at least one funk or soul representative on the bill.

To facilitate this year's expected crowd, the festival is moving out of Jarrett Park to larger premises and is refurbishing the Bob Marley Performing Centre (presently more a field than a performing center, but with a capacity of 47,000) to ensure comfort for all concert goers. Next year, though, director D.O.N. Green projects that Synergy will have found its "own, permanent home for Reggae Sunsplash." M.S.

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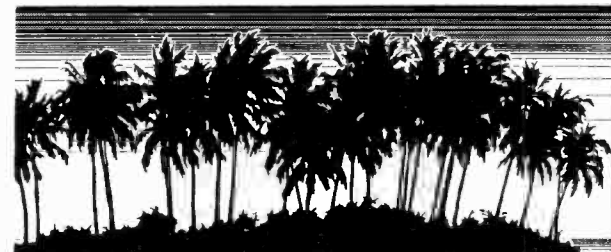
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# ANNIVERSARY

(Continued from page R-16)

1971-72 period, Chris Blackwell, the Jamaican-born millionaire, signed Bob Marley & the Wailers to his Island recording label. This would eventually mark the new phase of Rastafari influence on the music as Marley was to combine the message with his music to bring international attention to the music. Rastafari was a component in the music from its very origins with stalwarts like Count Ossie & His Drummers on recordings from as early as the early 1960s.

Also of some significance at this time was Delroy Wilson's hit of 1971, "Better Must Come," then Max Romeo's "Let The Power Fall." One was really a love song, the other was a reworked gospel tune. Yet they were both used as powerful messages in political campaigning which brought a new government to Jamaica in early 1972.

Internationally the music was to get its biggest boost yet. This came by way of a Jamaican-made movie, "The Harder They Come" which starred Jimmy Cliff in the lead role. In addition to internationalizing the sound of Reggae the movie told the story of a struggling Jamaican singer with the various connections with Rastafari and ganja. This one movie helped to set the trend of what would happen for the music in the international arena for the next few years.

Soon after, record company executives started arriving in Kingston to sign Reggae acts, especially those with even a passing resemblance to anything Rastafari. It was obviously decided to push Reggae as some kind of exotic cult music with a heavy message.

Bob Marley and his Wailers dominated the music for the next many years from the "Catch A Fire" album in 1973 until his death in 1983. The 1974 "Natty Dread" album was voted one of the top 25 albums of rock 'n' roll's first 25 years by music writers in North America. Marley and his magical mystery spread the music to every corner of the globe.

In 1978, Reggae Sunsplash created a festival to celebrate the music and another chapter was written in the development of the music. Nearly five years later when rock music seemed in need of an injection of fresh influences, both ska and Reggae help create what was then called "new music." The circle had been completed.

Then, in 1986-87, a veteran who has been a part of the music since its inception made waves internationally with a song penned by an American. Boris Gardiner scored all over the world with a Reggae version of Mac Davis' "I Want To Wake Up With You."

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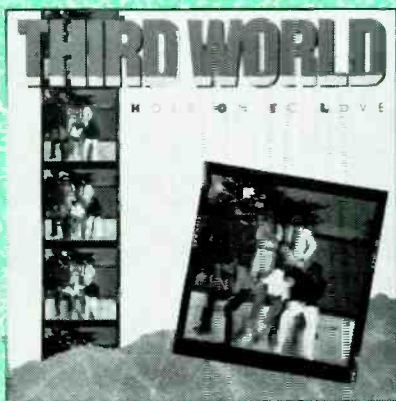
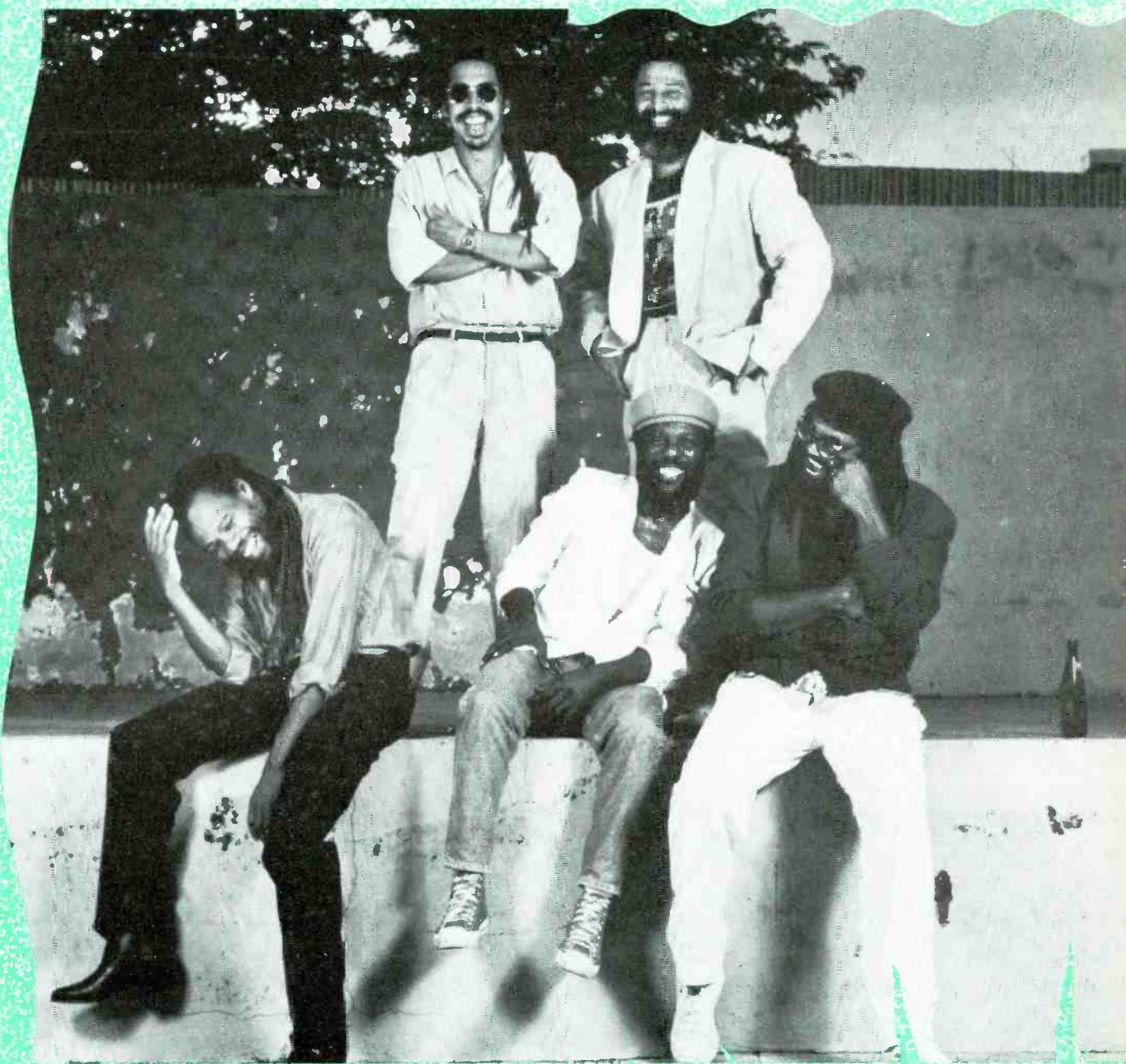
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| 2         | New York, NY                                   | 30          | Miami, FL           |
| 3         | Detroit, MI                                    | SEPTEMBER 4 | Atlanta, GA         |
| 4         | Cleveland, OH                                  | 5           | New Orleans, LA     |
| 6         | Montreal, CN                                   | 6           | Houston, TX         |
| 8-9       | Toronto, CN                                    | 7           | Dallas, TX          |
| 17        | Kingston, Jamaica<br>(Marcus Garvey Centenary) | 10          | Los Angeles, CA     |
| 21        | Montego Bay<br>(Reggae Sunsplash)              | 11          | San Diego, CA       |
|           |  | 12          | Anaheira, CA        |
|           |  | 13          | San Francisco, CA   |

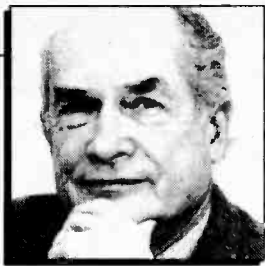
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# Classical KEEPING SCORE



by Is Horowitz

**MIDLINE MARKETING:** RCA Red Seal enters the midprice compact disk sweeps this week with the first release of Erato's Collection Bonsai, a line already available in Europe. And next month the label debuts its own midprice CD series, the Papillon Collection. In both cases, material is drawn from catalog and features artists still prominent as performers, even if, in some cases, on other labels.

All the Bonsai CDs run more than 60 minutes in playing time and the 20 disks that make up the initial release are imported from France completely packaged. It's anticipated that there will be additional quarterly, 10-title releases, says Red Seal director of sales & marketing Peter Elliott. The cover art on the see-through insert has a consistent theme (each portrays a different Bonsai tree), and the booklet unfolds to picture all titles on the release. There are no descriptive liner notes or texts.

Among the artists are such Erato stalwarts as organist Marie-Claire Alain, trumpeter Maurice André, flutist Jean-Pierre Rampal, Claudio Scimone & I Solisti Veneti, and conductor Jean-Francois Paillard. In a number of cases, selections issued on CD in recent years on Erato are used on Bonsai but always (so far) in different couplings and mostly with cumulative playing times that exceed the original release.

Like the Bonsai series, the Papillon midprice CDs will all exceed 60 minutes in playing time. Unlike the Erato entries, however, all will contain full liner notes, as well as texts and translations where appropriate, says Elliott. There will also be cassette versions; LPs, of course, will be by-passed.

Red Seal views the "novice collector" as its prime market for Papillon, says Elliott. Repertoire, unlike

much that is on Bonsai, is standard but often in unconventional couplings.

Papillon artists are described as "high profile" and include such luminaries as James Galway, Itzhak Perlman, Julian Bream, Sviatoslav Richter, Kyung-Wha Chung, and Vladimir Ashkenazy. Among the conductors are Erich Leinsdorf, André Previn, Charles Munch, Eugene Ormandy, Pierre Monteux, Fritz Reiner, and Arthur Fiedler.

Why "Papillon" as a series name? No ready answer is given, except that it makes for attractive cover art. Each cover is dominated by a full-color illustration of a different butterfly. Largely a creation of Red Seal

## RCA Red Seal bows two midline CD series in U.S.

marketing executives, the line was shaped by Elliott, senior international vice president Don Ellis, and European marketing chief Hans Van Woerkens.

Like Bonsai, Papillon will have quarterly releases of 10 new titles. Both will be supported by advertising, dealer aids, and, perhaps, television, says Elliott. No crossover product is planned for Papillon. A midprice Gold Seal CD series will accommodate such material, much of it seasonal in nature, says Elliott. This Christmas, for instance, a release of Menotti's "Amahl And The Night Visitors" is scheduled.

**PASSING NOTES:** The Baltimore Symphony and its music director David Zinman are back from a month-long tour of the Soviet Union. Next year the orchestra and Zinman will make their first recordings for Telarc, Nonesuch, and CBS Masterworks. Cellist Yo-Yo Ma will be soloist on the CBS album.

Julian Rice, president of Fanfare Records, is mailing out special samplers to mark the Canadian label's third anniversary. The albums are also available for sale at under \$10. Recent and future selections are included.

# Indie GRASS ROUTE



by Linda Moleski

**WE WERE DISAPPOINTED** to discover that the New Music Seminar panel "Independent Labels & Distribution: The Big Comeback," held at Manhattan's Marriott Marquis hotel July 15, had little to do with what the title implied.

Though the forum was well-attended, it amounted only to an elementary discussion on the panelists' various methods of breaking a record, which, needless to say, made for a less-than-controversial session.

Equally disappointing was the panel's one-sided representation: The only delegate from the distribution end was Amherst Records/Action Music's Lenny Silver—other panelists were TVT's Steve Gottlieb (the moderator), Edge Records' Al Bell, Enigma's William Hein, 4th & Broadway's Kathy Jacobson, Tommy Boy's Monica Lynch, Macola's Don McMillan, Rykodisc's Don Rose, and Luke Skyywalker's Luther Campbell. Given the lineup and the fact that it was a great year for independents, it's a shame the panel didn't prove to be more exciting.

**SEEDS & SPROUTS:** Caroline has entered into a special joint venture with Megaforce Worldwide for the release of "U.S.A. For M.O.D.," the debut album from hardcore outfit Method Of Destruction. The group is fronted by Billy Milano, former lead vocalist for the popular underground band Stormtroopers Of Death. Other Megaforce product will continue to be distributed through Atlantic. The record is due in late August and will be supported by an extensive tour... 4th & Broadway is red hot with three new releases: Amazulu's self-titled album and 12-inches by Eric B. & Rakim and Noel, titled "Paid In Full" and "Silent Morning," respec-

tively. "Montego Bay," the leadoff single on Amazulu's album, is reportedly breaking on pop stations across the country; a video for the song is being aired on VH-1. Because of the action on the record, the label called in its parent company, Island Records, to help out with promotion. At press time, sales on Eric B. & Rakim's single were said to be more than 158,000 units, while Noel's totaled 42,000... Hightone's Joe Ely delivered an outstanding set recently at Manhattan's Lone Star Cafe, where he showcased material from his latest release, "Lord Of The Highway" (See On The Road, page 39)... GNP/Crescendo is putting the finishing touches on a

## NMS panel fails to capture excitement of indies' year

new album from '70s blues-rock outfit Savoy Brown, which features original members Kim Simmonds and Dave Walker. According to label spokesman Neil Norman, the logo hopes to repeat the success it had earlier this year with guitarist Robin Trower. Watch for an Oct. 1 release... Rockville Centre, N.Y.-based Dutch East has added the newly formed Giant Records to its roster. According to label chief Steev Riccardo, the new logo plans to release two titles per month and is an "alternative" to Dutch East's progressive in-house imprint, Homestead Records. Initial signings are the Washington, D.C.-based pop/rock band Government Issue and the Positive Force label, which houses Vermont-based bands Screaming Broccoli and Hollywood Indians... American Gramophone has signed a licensing deal with A&M Records Canada Ltd.... Newcomer TSE Records of Manhattan continues to make inroads with its debut release, "You're A Sensation," by Furrever Friends. The record is reportedly still strong in the Southeast, and the label just finished remixing a 12-inch dance version that's definitely worth checking out. Call 212-243-7836... Chicago-based Touch And Go has graced us with its latest tastefully packaged release, "Tritonian Nash—Vegas Polyester Complex" by No Trend.

FOR WEEK ENDING AUGUST 1, 1987

Billboard

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# TOP CLASSICAL ALBUMS™

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | Compiled from a national sample of retail store sales reports.                           |  |
|-----------|------------|---------------|--|--|
|           |            |               | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL   | ARTIST                                   |
| 1         | 1          | 40            | ★ ★ NO. 1 ★ ★<br>HOROWITZ IN MOSCOW DG 419-499 (CD)                                      | 38 weeks at No. One<br>VLADIMIR HOROWITZ |
| 2         | 2          | 20            | CARNAVAL CBS IM-42137 (CD)   | WYNTON MARSALIS                          |
| 3         | 3          | 72            | PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD)<br>KATHLEEN BATTLE, CHRISTOPHER PARKENING |  |
| 4         | 4          | 10            | POPS IN LOVE PHILIPS 416-361 (CD)  | BOSTON POPS (WILLIAMS)                   |
| 5         | 5          | 12            | HOLST: THE PLANETS LONDON 417-553 (CD)<br>MONTREAL SYMPHONY (DUOIT)                      |  |
| 6         | 7          | 52            | KATHLEEN BATTLE SINGS MOZART ANGEL DS-38297 (CD)   | KATHLEEN BATTLE                          |
| 7         | 6          | 50            | HOROWITZ: THE STUDIO RECORDINGS DG 419-217 (CD)  | VLADIMIR HOROWITZ                        |
| 8         | 8          | 12            | DANCE PIECES CBS FM-39539 (CD)   | PHILIP GLASS                             |
| 9         | 10         | 8             | ADAMS: THE CHAIRMAN DANCES NONESUCH 79144 (CD)<br>SAN FRANCISCO SYMPHONY (DE WAART)      |  |
| 10        | 14         | 6             | GROFE: GRAND CANYON SUITE TELARC 80086 (CD)  | CINCINNATI POPS (KUNZEL)                 |
| 11        | 12         | 10            | HANSON: SYMPHONY NO. 2 ANGEL DS-47850 (CD)   | SAINT LOUIS SYMPHONY (SLATKIN)           |
| 12        | 9          | 76            | HOROWITZ: THE LAST ROMANTIC DG 419-045 (CD)  | VLADIMIR HOROWITZ                        |
| 13        | 11         | 14            | MUSSORGSKY: PICTURES AT AN EXHIBITION RCA 5931-RC (CD)                                   | BARRY DOUGLAS                            |
| 14        | NEW ▶      |               | WHITE MAN SLEEPS NONESUCH 79163 (CD)   | THE KRONOS QUARTET                       |
| 15        | 13         | 142           | AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)   | ● NEVILLE MARRINER                       |
| 16        | 15         | 44            | DVORAK: CELLO CONCERTO CBS IM-42206 (CD)   | YO-YO MA                                 |
| 17        | 18         | 8             | MAHLER: SYMPHONY NO. 8 ANGEL DSB-47625 (CD)<br>LONDON PHILHARMONIC (TENNSTEDT)           |  |
| 18        | NEW ▶      |               | CBS MASTERWORKS DIGITAL SAMPLER CBS MK-42070 (CD)  | VARIOUS ARTISTS                          |
| 19        | 17         | 58            | THE KRONOS QUARTET NONESUCH 79111 (CD)   | THE KRONOS QUARTET                       |
| 20        | 20         | 10            | TCHAIKOVSKY: 1812 OVERTURE LONDON 417-400 (CD)<br>CHICAGO SYMPHONY ORCHESTRA (SOLTI)     |  |
| 21        | NEW ▶      |               | BUTTERWORTH/PARRY/BRIDGE NIMBUS NI-5068 (CD)<br>ENGLISH STRING ORCHESTRA (BOUGHTON)      |  |
| 22        | NEW ▶      |               | PART: ARBOS ECM 831-959 (CD)   | GIDON KREMER                             |
| 23        | 21         | 34            | TCHAIKOVSKY: PIANO CONCERTO NO. 1 RCA 5708 RC (CD)                                       | BARRY DOUGLAS                            |
| 24        | 24         | 16            | ROTA: CONCERTO/BARBER: ADAGIO PHILIPS 416-356 (CD)                                       | I MUSICI                                 |
| 25        | RE-ENTRY   |               | HOLST: THE PLANETS TELARC 10133 (CD)   | ROYAL PHILHARMONIC ORCHESTRA             |

## TOP CROSSOVER ALBUMS™

|    |       |    |  |                                       |
|----|-------|----|--|---------------------------------------|
| 1  | 1     | 18 | ★ ★ NO. 1 ★ ★<br>TRADITION ANGEL DS-47904 (CD)   | 14 weeks at No. One<br>ITZHAK PERLMAN |
| 2  | 3     | 20 | BOLLING: SUITE FOR FLUTE & JAZZ VOL. 2 CBS FM-42018 (CD)<br>JEAN-PIERRE RAMPAL, CLAUDE BOLLING |                                       |
| 3  | 2     | 22 | IN IRELAND RCA 5798-RC (CD)  | JAMES GALWAY & THE CHIEFTAINS         |
| 4  | 6     | 10 | BASIN STREET CBS FM-42367 (CD)   | CANADIAN BRASS                        |
| 5  | 5     | 46 | OPERA SAUVAGE POLYDOR 829-663 (CD)   | VANGELIS                              |
| 6  | 8     | 26 | ROUND-UP TELARC 80141 (CD)   | CINCINNATI POPS (KUNZEL)              |
| 7  | 7     | 12 | ATMOSPHERES CBS FM-42313 (CD)  | VARIOUS ARTISTS                       |
| 8  | 4     | 16 | NEW YORK COUNTERPOINT RCA 5944-RC (CD)   | RICHARD STOLTZMAN                     |
| 9  | 11    | 50 | DOWN TO THE MOON CBS FM-42255 (CD)   | ● ANDREAS VOLLENWEIDER                |
| 10 | 10    | 20 | ANDREW LLOYD WEBBER: VARIATIONS PHILIPS 420-342 (CD)<br>JULIAN LLOYD WEBBER                    |                                       |
| 11 | 13    | 50 | BACHBUSTERS TELARC 10123 (CD)  | DON DORSEY                            |
| 12 | 9     | 36 | STRATAS SINGS WEILL NONESUCH 79131 (CD)  | TERESA STRATAS                        |
| 13 | 12    | 10 | WE KNOW WHAT WE LIKE - MUSIC OF GENESIS RCA 6242-RC (CD)<br>LONDON SYMPHONY ORCHESTRA          |                                       |
| 14 | 14    | 50 | BEGIN SWEET WORLD RCA AML1-7124 (CD)   | RICHARD STOLTZMAN                     |
| 15 | NEW ▶ |    | POMP & PIZAZZ TELARC 80122 (CD)  | CINCINNATI POPS (KUNZEL)              |

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# Panel: Adult-Product Dealers Can Protect Rights

BY MOIRA McCORMICK

CHICAGO Video specialty retailers who carry adult titles can protect themselves from prosecution by keeping adult product segregated from the rest of the store's titles and packaged in plain boxes; by taking an active, positive role in their communities; by working closely with officials; and by being aware of their First Amendment rights.

These were the main points that resulted from a panel discussion on censorship in the video retail business, held July 15 at the meeting of the Chicago chapter of the Video Software Dealers Assn. in suburban Alsip.

Panelists included an attorney, a Chicago alderman, and representatives from adult and gay video distributors. The first speaker was Reuben Sturman, consultant to major adult distributor General Video of America and executive vice president of Cleveland specialty chain Visual Adventures, which made an unsuccessful bid for the national VSDA board last summer. Sturman said he has been indicted six times on federal and state obscenity charges, noting that he had been "cleared every time."

"The excuse authorities use [in prosecuting video stores] is that adult films assist in the spread of AIDS," he said. On the contrary, Sturman claimed customers who view this material "are individuals or couples who have known each other for long periods of time. Adult video does not promote AIDS."

Said Sturman, "The general public does not oppose adult films. It is not antisocial, and the public recognizes that. The law enforcement people would better serve the community if they investigated crimes, not pornography."

He then addressed the subject of the buzz words often heard in the context of adult video—"organized crime, child pornography, and degradation of women"—and maintained that "in 30 years in this business, I've never seen any of this activity. The women and men who act in these movies do so of their own accord, and they are well-paid."

"The adult film organization," concluded Sturman, "is a perfect target for special-interest groups because it is so difficult for it to defend itself." Sturman said General Video has and will continue to offer "money, manpower, and legal aid" to video stores "to combat the voice of tyranny—censorship."

Dan Howe, an alderman from suburban Palos Heights, advocated working closely with local government regarding problems with community pressure. "Don't be afraid to approach city officials," he said. "You're helping to pay for what's happening in the city. Find the alderman, trustee, or best committee to approach with these problems."

Community groups, Howe said, may try to obtain zoning ordinances to prevent the sale of what they consider obscene material. However, he said, the expense is usually too high and the legal process too slow to make it feasible to enact such zoning laws.

"You judge for yourselves which films you should carry," said Howe. "The police can't judge—they can't come into your store and tell you what you can or can't have."

Howe advised video stores to "police yourselves—have separate rooms for adult films, and don't allow minors in, so they won't even be able to see the titles."

Attorney Glenn Stanko of the law firm Reno, O'Byrne, and Kepley proposed four steps retailers can

take to "insulate against the possibility of prosecution," including setting up an over-18 section, carefully monitoring all displays, avoiding in-store point-of-purchase material for adult titles, and using a tag system on blank boxes so that the boxes themselves do not have to be han-

**'The general public does not oppose adult films'**

dled. Stanko also advised dealers to "be wary of customers or callers who want to discuss details of adult films. They could be undercover agents."

Stanko, who has defended numerous criminal obscenity cases, reassured video dealers that "stores with adult video sections are protected by the First Amendment."

He said freedom of speech in the video business has come under legal attacks, in the form of prosecution

and extra legal attacks and via picketing and other forms of community pressure. Stanko suggested that one way to combat pickets is to "be nice to them. Serve them coffee and doughnuts. Address it the right way, [and] they'll go away."

As for legal action from local officials, Stanko said, "There is no obscenity ordinance anyone can pass that the state can do anything about. The city and state have no resources to prosecute."

"They can't zone you either. They can't make you leave, and they can't pass a law to make you stop selling X-rated material. They can license you, though they can't single out adult film retailers and charge high fees."

"They can make you sign a document saying you won't sell adult films, but it is unconstitutional and unenforceable. You may have to sign it, but they can't make it stick. They can't take your license away and shut you down. There is little a city can do—they make it look like a lot, but it's all puffery. You can challenge and win. You may even get your attorney fees paid by the

state."

The only real legal threat to video stores carrying adult material, Stanko said, is "when the state attorney charges someone with obscenity, a warrant can be issued and criminal charges brought. If the city council is sophisticated, there won't be a problem for you, but if it's full of zealots, you may have problems."

Steve Toushin of Bijou Video Sales, which deals in gay titles, advocated "positive community relationships," entailing, among other things, donating videos to church groups, YMCAs, and libraries. "Try to get involved in the community," he said. "In small rural areas this is almost a requirement because of conservatism. You want to give yourself a good name."

Video dealers in the audience offered their own suggestions for avoiding prosecution. One retailer requires that teens under 18 wishing to rent an R-rated tape call home from the store to get permission from their parents. "If no one's home, they can't rent the movie," he

(Continued on next page)

## AVA Study Shows Dealer Apathy On Piracy VSDA Scores High On Following Up Complaints

LOS ANGELES A significant number of retailers know of other local dealers who are renting counterfeit videocassettes, but not many of them are doing anything about it, according to a recent study by the American Video Assn.

The AVA piracy study also gives so-so marks to the Motion Picture Assn. of America, the trade organization that represents the major Hollywood studios, and its efforts

to enforce copyright-infringement cases.

The survey, which polled 258 of the retail organization's 2,500 members, found that 30% of the respondents knew of another retail store in the area that was handling illegal tapes. However, only 25% of those who had knowledge of the bootleg tapes took any action against the offending dealer.

In nearly 37% of the reported

cases, dealers contacted the MPAA, the Video Software Dealers Assn., or the Federal Bureau of Investigation.

The AVA study notes pointedly that in 68.4% of the reported cases of rental illegalities, no action was taken by the authorities who had been alerted of the alleged infractions. Only 15.8% led to a court conviction.

"We found that the dealers we talked to got the best results when they contacted the VSDA—66.7% of the cases brought to them by these dealers were investigated," the AVA study summarizes. "The poorest results came from the MPAA—71.4% of these cases were not acted upon at all by the MPAA."

Nearly 54% of the poll respondents believe the MPAA should be "much more aggressive" in enforcing antipiracy laws. But almost 85% of the respondents support the group's antipiracy efforts.

Despite the fact that the study's results may be viewed as critical of the MPAA, AVA president John Power couched the survey findings conciliatorily in a letter to Richard Bloeser, director of the MPAA Film Security Office, the group's antipiracy arm.

"We recognize the complexity of building a case or a suit against unscrupulous operators and want to offer support for your efforts," Power's letter reads. "The recent increase in enforcement action is welcome."

The efficacy of the MPAA's antipiracy program is expected to be a topic of retailer discussion at the VSDA convention in Las Vegas, where Jack Valenti, the film trade group's president, will deliver the keynote address Aug. 17 (Billboard, July 11).

CHRIS MORRIS

A BILLBOARD SPOTLIGHT

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ISSUE DATE: SEPTEMBER 19 AD CLOSING: AUGUST 25



## Ingram Sets 2nd Annual Vid Show In Nashville

NASHVILLE Ingram Video will hold its second annual Music City Video Show at the Nashville Convention Center, Sept. 11-13. The focal point of the event will be the cash-and-carry sale for retailers.

Opening the show on Sept. 11

**\$2 million worth of tapes will be for sale**

will be a manufacturers panel on current industry issues. Speaking will be Michael Karaffa, national sales director, Vestron Video; David Pierce, vice president of sales and marketing, New World Video; Saul Melnick, president of Tri-Star Home Video; Dick Pinson, director of sales, RCA/Columbia; Jack Kanne, executive director of sales, Paramount Home Video; David Bishop, vice president of sales, MGM-UA Home Video; and Jerry Rutenbur, senior vice president of sales, HBO Home Video.

On the evening of Sept. 11, reg-

istrants will be taken on a Hooray For Hollywood riverboat cruise, sponsored by MGM-UA and Ingram and designed to celebrate Hollywood's 100th anniversary.

The video sale starts Sept. 12 at the convention center, with approximately \$2 million worth of tapes to choose from. Additionally, there will be free point-of-purchase material, giveaways, and promotional appearances. Saturday evening's entertainment at the Tennessee Performing Arts Center will feature Star Search winner Mark McCollum and a concert by the Four Tops.

A video retailers brunch and seminar, sponsored by Paramount, will be held the morning of Sept. 13. Ingram will make travel arrangements for registrants on request. The company has also arranged with American Airlines for fare discounts of up to 50% for the event.

Information on the video show is available at 800-423-2260. Last year's show drew more than 300 retailers.

EDWARD MORRIS

## VIDEO RELEASES

### HOME VIDEO

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

**CIRCUS WORLD**  
John Wayne, Claudia Cardinale, Rita Hayworth

▲♥ United Entertainment/\$29.95

**HAUNTS OF THE VERY RICH**  
Lloyd Bridges, Cloris Leachman, Ed Asner

▲♥ Vidmark/\$59.95

**IKE**  
Robert Duvall

▲♥ Vidmark/\$79.95

**MADMAN**  
Sigourney Weaver, Michael Beck

▲♥ United Entertainment/NA

**THE MISSION**  
Robert De Niro, Jeremy Irons

▲♥ Warner Bros./\$89.95

**ONE RUSSIAN SUMMER**

**Oliver Reed, Claudia Cardinale**

▲♥ United Entertainment/\$69.95

**OUT OF SEASON**  
Cliff Robertson, Vanessa Redgrave

▲♥ United Entertainment/\$69.95

**PATTON: OLD BLOOD & GUTS**

Narration: Ronald Reagan

▲♥ MPI/\$19.95

**POPE JOHN PAUL II**

Albert Finney

▲♥ Prism/\$79.95

**PSYCHOPATH**

Tom Basham

▲♥ Fox Hill/\$59.95

**THE SINS OF DORIAN GRAY**

Belinda Bauer, Anthony Perkins

▲♥ Playhouse/\$59.95

**STARSHIP**

Deep Roy, Ralph Cotterill

▲♥ Continental/\$79.95

**STRIPPED TO KILL**

Kay Lenz

▲♥ MGM/UA/\$79.95

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

## ADULT-PRODUCT DEALERS URGED TO PROTECT RIGHTS

(Continued from preceding page)

home, they can't rent the movie," he said.

VSDA Chicago chapter president Bob Murray said that his store has a policy of making a computer notation if parents are opposed to R-rated movies themselves, "so if one of their kids tries to rent a movie like that, the information comes up on the screen, and we will not rent it."

Stanko was asked what to do when authorities enter the store and attempt to confiscate tapes. "Ask them to leave," he said, "and if they don't, resort to legal ramifi-

cations. Don't sign a release or give permission for anything."

The issue of pornography star Traci Lords, who performed in many films when she was still under-age, was raised once again, with Murray noting that "Traci I Love You" is her only legal title. "There is enough word out about Traci Lords that if someone gets caught, they're on their own," Murray said.

This story was reported by Pamela Buddy in Chicago.

## But Color TVs Gain

# May VCR Production Falls 23.1% In Japan

TOKYO Japanese production of VCRs in May totaled 2.1 million units, down 23.1% from the same month in 1986; exports were down 25.2%, to 1.75 million units. Domestic shipments, though, were up 27.1%, to 450,000 units.

Stockpiles here were up by nearly a full percentage point, to 1.47 million units.

The May statistics brought the total production for January-May to 10.77 million (down 13.7%), of which domestic shipments were 2.26 million (up 30.5%) and exports were 8.4 million (down 23.7%), according to the Electronic Industries Assn. of Japan.

Production of color television sets, however, was up 12.3% in

May, to 1.13 million units, marking the fourth month in a row of increases. Exports were down 7.9%, to 364,000 units, while stockpiles decreased to 957,000 (down 18.5%). Color TV production for January-May totaled 5.68 million units.

SHIG FUJITA

FOR WEEK ENDING AUGUST 1, 1987

Billboard

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# TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE                                  | Copyright Owner, Manufacturer, Catalog Number | Year of Release | Suggested List Price |
|-----------|-----------|---------------|--|---|-----------------|----------------------|
|           |           |               | ★ ★ NO. 1 ★ ★                          |   |                 |                      |
| 1         | 2         | 8             | HERE'S MICKEY!                         | Walt Disney Home Video 526                    | 1987            | 14.95                |
| 2         | 1         | 40            | SLEEPING BEAUTY                        | Walt Disney Home Video 476                    | 1959            | 29.95                |
| 3         | 4         | 8             | HERE'S DONALD!                         | Walt Disney Home Video 527                    | 1987            | 14.95                |
| 4         | 5         | 8             | DISNEY'S SING-ALONGS: HEIGH-HO!        | Walt Disney Home Video 531                    | 1987            | 14.95                |
| 5         | 6         | 8             | WINNIE THE POOH AND A DAY FOR EYORE    | Walt Disney Home Video 65                     | 1983            | 14.95                |
| 6         | 3         | 96            | PINOCCHIO ♦                            | Walt Disney Home Video 239                    | 1940            | 29.95                |
| 7         | 9         | 7             | HERE'S GOOFY!                          | Walt Disney Home Video 529                    | 1987            | 14.95                |
| 8         | 17        | 38            | DISNEY'S SING-ALONG SONGS              | Walt Disney Home Video 480                    | 1986            | 14.95                |
| 9         | 10        | 8             | HERE'S PLUTO!                          | Walt Disney Home Video 528                    | 1987            | 14.95                |
| 10        | 14        | 59            | ALICE IN WONDERLAND ▲ ♦                | Walt Disney Home Video 36                     | 1951            | 29.95                |
| 11        | 11        | 8             | THE RELUCTANT DRAGON                   | Walt Disney Home Video 533                    | 1941            | 14.95                |
| 12        | 13        | 59            | WINNIE THE POOH AND TIGGER TOO         | Walt Disney Home Video 64                     | 1974            | 14.95                |
| 13        | 8         | 68            | THE SWORD IN THE STONE ♦               | Walt Disney Home Video 229                    | 1963            | 29.95                |
| 14        | 15        | 59            | WINNIE THE POOH AND THE BLUSTERY DAY ♦ | Walt Disney Home Video 63                     | 1968            | 14.95                |
| 15        | 16        | 96            | DUMBO ▲ ♦                              | Walt Disney Home Video 24                     | 1941            | 29.95                |
| 16        | 7         | 91            | ROBIN HOOD ♦                           | Walt Disney Home Video 228                    | 1973            | 29.95                |
| 17        | 12        | 58            | WINNIE THE POOH AND THE HONEY TREE ♦   | Walt Disney Home Video 49                     | 1965            | 14.95                |
| 18        | 24        | 21            | TEDDY RUXPIN: GUEST OF THE GRUNGES     | Hi-Tops Video HT 0022                         | 1986            | 12.95                |
| 19        | 21        | 8             | SILLY SYMPHONIES!                      | Walt Disney Home Video 530                    | 1987            | 14.95                |
| 20        | 23        | 3             | RUMPELSTILTSKIN                        | Media Home Entertainment M919                 | 1986            | 79.95                |
| 21        | RE-ENTRY  |               | MY PET MONSTER                         | Hi-Tops Video HT 008                          | 1986            | 29.95                |
| 22        | 18        | 33            | THE ADVENTURES OF TEDDY RUXPIN         | Children's Video Library Vestron Video 1547   | 1986            | 24.95                |
| 23        | 20        | 20            | THE TRANSFORMERS: THE MOVIE            | Family Home Entertainment 26561               | 1986            | 79.95                |
| 24        | 22        | 29            | A TALE OF TWO CHIPMUNKS                | Walt Disney Home Video 477                    | 1986            | 14.95                |
| 25        | 19        | 12            | MY LITTLE PONY-THE MOVIE               | DEG Inc. Vestron Video 5171                   | 1986            | 79.95                |

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.

## RETAIL TRACK

(Continued from page 45)

players should be comparable [in price] to a VCR plus a CD player, but this is wrong. CDV players don't record. I think \$399 is where the price point has to be."

Pioneer's first CDV player, introduced June 1, has a suggested tag of \$800 (Billboard, May 23). A Pioneer unit that plays CDs and laserdisks, but not CDVs, lists for \$900.

**SINGLE STILL ALIVE:** One-stops continue to marvel at the staying power of 7-inch singles. **Radio Doctors** chief **Stuart Glassman** says,

"We moved 12-inch to make more room for 7-inch. There's more margin on \$1.89 list singles and once-a-month specials at \$1.69 than on LPs. You have to sell the LP 40 cents over your cost." The veteran one-stop owner, who will bow the first of three retail outlets soon in Milwaukee's hot **Loehmann's Plaza**, adds, "We'll have the top 1,000 45 oldies."

To reach Retail Track, contact marketing editor **Earl Paige: 213-273-7040.**



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FOR WEEK ENDING AUGUST 1, 1987

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# TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE                     | Copyright Owner, Manufacturer, Catalog Number           | Principal Performers                | Year of Release | Rating |
|-----------|-----------|---------------|---------------------------|---|-------------------------------------|-----------------|--------|
| 1         | 3         | 4             | LITTLE SHOP OF HORRORS    | Warner Bros. Inc. Warner Home Video 11702               | Rick Moranis Ellen Greene           | 1986            | PG-13  |
| 2         | 1         | 10            | THE COLOR OF MONEY        | Touchstone Films Touchstone Home Video 513              | Paul Newman Tom Cruise              | 1986            | R      |
| 3         | 2         | 4             | HANNAH AND HER SISTERS    | Orion Pictures HBO Video TVR3897                        | Mia Farrow Michael Caine            | 1986            | PG-13  |
| 4         | NEW ▶     |               | THE COLOR PURPLE          | Warner Bros. Inc. Warner Home Video 11534               | Whoopi Goldberg Oprah Winfrey       | 1986            | PG-13  |
| 5         | 5         | 10            | CHILDREN OF A LESSER GOD  | Paramount Pictures Paramount Home Video 1839            | William Hurt Marlee Matlin          | 1986            | R      |
| 6         | 4         | 6             | THE MORNING AFTER         | Lorimar Home Video 419                                  | Jane Fonda Jeff Bridges             | 1986            | R      |
| 7         | 6         | 9             | HEARTBREAK RIDGE          | Warner Bros. Inc. Warner Home Video 11701               | Clint Eastwood                      | 1986            | R      |
| 8         | 7         | 6             | THE MOSQUITO COAST        | Warner Bros. Inc. Warner Home Video 11711               | Harrison Ford                       | 1986            | PG     |
| 9         | 9         | 7             | JUMPIN' JACK FLASH        | CBS-Fox Video 1508                                      | Whoopi Goldberg                     | 1986            | R      |
| 10        | 12        | 3             | NO MERCY                  | Tri-Star Pictures RCA/Columbia Home Video 6-20791       | Richard Gere Kim Basinger           | 1986            | R      |
| 11        | NEW ▶     |               | THE GOLDEN CHILD          | Paramount Pictures Paramount Home Video 1930            | Eddie Murphy                        | 1986            | PG-13  |
| 12        | 10        | 14            | FERRIS BUELLER'S DAY OFF  | Paramount Pictures Paramount Home Video 1890            | Matthew Broderick                   | 1986            | PG-13  |
| 13        | 11        | 12            | PEGGY SUE GOT MARRIED     | Tri-Star Pictures CBS-Fox Video 3800                    | Kathleen Turner Nicholas Cage       | 1986            | PG-13  |
| 14        | 8         | 2             | CRIMES OF THE HEART       | Lorimar Home Video 421                                  | Diane Keaton Sissy Spacek           | 1986            | PG-13  |
| 15        | 13        | 7             | WANTED DEAD OR ALIVE      | New World Pictures New World Video A86230               | Rutger Hauer Gene Simmons           | 1986            | R      |
| 16        | 15        | 5             | ASSASSINATION             | Cannon Films Inc. Media Home Entertainment M928         | Charles Bronson Jill Ireland        | 1986            | PG-13  |
| 17        | 14        | 17            | STAND BY ME               | RCA/Columbia Pictures Home Video 6-20736                | Wil Wheaton River Phoenix           | 1986            | R      |
| 18        | 16        | 12            | NOTHING IN COMMON         | HBO Video TVR9960                                       | Tom Hanks Jackie Gleason            | 1986            | PG     |
| 19        | 20        | 15            | BLUE VELVET               | Lorimar Home Video 399                                  | Kyle MacLachlan Isabella Rossellini | 1986            | R      |
| 20        | 17        | 10            | FIREWALKER                | Cannon Films Inc. Media Home Entertainment M895         | Chuck Norris Lou Gossett Jr.        | 1986            | PG     |
| 21        | 19        | 4             | 'ROUND MIDNIGHT           | Warner Bros. Inc. Warner Home Video 11603               | Dexter Gordon                       | 1986            | R      |
| 22        | 22        | 14            | SOUL MAN                  | New World Pictures New World Video A86200               | C. Thomas Howell Rae Dawn Chong     | 1986            | PG-13  |
| 23        | 21        | 19            | TOP GUN                   | Paramount Pictures Paramount Home Video 1692            | Tom Cruise Kelly McGillis           | 1986            | PG     |
| 24        | 18        | 14            | LEGAL EAGLES              | Universal City Studios MCA Home Video 80479             | Robert Redford Debra Winger         | 1986            | PG     |
| 25        | 24        | 16            | A ROOM WITH A VIEW        | CBS-Fox Video 6915                                      | Helena Bonham Carter Maggie Smith   | 1986            | PG-13  |
| 26        | 30        | 6             | THE MEN'S CLUB            | Atlantic Releasing Corp. Paramount Home Video 12512     | Roy Scheider Craig Wasson           | 1986            | R      |
| 27        | NEW ▶     |               | THAT'S LIFE               | Vestron Video 5203                                      | Jack Lemmon Julie Andrews           | 1986            | PG-13  |
| 28        | 31        | 16            | TOUGH GUYS                | Touchstone Films Touchstone Home Video 511              | Burt Lancaster Kirk Douglas         | 1986            | PG     |
| 29        | 23        | 21            | RUTHLESS PEOPLE           | Touchstone Films Touchstone Home Video 485              | Danny DeVito Bette Midler           | 1986            | R      |
| 30        | 25        | 10            | MONA LISA                 | HBO Video TVR9955                                       | Bob Hoskins                         | 1986            | R      |
| 31        | 29        | 5             | 'NIGHT MOTHER             | Universal City Studios MCA Home Video 80542             | Sissy Spacek Anne Bancroft          | 1986            | PG     |
| 32        | 27        | 16            | THE FLY                   | CBS-Fox Video 1503                                      | Jeff Goldblum Geena Davis           | 1986            | R      |
| 33        | 26        | 20            | ALIENS                    | CBS-Fox Video 1504                                      | Sigourney Weaver                    | 1986            | R      |
| 34        | 32        | 5             | SOLARBABIES               | MGM/UA Home Video 801027                                | Jami Gertz Lukas Haas               | 1986            | PG-13  |
| 35        | 38        | 13            | FROM BEYOND               | Empire Pictures Vestron Video 5182                      | Jeffrey Combs Barbara Crampton      | 1986            | R      |
| 36        | 28        | 11            | SID AND NANCY             | Zenith/Initial Pictures Embassy Home Entertainment 1309 | Gary Oldman Chloe Webb              | 1986            | R      |
| 37        | 34        | 18            | SHE'S GOTTA HAVE IT       | Island Pictures Key Video 3860                          | Spike Lee                           | 1986            | R      |
| 38        | 36        | 16            | THE NAME OF THE ROSE      | Twentieth Century Fox Embassy Home Entertainment 1342   | Sean Connery F. Murray Abraham      | 1986            | R      |
| 39        | 37        | 2             | EVERY TIME WE SAY GOODBYE | Lightning Video 9961                                    | Tom Hanks Cristina Marsillach       | 1986            | PG-13  |
| 40        | 33        | 2             | WITCHBOARD                | Cinema Group Pictures Continental Video 1096            | Tawny Kitaen Stephan Nichols        | 1986            | R      |

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# Cutting-Edge Technology Unveiled At NAMM

This is the second half of *Billboard's* two-part coverage of the recent summer National Assn. of Music Merchants convention in Chicago. The following is a brief look at some of the more outstanding product introductions in various categories.

BY BOBBY NATHAN

## SIGNAL PROCESSORS & ELECTRONICS

Yamaha introduced the REV-5 digital reverb and the low-price REX-50 digital multi-effects. The REV-5 is an improved REV-7 featuring increased sampling frequency of 44.1 kilohertz. In addition to a range of 30 superb preset effects, the REV-5 also offers nine combined effects.

The REX-50 is a low-price multi-effects unit that features stereo inputs and outputs, reverb, early reflection effects, delay and echo, modulation effects, gate effects, compressor, and pan and digital distortion effects. Yamaha will be selling an update to convert the SPX-90 to a SPX90II status.

Yamaha also showed its MSS-1 SMPTE sync box. The MSS-1 generates and reads all four SMPTE formats and generates MIDI clock and MIDI time code. The MSS-1 stores 10 songs to RAM4 data cartridges or MIDI out bulk dump. The MSS-1 can also be programmed to transmit MIDI program changes.

## SOFTWARE

In the software corner for the Ap-

ple Macintosh, Opcode showed its new librarian (version 4.0) with Patch Factory and Mouse Keys for Lexicons PCM-70, Ensoniq ESQ-1, Prophet VS, and Yamahas DX7II. New editor/librarians for Yamaha FB-01, Oberheim Matrix 6/6R, Kawai K-3, and Akai MPX820 were also displayed.

Digidesign's Q-Sheet program for the Macintosh computer can be used to produce complete video soundtracks using MIDI gear. Q-Sheet's on-screen display includes beginning SMPTE, time of the event, the event name (e.g., doorbell, footstep), the event type, and on/off velocity.

Bacchus showed two editor/librarians for use with the IBM personal computers and compatibles. The requirements for use of such systems are a minimum of 640K and a mouse. The TX81Z Graphic Editing System has Apple Macintosh graphics and mouse control on the IBM. Bacchus also showed its TX802 Graphic Editing System for Yamaha's TX802, which hasn't yet been released.

Passport Designs showed Master Tracks Pro software programs for Apple Macintosh, Atari ST, Apple IIe, and Commodore 64. The 64 multichannel tracks allow independent track looping, use of independent MIDI channels, real-time and step-time input, graphic song editing, and graphic step editing, and features a system-exclusive librarian and keyboard control mapper.

Octave Plateau's new version of Patchmaster for the IBM personal computer and compatibles is called

Patchmaster Plus. This version supports three times as many instruments as does the original. Among the instruments supported are the Ensoniq ESQ-1, Roland D-50, Lexicon PCM-70, E! 2.0, Yamaha DX-7II, FB-01, TX-81Z, and MEP-4. The new version also features a print function that prints all the patches in a bank as well as a MIDI monitor display feature to see all incoming MIDI data.

Another new program from Octave Plateau is called Sideman DX, an on-screen DX series editor. Sideman DX's capabilities include editing the DX-7II and its performance memories.

Mark Of The Unicorn's Performer, version 2.0, for the Apple Macintosh is the long-awaited update to this already popular sequencer. Some of the new features include tempo changes at any tick location in a measure. Such changes can be made either instantaneously or pre-programmed over a defined region of time. New edit commands such as snip, splice, shift, and repeat have been added. Each track can be looped independent of other tracks and may contain several loops. Recording is possible while looping, and loops may begin and end anywhere on a track. A multirecord function allows recording on up to 32 tracks at once, with each track receiving data from a different MIDI channel. Performer 2.0 also locks to SMPTE.

Digital Music Services featured three new software packages for Apple Macintosh. They are FB-01 Pro, TX81Z Pro, and DMP-7 Pro (Yamaha's eight-channel MIDI automated console).

Grey Matter software showed an E! software update for Yamaha's DX-7II series of synths. The E! package enables additional editing capabilities; polytimbral eight voices at one stacking, including memory bank expansion to 256 internal patches; enhanced disk drive storage retrieval capabilities; and a built-in multitrack sequencer/arranger/auto-chord player.

Roland had software updates for the S-50 that added a powerful sequencer to the S-50 via software

from disk. There were also software updates for Roland's MC-500 sequencer.

Oberheim will have an update for its DPX-1 that will play back Akai S-900 samples. Oberheim also showed its HDX-20 hard disk addition for the DPX-1. The unit will hold 19 disks, and additional HDX-20s can be stacked for more storage capabilities.

The Forat electronic software update for the Linn 9000 enables SMPTE capabilities, Midi Song Pointer, expanded sequencer memory to 40,000 notes and bug-free/crash-free software. Forat's MSM 2000 memory cartridge for either the DX-7, RX-11, or Roland keyboards will store up to 64 banks or 2,000 sounds for instant access.

## COMPACT DISK

On the CD side, Sound Ideas featured a new, six-disk set called the Sampling Library on Compact Disk. Such instruments as strings, brass, drums, and percussion are all included. The samples are arranged by instrument sampled in thirds and indexed—for example, muted trumpet C3 and E flat 3.

Optical Media introduced Version II of the Emulator CD ROM library containing access to more than 4,000 EII disks. Optical Media has also made an interface for Oberheim's DPX-1 sample player that allows the Emulator II CD ROM sounds to load directly into the DPX-1. Also soon to be released is a special Emax version of the CD ROM library.

## DRUM MACHINES & SYNTHESIZERS

Roland showed its TR-626 drum machine, which features 30 built-in sound sources, including both standard and Latin drums and percussive effects.

Yamaha International Corp. of Buena Park, Calif., showed the rack-mounted TX802, a DX-7II in rack form. The unit has 128 preset FM voices available, plus 64 user voices, and an additional 64 voices via RAM cartridges. The TX-802 features stereo outputs, plus eight

individual outputs. The TX802 can allow up to eight different voices to make one performance and can play them simultaneously. Each voice can be assigned to a different MIDI channel and a different note range. Editing is made easy with multiple graphic displays.

Yamaha also introduced the DX-7S, a six-operator, low-price DX-7II with full 16-bit digital-to-analog output, 32 present voices, mono out, and full compatibility with all sounds from the DX7 and DX7II.

Yamaha also had on hand its QX-3 sequencer, a new, improved 16-track digital sequencer with 48,000-note capacity with built-in, 3.5-inch floppy disk drive. And for the sax player, Yamahas showed its WX-7 MIDI wind instrument controller. The WX-7 features the use of breath pressure for control of volume, vibrato, and tone of a connected MIDI source. The 14 keys arranged in the standard Boehm system permit the player to feel as comfortable as if he or she were playing a real saxophone. A convenient octave key allows the player to instantly transpose for an overall range of 7 1/2 octaves. The WX-7 responds to minute variations in lower-lip pressure for pitch bending expressiveness.

On the drum machine side, Korg displayed its DRM-1 Digital Rhythm Module, featuring 22 on-board drum sounds that can be triggered either by MIDI or via seven individual audio trigger inputs. The sounds can be routed to the DRM-1's stereo outputs or to the eight individual outputs.

There are four front-panel ROM receptacles that use the same-sound ROM cards from Korg's popular DDD-1 and DDD-5 drum machines. Sixteen different user-defined kits can be stored to memory. They can be combinations of internal sounds or come from a ROM cartridge. The kits will also remember pitch, decay, level, output assign, pad assign, MIDI assign, and velocity-response curves. The entire unit is programmed and controlled via a hand-held wireless remote control unit (TV- and VCR-type).

## AUDIO TRACK

### NEW YORK

**BRIAN PORTNOY** and **Kenny Krytell** of **Ground Zero Productions** were in at **Sound Ideas Recording** with programmer **Mike Costanzo** to prepare the digital transfer of "I Can Show You . . . (How)" for recording artist **Tandi**. **Bobby Gordon** engineered.

At **Turnstyle Productions**, **Michael Bramon** and **Susan Feingold** produced, arranged, and performed music for HBO/Cinemax's "Original Max Talking Headroom Show." The selections for the six-part series feature **Headroom's** satiric vocal performances. Also, producer **Tish Sommers** worked on recording the music for the Children's Television Workshop program "3-2-1 Contact." **Bramon** engineered.

**Robin Greenstein** recorded basic tracks for her debut album at **Se-**

**cret Sound**. **Tony Conniff** co-produced the project. **Scott Noll** engineered.

**Backstage Productions'** engineer/associate producer **Tom Roberts** mixed five tracks on CBS act **Roy Ayers** at **Shakedown**. **Ayers** produced the album project, scheduled for release this month.

Recent activity at **Unique** included **Jill Jones**, Prince's opening act for his upcoming tour, recording and mixing her new **Paisley Park** album. **Jones** produced and **Prince** was executive producer. **Roey Shamir** engineered with the assistance of **Angela Piva**. Also, the **Thompson Twins** were in cutting tracks for their upcoming album on **Arista**. **John Luongo** produced, **Gary Helman** engineered, **Jeff Lord Alge** was second engineer, and **Phil Ash-**

ly programmed and played keyboards. And producer **Reggie Griffin** recorded and mixed tracks for **Cindy Mizell's** debut album on **Atlantic Records**. **Kennan Keating** engineered, and **Tony Smalios** and **Frankie D** assisted.

RCA artist **Ellert Driessen** visited **D&D Recording** with producers **Michael Baker** and **Axel "Axman" Kroll** of **Simple Simon Productions** to work on several tracks for an album release. **Jeff Bova** put down keyboard tracks, **Ira Siegal** worked on guitar overdubs, and **Grayson Hugh** and **Driessen** handled background vocals. **Douglas Grama** engineered, with assistance from **Michael Rogers**, **John Leposa**, and **Kiren Walsh**. Producers **Yaron Fuchs** and **Tony Smith** completed a debut single project for artist **Roberta Rock**. **Rogers** engi-

(Continued on next page)

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## AUDIO TRACK

(Continued from preceding page)

neered and Walsh assisted. And **Boris Gardiner** was back in with producer **Willy Lindo** working on tracks for an album. **Mark Plati** engineered and **Leposa** assisted.

**Kurtis Blow** worked on his new PolyGram album at **Greene Street Recording** with **Rod Hui** and **Mario Salvati** sharing the controls. **Jive** act **Whodini** finished its album with producers **Sinister** and **Roy Cormier**. **Whodini** also produced on the project, which was engineered by **Mark Gaide** and **Hui**. And for **Select Records**, **Annette Taylor** was in working on her album with producers **Vinnie Bell** and **Frederick (Ricardo) Gordon**.

### LOS ANGELES

**STUDIO A AT Image Recording** hosted producer **Richie Zito**, who was in mixing tracks for **Kenny Loggins**. **Phil Kaffen** controlled the board with **Steve Krause** assisting. Also in studio A, **Starship** and producer **Keith Olsen** mixed tracks for its upcoming release "No Protection." **Brian Foraker** steered the controls and **Ron Dasilva** assisted. And **Olsen** worked with **Arista** artist **Russell Hitchcock** of **Air Supply** on a solo effort. Mixing was handled by **Foraker**, with **Dasilva** assisting.

The **Ripe Productions** team of **Peter Bunetta** and **Rick Chudacoff** was in at **Conway Recording** to cut basic tracks and vocals for the **Temptations**. **Daren Klein** engineered.

**Rudy Taylor** and his production team, including **Rick Bowles** and **Michael Moore**, got together at **Studio Masters** to remix "Trouble," **Troy Johnson's** debut on **American**

**Records/Solar**.

The **James Quill Smith Band** cut tracks at **Kren Studios** with producer **Ken Suesov**. **Suesov** engineered, assisted by **Russ Bracher**. Also, **Vert Wells** was in laying down tracks with producer **Cliffie Stone**. Again, **Suesov** engineered, assisted by **Bracher**. And **Columbia** act **Hipsway** worked on tracks with producer **Phil Galdston**. **Ernie Schlesi** engineered the project with the assistance of **Squeak Stone**.

**Warner Bros.** artist **Morris Day** visited **Encore Studios** to work with **Roman Johnson** (of the **Gap Band**) on keyboard tracks. **Day** also completed vocal overdubs for his forthcoming album. **Judy Day** produced, and **Randy Tominaga** guided the controls.

### NASHVILLE

**CBS RECORDS' Rodney Crowell** did reproduction work at **Berry Hill Sound Studio** with engineer **Donovan Cowart**.

**Bob Cheevers** was in at **Stargem** to work on an album project with producers **Ian Samwell** and **Cory Fite**. **Joe Bogan** engineered. Musicians included **Michael Botts**, **Mike Rhodes**, **Lance Tabor**, **Dash Crofts**, **Paul Franklin**, **Carl Jackson**, and **Marc O'Conner**. Also, **CBS** producer **Steve Buckingham** recorded tracks for a new **Tammy Wynette** album. Guest artists on the sessions included **Emmylou Harris**, the **Gatlins**, **Gene Watson**, **Paul Overstreet**, and the **O'Kanes**. **Buckingham** also completed final remixes on **Sweethearts Of The Radio's** new album.

At **Sixteenth Avenue Sound**, **Gary Morris** was in cutting tracks

and overdubs for a forthcoming **Warner Bros.** album. **Morris** produced the project and **Scott Hendricks** engineered. **Dave Parker** assisted. Also, producer **Brown Bannister** was in working with **RCA's Gary Chapman**. **Jeff Balding** engineered the project and **Parker** assisted. And **PolyGram's Larry Boone** completed several tracks with **Ray Baker** producing. **Ron "Snake" Reynolds** engineered.

**John Anderson** recorded his latest **MCA** album at **Emerald Sound Studio**, with **Jimmy Bowen** producing. **Steve Tillisch** and **Russ Martin** engineered.

**Comstock** producer **Patty Parker** was in **Chelsea Studio** to produce a session on **Paul Gibson**. She also produced tracks on the newly signed **Comstock** artist **Jon Carper**.

At the **Bennett House**, **First Call** began work on its new album, with **Neal Joseph** and **David Maddux** producing. **Jonathan David Brown** engineered. Also, **Kirby Shelstad** finished his latest new age music album, with **Mike Clute** engineering. And **Odyssey** worked on a Christmas album for **Timelife** with producer **Paul Whitehead**. **Hollis Halford** engineered.

### OTHER CITIES

**ENGINEER/ASSOCIATE** producer **Tom Roberts** was in at **Selah Recording**, **Detroit**, finishing four tracks for **Jive/RCA's Vanessa Bell-Armstrong** album, due for release in September. **Loris Holland** produced.

The **Dolls (Liza Camp and Jeff Boyle)** recorded new material at **Paragon Recording Studios**, **Chicago**. The tracks were co-produced by

**George Warner** and **Atlantic** artist **Sandy Torano**. **Warner** engineered the sessions with the assistance of **Scott Barnes**. **Natalie Cole** dropped by to record vocals for the gospel song "Caretaker," which will be included on the **Yancy Family** album. The session was produced by **Kevin Yancy** and **Michael Wade**. **Marty Feldman** engineered and **Barnes** assisted.

At **Cheshire** in **Atlanta**, **Mickey Craig** (formerly of **Culture Club**) worked on a new project for **Virgin Records**. **Charlie Singleton** and **Craig** produced. **Lewis Padgett** engineered. And **Tommy Newton** and **Tommy Hansen** were in studio **A** mixing the **Victory** album for **Metronome/PolyGram**.

**Jaime Paige** mixed his second album for **Destiny Records** at **Rivendell Recorders**, **Houston**. **Chuck Sugar** engineered, and **Jeff Thurman** co-produced. The tracks feature **Mike Brignardello**, **Jerry McPherson**, and **John Hammond**.

**Anita Pointer** was in **Different Fur**, **San Francisco**, mixing her solo album for **RCA**. **Preston Glass** produced and **Maureen Droney** engineered. **Devon Bernardoni** assisted. Also, the **Club Foot Orchestra** completed tracking and mixing its second album for **Ralph Records**, with **Howard Johnston** engineering. **Bernardoni** assisted.

At **Blue Jay Recording Studio** in **Carlisle, Mass.**, **Pat Metheny** produced a score for a television movie

in the **American Playhouse** series. **Rob Eaton** engineered. And the **System** was in with engineer **Michael O'Reilly** to mix **Garin Christopher's** album for **Manhattan Records**. **Rob Jaczko** assisted on both sessions.

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

## FREE CAREER DAY OPEN HOUSE

Come as you are from 12-6 to learn about job and training opportunities in the entertainment industry. Free food, door prizes plus career counseling worth \$75. Learn and have fun Saturday, August 8 at **Space Station Studios, 1645 N. Vine Station**. Call the **University of Sound Arts** at 213-469-9944.

## SOUND INVESTMENT

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

**OPEN FOR BUSINESS:** **Transcom Digital**, a new **Manhattan**-based production/postproduction house, is now offering outside programmers and agency producers its services, which include digital audio, video, film, sound, and graphic design production. The 18,000-square-foot facility features an **SSL 6000E** audio console, **Sony 24-track** digital, and a **MIDI/SMPTE** studio. All the audio gear is directly tied to **Transcom's** \$1.5 million vid-

eo suite, equipped with a **CMX 3400A** editor, a **Grass Valley 300** switcher, a **Dubner** character generator, and **Sony** video cameras. **Transcom** also boasts the **Compu-Sonics DSP 2002** digital audio processing workstation, used for digital editing and assembly of digital sound effects and dialog.

**THREE CHIPS OFF THE OLD** block: **Sony's Professional Video Division** recently sold its 3,000th **DXC-3000** three-chip video camera to **Chicago Access Corp.**, a six-channel cable TV public access center. The milestone was noted at a **Sony** dealer showcase in **Arlington Heights, Ill.**

**MUCHO TRACKS:** **Chicago's Seagrape Recording Studios** reports the acquisition of an **MCI JH40** syn-

chronizer, which the facility is using to slave its two **MCI** multitrack recorders, yielding a total of 40 tracks. **Seagrape** also purchased an **Otari MTR-10** mastering recorder, capable of handling either 1/2-inch or 1/4-inch tape.

**A VOTE FOR ANALOG** cassettes: According to **Ed Outwater**, executive director of quality assurance for **WCI Record Group**, the standard audiocassette continues as a "high development priority" for the labels. "We are monitoring, maintaining, and increasing the quality of cassette product," **Outwater** says. To that end, **WCI** is adding 10 **Electro Sound 4800** duplicating systems to its **Olyphant, Pa.**, plant, one of the nation's largest production sites for audiocassettes. The purchase is noteworthy in light of the fact that many duplicators were saying at the beginning of this year that they would wait and see what happened with digital audiotape before upgrading their analog duplication systems.

**WEST SIDE, ARTISOUND** opt for **SSL**: Two **U.K.** recording studios have purchased **Solid State Logic** boards—**West Side Studios**, which is acquiring its third console, and **Artisound**, which is upgrading with its first.

STEVEN DUPLER

Edited by STEVEN DUPLER

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## Mitsubishi Sells 6 Recording Machines

**LONDON** In the largest single order ever for **Mitsubishi U.K.**, **George Martin** is spending \$800,000 for six **Mitsubishi** digital recording machines, slated for his **Air Studios** here. The deal was announced at the **Assn. of Professional Recording Studios** meet here, **June 24-26**; it comes in the wake of **Martin's** purchase last year of four of the **Japa-**

**nese** maker's recorders for his **Air Studios** in **Montserrat, British West Indies**.

**Martin** is acquiring four new **Mitsubishi X-850** 32-track digital recorders as well as two **X-86** two-track mastering decks. He says the gear will be installed and on line by the end of this month.

## Company Expects To Be Top Contender Virgin Vision Prepares For Title Launch

BY JIM McCULLAUGH

LOS ANGELES Having already spent \$40 million on acquisitions—including a recent \$20 million video output deal with Granat Entertainment—Virgin Vision Inc. has positioned itself as an explosive new player in the home video arena.

The company, which has spent \$3 million-\$4 million during the past year on start-up and the creation of a staff of 35, expects to release its first product this fall. Titles and a precise November street date will be announced at the Video Software Dealers Assn. meet this month, although the company will not be formally exhibiting.

Virgin Vision is the film, television, and theatrical arm of the U.K.'s \$450 million The Virgin Group conglomerate, a major force in the international music and home entertainment industries.

Virgin acquired the distribution network of VCL in 1985 and has had previous distribution pacts with Continental, Karl-Lorimar, and Media Home Entertainment. The new game plan is to create its own U.S. product/distribution identity.

Another major product deal is forthcoming, says Steve Bickel, president, as the company's goal is to become one of the top 15 home video suppliers by the end of 1988. It projects sales of more than \$50

million by that time.

Bickel says he doesn't want to project a "checkbook" image, but he does say that "A and B-plus titles and the financial clout to acquire them are essential. Wherever possible, we want to be associated with strong A product. Success will be determined by that product."

The company was among the contenders in the recent high-stakes bidding for "Platoon" and "Hoosiers." Bickel says that in addition to output deals, Virgin will be looking to acquire films from outside sources on a title-by-title basis.

"We already have enough of a lineup to make us effective through 1988," he says. "Virgin does not get into a business unless it commits itself to that business."

Bickel, formerly with the international arm of Warner Bros., says, "I don't know of any independent out there being supported by a company this size and with this financial backing."

According to executive vice president Tom Burnett, Virgin is locking up distributor commitments rather than engaging in the more common practice of announcing product first and seeking distribution deals later. Commtron, he says, has already agreed to handle the line. Sales campaigns are still being finalized but the mar-

keting campaign expenditure for the launch, says Burnett, will "rival anyone's."

Distribution will be two-step through traditional wholesalers, with no immediate plans to go direct, says Burnett. Six field people have been put in place, and, according to Burnett, more are scheduled to be added. Duplication will be handled by Michigan's Premiere; product will also be warehoused in the state.

Says Burnett, "Our positioning will be a rental line with a target 25,000 video specialty stores." Lead A titles will be priced at \$79.95. Selected A titles like "The Haunting Of Hamilton High: Prom Night II" will be \$89.95. Secondary titles will go out at \$59.95.

Returns will be a straight 10% as needed, says Burnett, who adds that the company also plans to support Beta.

Initially, five titles will be re-  
(Continued on page 55)



**Remembering The Korean War.** Officials from Fox Hills Video participated in groundbreaking ceremonies for the International Korean War Memorial in San Pedro, Calif. The video supplier used the occasion to announce "Korea: The Forgotten War," a documentary on the Korean War slated for home video release on Sept. 10. Hosted and narrated by Robert Stack, the commemorative documentary is priced at \$29.95 and includes archival combat footage. On hand for the groundbreaking were, from left, Pamela Leeke and Cindy Acord, Fox Hills marketing staff; Felix de Weldon, sculptor of the memorial; Stack; Jim Gullo, Fox Hills VP, corporate communications; and Lou Reda, executive producer of the video.

FOR WEEK ENDING AUGUST 1, 1987

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## TOP MUSIC VIDEOCASSETTES™

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE                                    | Copyright Owner, Manufacturer, Catalog Number                             | Principal Performers | Year of Release | Type | Suggested List Price |
|-----------|------------|---------------|--|---|----------------------|-----------------|------|----------------------|
| 1         | 1          | 27            | BON JOVI-BREAKOUT ▲                      | ★ ★ NO. 1 ★ ★<br>Polygram MusicVideo-U.S.<br>Sony Video Software 95W50030 | Bon Jovi             | 1985            | SF   | 14.95                |
| 2         | 2          | 5             | R.E.M. "SUCCUMBS"                        | A&M Records Inc.<br>A&M Video 61710                                       | R.E.M.               | 1987            | LF   | 19.98                |
| 3         | 3          | 7             | KISS EXPOSED                             | Polygram Records Inc.<br>Polygram Video 440-041-489-3                     | Kiss                 | 1986            | LF   | 29.95                |
| 4         | 4          | 33            | MOTLEY CRUE UNCENSORED ▲                 | Elektra/Asylum Records<br>Elektra Entertainment 40104-3                   | Motley Crue          | 1986            | LF   | 19.98                |
| 5         | 10         | 3             | BEASTIE BOYS                             | CBS Video Music Enterprises<br>CBS-Fox Music Video 5171                   | Beastie Boys         | 1987            | SF   | 19.98                |
| 6         | 5          | 7             | PRIEST LIVE                              | CBS Video Music Enterprises<br>CBS-Fox Music Video 5134                   | Judas Priest         | 1986            | C    | 24.98                |
| 7         | 6          | 87            | U2 LIVE AT RED ROCKS                     | Island Records Inc.<br>MusicVision 6-20613                                | U2                   | 1984            | C    | 19.95                |
| 8         | 7          | 57            | THE #1 VIDEO HITS ▲◆                     | Arista Records Inc.<br>MusicVision 6-20631                                | Whitney Houston      | 1986            | SF   | 14.95                |
| 9         | 14         | 3             | ONE VOICE                                | Barwood Films Ltd.<br>CBS-Fox Music Video 5150                            | Barbra Streisand     | 1987            | C    | 29.98                |
| 10        | 8          | 35            | CONTROL-THE VIDEOS ●                     | A&M Records Inc.<br>A&M Video 6-21021                                     | Janet Jackson        | 1986            | SF   | 12.95                |
| 11        | 9          | 33            | LIVE WITHOUT A NET ▲                     | Warner Bros. Records<br>Warner Reprise Video 38129                        | Van Halen            | 1986            | C    | 29.98                |
| 12        | 11         | 9             | KATE BUSH THE WHOLE STORY                | Picture Music Intl.<br>Sony Video Software R0567V                         | Kate Bush            | 1987            | LF   | 29.95                |
| 13        | 18         | 3             | A HAPPENING IN CENTRAL PARK              | Barwood Films Ltd.<br>CBS-Fox Music Video 3520                            | Barbra Streisand     | 1967            | C    | 29.98                |
| 14        | 12         | 35            | EVERY BREATH YOU TAKE-THE VIDEOS ●       | A&M Records Inc.<br>A&M Video 6-21022                                     | The Police           | 1986            | LF   | 19.95                |
| 15        | 17         | 11            | DON JOHNSON: HEARTBEAT                   | CBS Video Music Enterprises<br>CBS-Fox Music Video 3001                   | Don Johnson          | 1986            | LF   | 19.98                |
| 16        | 19         | 43            | STARING AT THE SEA                       | Elektra Records<br>Elektra Entertainment 40101                            | The Cure             | 1986            | LF   | 24.98                |
| 17        | NEW▶       |               | RIDIN' ON THE FREEWAY                    | Arista Records Inc.<br>MusicVision 6-20755                                | Aretha Franklin      | 1987            | SF   | 19.95                |
| 18        | 13         | 17            | THE PRINCE'S TRUST ALL-STAR ROCK CONCERT | BBC For The Prince's Trust<br>MGM/UA Home Video ML101089                  | Various Artists      | 1986            | C    | 34.95                |
| 19        | 16         | 81            | MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲◆  | Motown Pictures Co.<br>MGM/UA Home Video 300302                           | Various Artists      | 1983            | D    | 29.95                |
| 20        | NEW▶       |               | VITAL IDOL                               | Chrysalis Records, Inc.<br>Vestron Music Video 1204                       | Billy Idol           | 1987            | LF   | 19.98                |

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

## Sony Sets Fall Promotion For 40% Of Music Releases

LOS ANGELES Sony Video Software plans a major price promotion on its music video catalog in the fall—slashing some catalog product to an unprecedented, low retail price of \$7.95. Overall, 40% of the catalog is expected to be repriced.

The \$8 price point would be the lowest on video music product from any major supplier. Prices on prerecorded music video have generally been dropping, as evidenced by the recent A&M Video promo announcement (Billboard, July 25). Most \$30 product has dipped to \$20.

Sony is expected to announce more details at the upcoming Video Software Dealers Assn. convention in Las Vegas.

Sony has already made some recent price moves, like the July 1 reduction of Tina Turner's live Private Dancer tour cassette to \$16.95, down from \$29.95. That strategy was designed to tie in with the artist's current Break Every Rule tour. A four-clip video 45 cassette featuring "What's Love Got To Do With It" and "Better Be Good To Me" has also been reduced to \$9.95, down from \$16.95 (Billboard, July 25).

According to Sony's Michael Holzman, that move is a precursor to the fall program. Sony, one of the pioneers of the music video format with more than 200 catalog titles, has reduced prices in the past. The lower price points, says Holzman, are proving to be a substantial "motivator" for sell-through.

Support on music video to date, he says, has come primarily from the large record/tape/video combo stores where it has a larger market share. Holzman says most industry genre surveys, which place music video at 5%, are weighted to video specialists.

JIM McCULLAUGH

## Beatles Tapes Sell-Through Push Planned

NEW YORK The Beatles will be the focus of a Christmas season sell-through promotion centering on five videocassettes, including two previously unreleased tapes.

Dubbed Sony Salutes The Beatles, the promotion will include a retrospective of Paul McCartney's career as well as "An Orchestral Tribute To The Beatles." In addition, two tapes from the Sony catalog, "John Lennon: Live In New York City," and "John Lennon: Imagine" will be reduced from \$29.95 to \$19.95, and "The Beatles Live" will be repriced at \$14.95, down from its original \$16.95 suggested list.

(Continued on page 56)

# Surround Sound Could Be Next Big Marketing Tool

BY MARK HARRINGTON

THE FIELD OF video components, already crammed full of buzz words and acronyms, may soon have to make room for an old one called surround sound.



Product planners looking at 1988 video lines say surround sound is becoming an increasingly important technology (i.e., selling feature), especially in view of the growing sophistication of home entertainment equipment.

One trait that greatly facilitates surround sound's welcome status is that the software is already here. For once it is not a matter of "which comes first, the hardware or software?" Hardware makers need not await the fickle nod of movie distributors to start churning out machines because Dolby surround sound has been encoded on movie tracks (primarily for theater use) for years, and the encoding carries over to home videos. Some 700-1,000 films and videos are already Dolby-encoded. With awareness growing on the hardware side, software companies

may begin giving greater play to the Dolby name on packaging as a marketing ploy.

For all intents, there are two types of surround sound on the market: Dolby and synthesized (the latter often called matrix and hall surround).

Dolby-surround units that have been properly trademarked decode a director's intentional choreography of sounds from speakers placed around a room—sounds meant to correspond to the action of a film or video.

While some nontrademarked units purport to decode Dolby encoding, only those with the trademark can be relied on to send precise signals to channels. According to Bill Mead, broadcast technology manager for Dolby, that is because the units must be tested in the company's San Francisco Labs before they can bear the trademark. "Anyone can make any kind of box they want and call it surround sound, but not all decode [Dolby] the way a director intended them to," he says.

Synthesized surround sound creates a sense of envelopment, but not all units transfer sounds to channels that correspond to motion—though they can contribute to a sense of depth.

Numerous surround sound prod-

ucts have recently appeared. In their most common form, they are black-box accessories that must be used with hi-fi or MTS stereo VCRs for sound to be reproduced and channeled properly, as with all surround sound products. Suppliers include Memtek Products, Universal Security, and Surround Sound Inc., which is a pioneer of surround sound for home use. Universal's piece does not carry the Dolby trademark, although a spokesman claims that the unit decodes Dolby properly. Memtek's product does carry the Dolby trademark.

More commonly, surround sound comes as a feature of audio-video receivers or digital sound processors. Both are audio-based products with some video features. Processors often include a range of synthesized sound fields that include at least one form of Dolby surround sound. Until a year ago, most of the receivers offered synthesized surround, but with the Dolby name growing in importance, that situation is changing.

"Dolby is very [marketable] right now," says Phil Grieves, product manager for Yamaha, which makes a popular digital processor called the DSP-1.

Dolby has become so marketable that television and VCR makers are

considering including surround sound in the latest wave of video products; some already have it.

Perhaps the first TV to have true Dolby was a \$4,300 rear-projection set from Kloss Video, a company whose financial woes have already limited its ability to market the product.

Magnavox and Hitachi both include synthesized surround sound on a number of new TV models. Bruce Schoenegge, Hitachi vice president of TV marketing, says that "fake" surround is not only cheaper to produce, but seems to be a more effective complement to non-Dolby programming. He says the chief problem is the viewer's perception of where sound, especially voices, originates. "Having a voice coming from the back of the room can be as disorienting as watching a poorly dubbed foreign movie," he says.

Magnavox offers what it calls Cinema Surround on 25% of new TVs. The process is synthesized but when applied to a high-action video with a lot of background sounds, the experience can be nearly as riveting as true Dolby.

The more immediate future of surround sound is as a feature of new VCRs. While no manufacturers contacted offer the feature in cur-

rent models, the increased profile of surround sound has many giving it consideration.

Jeff Saake, national marketing manager for Akai, says Dolby surround sound could be included in models by as soon as next year. But a major consideration is price. He says the \$50-\$100 cost of installing the extra circuitry and an amplifier for the rear channels threatens to disrupt traditional price points. Most units have two front channels and one separately amplified rear channel, which is directed into two rear speakers.

"You're talking about adding a significant amount to the cost. That can boost you out of a competitive price point," he says.

With that and an awareness of the higher replacement market for color TVs, Toshiba says it's more likely surround sound will be a feature in new TV models.

But manufacturers agree that consumers must be completely sold on the idea of home surround sound before significant inroads can be made. If that's done properly, they say, surround sound may even provide them with a new tool in their mission to inject bigger profits into the competitive VCR market.

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

**"The Battlin' Bucs: The First 100 Years Of The Pittsburgh Pirates"; "Centennial: Over 100 Years Of Phillies Baseball"; "Chicago White Sox: A Visual History"; 3M/Scotch Home Video; 60 minutes and \$19.95 each.**

More trips down baseball's memory lane from 3M (Billboard, June 13): In all three cases, these teams have been around long enough to have had many memorable players and to have experienced many memorable moments.

Through most of the '70s and early '80s, Pennsylvania's two teams took turns winning the National League East. The Pirates, though, have tasted success more often—from the eras of Honus Wagner and Ralph Kiner to those of Roberto Clemente and Willie Stargell. The Bucs won three of the more exciting World Series in recent memory, dating back to Bill Mazeroski's seventh-game, ninth-inning home run in 1960, and those battles are captured here in nail-biting detail.

Philadelphia has won fewer league flags—and had more dreary years—than its cross-state rival, but the Phillies tape doesn't whitewash the team's many disappointments. The voices of James Michener and the late John Facenda are among those that recall

the 1950 Whiz Kids, the '83 Wheel Kids, and, of course, the star-studded championship team of 1980.

It always seems the White Sox play second fiddle to the Windy City's darling Cubs. But loving commentary by humorist Jean Shepherd reminds us that the Sox earned a dedicated following with players like Luis Aparicio and Early Wynn and colorful off-field personalities like Bill Veeck and Harry Caray. Winning years are remembered fondly, but sad occasions—including the Black Sox scandal of the 1919 World Series—are also noted.

For these and other tapes in this series, hometown fans of the respective teams seem the most likely customers. Not one of these three reaches the technical merits that Scotch accomplished last year with its New York Mets anthology, forgivable because these older teams' early days fell before the dawn of the television era.

GEOFF MAYFIELD

**"Get Slim/Stay Slim With Vanna White," Lorimar Home Video, 60 minutes, \$19.95.**

Vanna White proves she can juggle calories as well as she can twirl letters on "Wheel Of Fortune" in this handsomely produced but conventional diet and fitness guide. Regimen of proper eating and regular exercise, recommended by nutritionists at UCLA, conforms with the modern vogue and is by no means revolutionary. Glossy close-up camera work makes daily low-calorie menus seem sumptuous. Vanna's cheerily engaging personality may be too cloying for some tastes, but she does look the epit-

## VIDEO REVIEWS

ome of good health, which may provide more incentive for viewers to slim down than her diet does. Script is nicely upbeat and personalized for Vanna, though several sneaky plugs for her TV show are inappropriate. Given White's frequent wardrobe changes—from sweat suits to low-cut evening gowns—there's no question that this program is more intent on marketing its star than a new diet plan.

ED BURKE

**"Cycling For Success," Fox Hills Video, 50 minutes, \$24.95.**

This outstanding guide to bike training and racing is a must-see for cycling enthusiasts. Whether gearing up for competition or pedaling for exercise, cyclists will want to review this program repeatedly for its practical, clearly demonstrated tips on road safety, racing strategy, proper riding gear, and training techniques. Superlative photography, often from the biker's point of view, fully complements cogently detailed narration. Slow-motion replays and on-the-road simulations of racing maneuvers are a plus, with informed comments from such professionals as Eric Heiden contributing additional insights. This is a model example of instructional video for developing athletes.

E.B.

**"Easy Bread Dough Sculpture," Morris Video, 62 minutes, \$14.95.**

About as interesting as its

name, this video takes the cake. A child might dread the rainy days when mom decides to have some "fun" and show this dull, unleavened program. Julie Abowitt demonstrates different ways to use edible and nonedible dough, transforming it into useless and unattractive household decorations. The tape is poorly edited, and mistakes and pauses in dialog are frequent. No child would be able to sit through the entire presentation. What is needed here is a shorter program with some attempt to get the viewer involved.

DOUG REDLER

**"Heroes & Heartaches: A Treasury Of Boston Sports Since 1975," Scotch Home Video, 60 minutes, \$19.95.**

Pathos is what really works for this anthology of the last 12 years in Boston sports history. Consider, for example, the 1975 and 1986 editions of baseball's Red Sox or football's New England Patriots in 1985: With this bittersweet subject

matter, drama is built into the script.

But some of the tape's programming decisions are confusing. There's great detail of several memorable Red Sox postseason games, from the game-six World Series win over the Reds in 1975 to 1986's excruciating game-six loss to the Mets. However, the 1986 season's cliffhanger win over the Angels in game five of the league playoffs is glossed over, and an equally exciting loss in that series' fourth game isn't even mentioned. Similarly, Doug Flutie's entire Boston College career is boiled down to his miracle pass against Miami.

These inconsistencies can be excused, however, in exchange for the wealth of great memories the tape brings to life, including several Celtic basketball crowns: It's a must-have for any Beantown sports enthusiast.

GEOFF MAYFIELD

## VIRGIN VISION TITLE LAUNCH

(Continued from page 54)

leased, and the company expects to release five titles on a monthly basis.

In addition to "Prom Night II," a joint acquisition of Virgin Vision and the Samuel Goldwyn Co., other announced titles include "The Rosary Murders," "Graveyard Shift II," "Man Outside," and "Backlash." A three-picture deal with Concorde/New Horizons has also been inked.

Among initial titles that will be

released through the Granat deal are "Apt Pupil," "Sounds Kinda Risky," "The Priest Who Had To Die," "Splendor," and "Dream Machine."

Granat president Richard Helfrich says he is developing new marketing wrinkles for the films by attempting to promote the home video versions during the films' theatrical runs.

## SELL-THROUGH PUSH ON BEATLES TAPES

(Continued from page 54)

The price reductions will last for the duration of the promotion, which will begin Nov. 6 and end Jan. 15. Prebook cutoff for all the titles is Oct. 5.

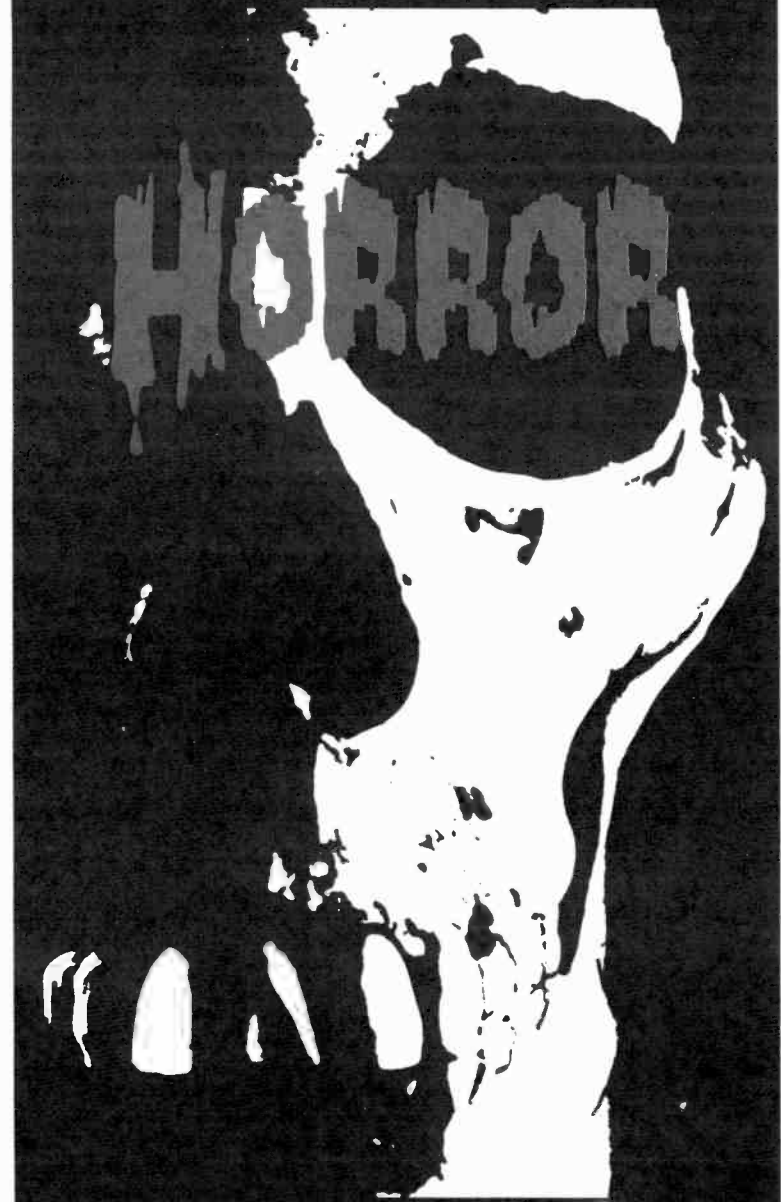
"The McCartney Special" is said to include footage never before shown in the U.S. as well some of the singer's many hits, from "I Saw Her Standing There" to "Maybe I'm Amazed." Sony obtained the rights to the hourlong retrospective in a recent deal with Miramax Films. The video will be priced at \$29.95.

Hosted by Joan Collins, "An Or-

chestral Tribute To The Beatles" is a 52-minute performance with the Royal Philharmonic and the Royal Choral Society at London's Albert Hall. The video includes classical renditions of "Got To Get You Into My Life," "I Want To Hold Your Hand," and "Norwegian Wood." It is priced at \$19.95.

The company says it will back Sony Salutes The Beatles with a volume incentive program for distributors and direct accounts as well as "extensive co-op advertising funds."

### A BILLBOARD SPOTLIGHT



## VIDEO

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FOR WEEK ENDING AUGUST 1, 1987

Billboard

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# TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

| THIS WEEK | LAST WEEK       | WKS. ON CHART | TITLE  | Copyright Owner, Manufacturer, Catalog Number         | Principal Performers               | Year of Release | Rating | Suggested List Price |
|-----------|-----------------|---------------|--|---|------------------------------------|-----------------|--------|----------------------|
|           |                 |               | <b>★ ★ NO. 1 ★ ★</b>                             |   |                                    |                 |        |                      |
| 1         | 1               | 19            | TOP GUN  | Paramount Pictures<br>Paramount Home Video 1629       | Tom Cruise<br>Kelly McGillis       | 1986            | PG     | 26.95                |
| 2         | 2               | 41            | JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲        | KVC-RCA Video Prod.<br>Lorimar Home Video 070         | Jane Fonda                         | 1986            | NR     | 39.95                |
| 3         | 3               | 28            | CALLANETICS ▲◆                                   | Callan Productions Corp.<br>MCA Home Video 80429      | Callan Pinckney                    | 1986            | NR     | 24.95                |
| 4         | 4               | 91            | JANE FONDA'S NEW WORKOUT ▲                       | KVC-RCA Video Prod.<br>Lorimar Home Video 069         | Jane Fonda                         | 1985            | NR     | 39.95                |
| 5         | 5               | 7             | HERE'S MICKEY!                                   | Walt Disney Home Video 526                            | Animated                           | 1987            | NR     | 14.95                |
| 6         | <b>NEW ▶</b>    |               | THE COLOR PURPLE                                 | Warner Bros. Inc.<br>Warner Home Video 11534          | Whoopi Goldberg<br>Oprah Winfrey   | 1986            | PG-13  | 89.95                |
| 7         | 7               | 6             | DISNEY SING-ALONG SONGS: HEIGH HO!               | Walt Disney Home Video 531                            | Animated                           | 1987            | NR     | 14.95                |
| 8         | 6               | 9             | PLAYBOY VIDEO CENTERFOLD #5 PLAYMATE OF THE YEAR | Lorimar Home Video 059                                | Donna Edmonson                     | 1987            | NR     | 12.95                |
| 9         | 9               | 7             | HERE'S DONALD!                                   | Walt Disney Home Video 527                            | Animated                           | 1987            | NR     | 14.95                |
| 10        | 11              | 58            | KATHY SMITH'S BODY BASICS ▲                      | JCI Video Inc.<br>JCI Video 8111                      | Kathy Smith                        | 1985            | NR     | 29.95                |
| 11        | 8               | 39            | SLEEPING BEAUTY                                  | Walt Disney Home Video 476                            | Animated                           | 1959            | G      | 29.95                |
| 12        | 12              | 4             | LITTLE SHOP OF HORRORS                           | Warner Bros. Inc.<br>Warner Home Video 11702          | Rick Moranis<br>Ellen Greene       | 1986            | PG-13  | 89.95                |
| 13        | 16              | 7             | WINNIE THE POOH AND A DAY FOR EYORE              | Walt Disney Home Video 65                             | Animated                           | 1983            | NR     | 14.95                |
| 14        | 15              | 7             | KISS EXPOSED                                     | Polygram Records Inc.<br>Polygram Video 440-041-489-3 | Kiss                               | 1987            | NR     | 29.95                |
| 15        | 26              | 4             | HANNAH AND HER SISTERS                           | Orion Pictures<br>HBO Video TVR3897                   | Mia Farrow<br>Michael Caine        | 1986            | PG-13  | 89.95                |
| 16        | 13              | 43            | SCARFACE ▲                                       | Universal City Studios<br>MCA Home Video 80047        | Al Pacino                          | 1983            | R      | 24.95                |
| 17        | 28              | 39            | AUTOMATIC GOLF ▲                                 | Video Reel VA39                                       | Bob Mann                           | 1983            | NR     | 14.95                |
| 18        | 17              | 37            | THE EMPIRE STRIKES BACK ▲                        | CBS-Fox Video 1425                                    | Mark Hamill<br>Harrison Ford       | 1980            | PG     | 29.98                |
| 19        | 25              | 87            | BEVERLY HILLS COP                                | Paramount Pictures<br>Paramount Home Video 1134       | Eddie Murphy                       | 1985            | R      | 19.95                |
| 20        | 14              | 2             | CRIMES OF THE HEART                              | Lorimar Home Video 421                                | Diane Keaton<br>Sissy Spacek       | 1986            | PG-13  | 89.95                |
| 21        | 23              | 16            | A WEEK WITH RAQUEL                               | Total Video, Inc.<br>HBO Video TVA9965                | Raquel Welch                       | 1987            | NR     | 29.95                |
| 22        | 33              | 38            | INDIANA JONES AND THE TEMPLE OF DOOM             | Paramount Pictures<br>Paramount Home Video 1643       | Harrison Ford<br>Kate Capshaw      | 1984            | PG     | 29.95                |
| 23        | 27              | 6             | HERE'S GOOFY!                                    | Walt Disney Home Video 529                            | Animated                           | 1987            | NR     | 14.95                |
| 24        | 40              | 84            | STAR WARS  | CBS-Fox Video 1130                                    | Mark Hamill<br>Harrison Ford       | 1977            | PG     | 29.98                |
| 25        | <b>NEW ▶</b>    |               | NO MERCY   | Tri-Star Pictures<br>RCA/Columbia Home Video 6-20791  | Richard Gere<br>Kim Basinger       | 1986            | R      | 89.95                |
| 26        | 21              | 9             | HEARTBREAK RIDGE                                 | Warner Bros. Inc.<br>Warner Home Video 11701          | Clint Eastwood                     | 1986            | R      | 89.95                |
| 27        | 37              | 68            | ALIEN ▲◆   | CBS-Fox Video 1090                                    | Sigourney Weaver<br>Tom Skerritt   | 1979            | R      | 29.98                |
| 28        | 19              | 104           | PINOCCHIO ◆                                      | Walt Disney Home Video 239                            | Animated                           | 1940            | G      | 29.95                |
| 29        | <b>RE-ENTRY</b> |               | PLAYBOY VIDEO CENTERFOLD #4 ▲                    | Lorimar Home Video 513                                | Luanne Lee                         | 1986            | NR     | 9.95                 |
| 30        | 31              | 89            | STAR TREK III-THE SEARCH FOR SPOCK               | Paramount Pictures<br>Paramount Home Video 1621       | William Shatner<br>DeForest Kelley | 1984            | PG     | 19.95                |
| 31        | <b>NEW ▶</b>    |               | THE GOLDEN CHILD                                 | Paramount Pictures<br>Paramount Home Video 1930       | Eddie Murphy                       | 1986            | PG-13  | 79.95                |
| 32        | 32              | 37            | THE DEER HUNTER                                  | Universal City Studios<br>MCA Home Video 88000        | Robert De Niro<br>Meryl Streep     | 1976            | R      | 24.95                |
| 33        | 29              | 21            | KATHY SMITH'S TONEUP ▲                           | JCI Video Inc.<br>JCI Video 8112                      | Kathy Smith                        | 1986            | NR     | 29.95                |
| 34        | 22              | 2             | GOLF MY WAY WITH JACK NICKLAUS                   | Worldvision Enterprises Inc. 2001                     | Jack Nicklaus                      | 1983            | NR     | 84.95                |
| 35        | <b>NEW ▶</b>    |               | BILLY IDOL: VITAL IDOL                           | Chrysalis Records, Inc.<br>Vestron Musicvideo 1204    | Billy Idol                         | 1987            | NR     | 19.98                |
| 36        | 18              | 85            | KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲           | JCI Video Inc.<br>JCI Video 8100                      | Kathy Smith                        | 1984            | NR     | 29.95                |
| 37        | 20              | 30            | MY FAIR LADY ▲◆                                  | CBS-Fox Video 7038                                    | Rex Harrison<br>Audrey Hepburn     | 1964            | G      | 29.98                |
| 38        | 36              | 2             | DORF ON GOLF                                     | J2 Communications J2-0009                             | Tim Conway                         | 1987            | NR     | 29.95                |
| 39        | 24              | 137           | JANE FONDA'S PRIME TIME WORKOUT ▲◆               | KVC-RCA Video Prod.<br>Lorimar Home Video 058         | Jane Fonda                         | 1984            | NR     | 39.95                |
| 40        | 35              | 6             | THE MOSQUITO COAST                               | Warner Bros. Inc.<br>Warner Home Video 11711          | Harrison Ford                      | 1986            | PG     | 89.95                |

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



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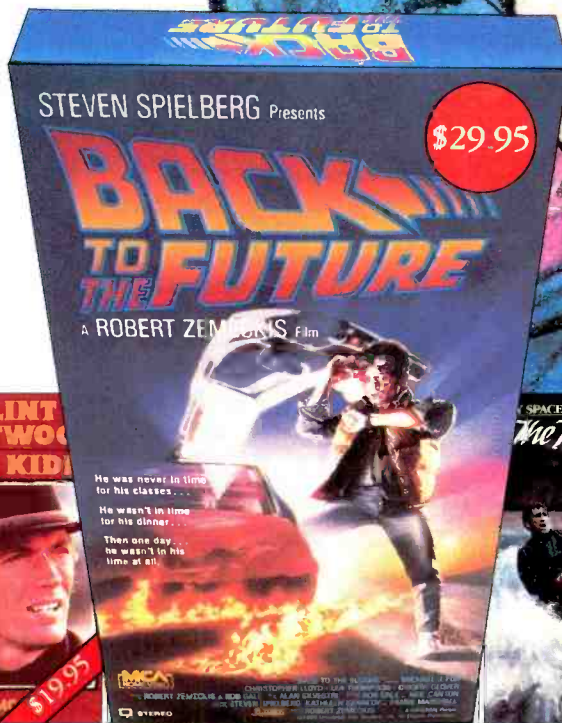
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## Laserdisk Plant Refurbished Pioneer Invests \$10 Million

BY JIM McCULLAUGH

CARSON, Calif. Pioneer has invested \$10 million to refurbish its laserdisk manufacturing facility here.

The plant, which produces about 95% of the laserdisks distributed in the U.S., now has a monthly capacity of 300,000-350,000 disks per month. According to Pioneer sales and marketing head John Talbot, the 67,500-square-foot plant is at 50%-60% capacity. Expansion could boost capacity to 1 million disks per month.

Most of the investment was spent in the area of cleaner air control for the mastering and replication processes for making laserdisks. Robotics and upgraded automated-pressing equipment have also been added. The defect rate at the plant is claimed to be less than 3%.

Under consideration at the plant is the possibility of pressing 5-inch compact disk videos. Only 12-inch laserdisks are manufactured at the U.S. plant.

Talbot says there will be a more concentrated marketing and promotional push this fall between

the hardware and software arms of Pioneer to promote laserdisk.

The U.S. player base is estimated at approximately 300,000 players, but Talbot notes that hardware interest has been boosted by more sophisticated laserdisk/CD/CDV combination players like the CLD-1010.

He also says there has been a 40% increase in laserdisk software sales during the past year.

The Pioneer catalog now numbers in excess of 2,000 titles, and titles are being released at a faster rate. There's also been more effort on the part of studios to tie release dates of videocassettes and laserdisks more closely.

Pioneer also claims to have about 1,000 dealers in the U.S.: 30% record dealers, 30% video specialty stores, and roughly 30% electronics dealers.

Pioneer also concedes that competitive pricing pressures brought about by low-price videocassette catalog product could force retail prices of laserdisks down. The average retail price of most movies on disk is \$30-\$35.

## newsline...

**COLOR TV SALES UP; VCR SALES FLAT:** That is the finding of the Electronic Industry Assn.'s midyear report. Driven by new technology and brisk replacement sales, color television sales jumped by more than 8% during the first six months of 1987. Of the more than 8.7 million color sets sold, 1.2 million were stereo models. Meanwhile, after years of steady growth, VCR sales dipped slightly, with sales just below the 5.7-million mark. Also, more than a half-million camcorders were sold during the first half of 1987, up 49% over 1986.

**INGRAM'S MUSIC CITY VIDEO SHOW** will offer dealers an opportunity to purchase videos from a selection of thousands of titles, to sit in on an open-forum manufacturers panel, and to attend a Hooray For Hollywood party aboard a river boat (see story, page 49). Scheduled for the weekend of Sept. 11-13, the second annual convention will be held at the Nashville Convention Center. For more info, call Ingram Video at 800-423-2260.

**CBS/FOX VIDEO SPORTS**, the recently created sports programming division of CBS/Fox Home Video, is releasing video yearbooks on four basketball teams: the world champion Los Angeles Lakers ("The Drive For Five"), Boston Celtics ("Home Of The Brave"), Atlanta Hawks ("Basketball's Air Force"), and Houston Rockets ("Hangin' Tough"). The Boston Celtics video includes highlights of the last two seasons and is priced at \$29.98. The other three tapes chronicle the 1986-87 season; they have a running time of 40 minutes and are priced at \$19.98.

**"DRASTIC PRICE-SLASHING** has sent a confusing signal to many video buyers," according to Pete Pidutti, Celebrity Home Entertainment's VP of sales and marketing. As a result, the company vows not to reduce the price of "G.I. Joe: The Movie" for at least one year after its Aug. 25 release. The animated feature, which will have a list price of \$79.95, will also be available on video through Celebrity's Just For Kids line before it is released in any other medium.

**VIDEO TECHNOLOGY AND SERVICES** is the new name for Creative Video Services, a subsidiary of International Video Entertainment. A focus on state-of-the-art technology, particularly work with Sony on high-speed duplication, is cited as a reason for the change,

AL STEWART & JIM McCULLAUGH

FOR WEEK ENDING AUGUST 1, 1987

Billboard®

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# TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

| THIS WEEK                   | 2 WKS. AGO      | WKS. ON CHART | Compiled from a national sample of retail store sales reports. |   |  | Suggested List Price |
|-----------------------------|-----------------|---------------|--|---|--|----------------------|
|                             |                 |               | TITLE  | Copyright Owner, Manufacturer, Catalog Number       | Remarks  |                      |
| <b>RECREATIONAL SPORTS™</b> |                 |               |  |   |  |                      |
| ★★ NO. 1 ★★                 |                 |               |  |   |  |                      |
| 1                           | 1               | 31            | <b>AUTOMATIC GOLF</b>  | Video Reel VA 39                                    | Bob Mann's methods increase players' drive by 30 to 80 yards.                    | 14.95                |
| 2                           | 2               | 31            | <b>GOLF MY WAY WITH JACK NICKLAUS</b>                          | Worldvision Enterprises Inc. 2001                   | Easy-to-follow guide for the beginning golfer.                                   | 84.95                |
| 3                           | 8               | 3             | <b>ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1</b>                 | Vestron Video 2038                                  | Mastering the Fundamentals focuses on the basic mechanics of golf.               | 39.98                |
| 4                           | 5               | 11            | <b>THE SUPERFIGHT-HAGLER VS. LEONARD</b>                       | QMI Video Forum Home Video QMI-1                    | Features the fight in its entirety plus rare interview footage.                  | 19.95                |
| 5                           | 3               | 25            | <b>JOHN MCENROE AND IVAN LENDL: THE WINNING EDGE</b>           | Vestron Video 1022                                  | Learn tennis secrets and tips from the world's two best players.                 | 29.95                |
| 6                           | 7               | 21            | <b>GOLF LESSONS FROM SAM SNEAD</b>                             | Selluloid/Adam R. Bronfman Star Video Productions   | Golf's Grand Master demonstrates and explains every aspect of the game.          | 49.95                |
| 7                           | 11              | 31            | <b>JAN STEPHENSON'S HOW TO GOLF</b>                            | Lorimar Home Video 147                              | Program addressing aspects of golf such as putting and tee shots.                | 29.95                |
| 8                           | 13              | 7             | <b>LITTLE LEAGUE'S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO</b>  | Mastervision  | Basic instructions for any aspiring young ballplayer.                            | 19.95                |
| 9                           | 10              | 25            | <b>MARTY HOGAN: POWER RAQUETBALL</b>                           | Pacific Arts Video 598                              | Lessons include serving, returning, forehand, backhand & court strategy.         | 19.95                |
| 10                          | <b>NEW▶</b>     |               | <b>VIC BRADEN'S TENNIS VOL. 3</b>                              | WGBH Education Foundation Paramount Home Video 2318 | Covers singles strategy; playing doubles; and psychology.                        | 24.95                |
| 11                          | 4               | 17            | <b>PETE ROSE: WINNING BASEBALL</b>                             | Embassy Home Entertainment 1106                     | Inside info on becoming a great hitter and how to develop the winning edge.      | 19.95                |
| 12                          | 12              | 31            | <b>HOW TO PLAY POOL STARRING MINNESOTA FATS</b>                | Lorimar Home Video 018                              | The pool master reveals his secrets for shooting to win--every time.             | 19.95                |
| 13                          | <b>RE-ENTRY</b> |               | <b>THE BEST OF THE FOOTBALL FOLLIES</b>                        | NFL Films Video                                     | NFL's best and funniest football bloopers fill this compilation.                 | 19.95                |
| 14                          | 9               | 23            | <b>SUCCESSFUL WHITETAIL DEER HUNTING</b>                       | 3M/Sportsman's Video Leisure Time Video             | Proven strategies for finding and taking the big buck.                           | 69.95                |
| 15                          | 20              | 5             | <b>DR. J'S BASKETBALL STUFF</b>                                | CBS-Fox Video                                       | Highlights of Julius Erving's career as well as playing techniques are featured. | 19.98                |
| 16                          | 15              | 3             | <b>RED ON ROUND BALL</b>                                       | Best Film & Video Corp. 8102                        | Red Auerbach & an NBA all-star line-up show the strategies behind their plays.   | 29.95                |
| 17                          | 17              | 3             | <b>DORF ON GOLF</b>  | J2 Communications J2-0009                           | Tim Conway displays the fundamentals of golf in this spoof of how-to's.          | 29.95                |
| 18                          | 16              | 5             | <b>GOLF WITH AL GEIBERGER</b>                                  | Sybervision   | Every element of golf is presented dozens of times to imprint perfection.        | 69.95                |
| 19                          | 6               | 25            | <b>BEN CRENSHAW: THE ART OF PUTTING</b>                        | HPG Home Video                                      | Practice putting tips with Master PGA Champion Ben Crenshaw.                     | 49.95                |
| 20                          | 14              | 31            | <b>BASS FISHING: TOP TO BOTTOM</b>                             | 3M/Sportsman's Video Leisure Time Video             | Ricky Clunn shows how to fish at all depths plus casting techniques.             | 69.95                |
| <b>HOBBIES AND CRAFTS™</b>  |                 |               |  |   |  |                      |
| ★★ NO. 1 ★★                 |                 |               |  |   |  |                      |
| 1                           | 2               | 31            | <b>CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2</b>         | J2 Communications                                   | How to prepare Cajun and Creole classics from scratch.                           | 19.95                |
| 2                           | 1               | 31            | <b>CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1</b>         | J2 Communications                                   | Unique techniques are revealed in this video on Cajun cooking.                   | 19.95                |
| 3                           | 4               | 23            | <b>PLAY BRIDGE WITH OMAR SHARIF</b>                            | Best Film & Video Corp.                             | Step-by-step bridge techniques and strategies.                                   | 34.95                |
| 4                           | 6               | 23            | <b>MR. BOSTON'S OFFICIAL VIDEO BARTENDER'S GUIDE</b>           | Lorimar Home Video 064                              | Learn to mix your favorite drinks with easy instructions.                        | 19.95                |
| 5                           | 3               | 17            | <b>HUGH JOHNSON'S-HOW TO ENJOY WINE</b>                        | Simon & Schuster Video Paramount Home Video         | A definitive look at wine from cooking to decanting and buying.                  | 29.95                |
| 6                           | 7               | 25            | <b>JULIA CHILD: POULTRY</b>                                    | Random House Home Video                             | How to prepare the perfect chicken, holiday turkey, and special roast duck.      | 29.95                |
| 7                           | 8               | 5             | <b>READER'S DIGEST: SEWING BASICS</b>                          | Random House Home Video                             | Master the basics of sewing with this easy-to-follow program.                    | 29.95                |
| 8                           | 9               | 21            | <b>CHEERS! ENTERTAINING WITH ESQUIRE</b>                       | Esquire Video ESQCH01                               | Esquire magazine presents this foolproof guide to giving great parties.          | 14.95                |
| 9                           | <b>RE-ENTRY</b> |               | <b>LAURA MCKENZIE'S TRAVEL TIPS-HAWAII</b>                     | Republic Pictures Corp. H-7352-1                    | Visits to Oahu, Maui, Diamond Head, and Waikiki.                                 | 24.95                |
| 10                          | 11              | 3             | <b>MADE EASY-ELECTRICAL</b>                                    | Lorimar Home Video 073                              | This volume is designed to save homeowners money on simple repairs.              | 14.95                |
| 11                          | 5               | 7             | <b>CAKE DECORATING</b>   | Learn By Video                                      | The tips, tricks, and techniques of decorating are at your fingertips.           | 29.95                |
| 12                          | 10              | 25            | <b>JULIA CHILD: SOUPS, SALADS, AND BREAD</b>                   | Random House Home Video                             | Making French bread, tossed salads, and light and hearty soups.                  | 29.95                |
| 13                          | 15              | 3             | <b>BENIHANA'S JAPANESE COOKING</b>                             | Best Film & Video Corp. 8101                        | Includes the preparation of sushi & tempura as well as decorating tips.          | 39.95                |
| 14                          | 13              | 25            | <b>THE VICTORY GARDEN</b>                                      | Crown Video   | Planning, planting, maintaining, and harvesting of the home garden.              | 24.95                |
| 15                          | 12              | 21            | <b>THIS OLD HOUSE</b>  | Crown Video   | Numerous home repair and restoration ideas presented in an easy-to-do style.     | 24.95                |

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

## Music Vid Underplayed At Seminar Crowded Panel Lacks Depth, Direction

BY STEVEN DUPLER

**NMS REPORT**

NEW YORK The eighth New Music Seminar here, held July 12-16, featured just one panel discussion on music video, as compared with the 1986 seminar, which boasted four such panels. The result: an overcrowded, directionless session that, in attempting to be all things to all industry sectors, ended up offering little to anyone.

Tom Silverman, president of Tommy Boy Records and one of the NMS directors, agreed that the situation was unfortunate but unforeseeable.

"Last year, we had too many music video panels—the rooms were pretty empty," he noted. "This year, we didn't have enough. It's hard to say what's going to happen in advance."

Silverman said the NMS "rotates" various panel topics from year to year, with the inevitable result that some people feel left out.

"This year, we had four panels on social issues; last year, we only had one. When we examined the registration for this year, it was clear there was not a heavy video turnout, so we cut down on the music video coverage. Next year, we'll have more," Silverman added.

He noted that this was the first year the NMS made a profit on the Video Gallery, where labels pay to show their clips. "We also did the 'Hurricane Irene' high-definition video demo and had the compact disk video display," he said.

Despite a strong audience turnout, "The Future Of Music Video" panel was hampered by the unin-

spired questions asked of the 15 panelists, only a handful of whom even had an opportunity to get a few words out in the allotted time.

Moderator Steve Leeds opened by introducing the panelists and then immediately opened the floor to questions, rather than offering any of his own. That the audience que-

**'We really aren't a video conference'**

ries should have been screened was made all too apparent by the first, addressed to Lee Masters, general manager and senior vice president of MTV/VH-1.

"I once submitted an indie r&b video to MTV and was quite disappointed when it was rejected by the channel," stated the first inquisitor. "I just assumed that MTV wouldn't play r&b videos. However, I was later shocked to see that you were playing Michael Jackson and Lionel Richie clips. Can you tell me why you would play these black artists and not play my video?"

Other questions included one on MTV's exclusivity deals, addressed to Mike Opelka, program director of Hit Video USA, which is pressing an antitrust lawsuit against MTV Networks in U.S. District Court in Texas based on that very topic.

Opelka's response: "For a label to effectively promote its artists, they should realize they have to get their videos out to as many outlets as they can." MTV's Masters offered no comment. (The panel had agreed in advance not to cover the exclusivity issue, both because of the pending litigation between the two 24-

hour channels and because an adequate debate on the topic could take several days, not hours.)

One good query offered by Michael Reinert, vice president of Rowe International's video jukebox operations, was sidestepped by Len Eband, PolyGram Music Video's senior vice president.

Asked by Reinert to outline specifically a timetable for CDV releases and to describe the extent of label support—other than PolyGram—for the new configuration, Eband delivered a brief speech expounding the potential benefits of CDV, ending with the oft-quoted notice that "product will appear sometime this fall."

Other members of the prestigious, but crowded panel included director D.A. Pennebaker, a music film/video pioneer who directed "Monterey Pop" and other seminal rock movies; director Rebecca Blake (Prince, Sheena Easton); MCA's Kris P., associate director of video production; producer John Diaz; Black Entertainment Television's Alvin Jones; Vusic Inc.'s George Aposporos; N. Lee Lacy's Michael Oblowitz; Top 40 Videos' Jeff Most; Friday Night Videos' outspoken Bette Hisiger; College Satellite Networks' Jim Thompson; and Mitch Rowen, publisher of the newsletter CVC Video Report. Few had the chance to make a significant contribution to the session.

"We really aren't a video conference, you know," Silverman says. "We're not equipped to compete with conventions dedicated to covering only music video. We ended up with 72 panels this year, and we could have easily had 120, if everything we'd like to have covered was covered."



**Make 'Em Dance.** Choreographer Lois Hoffman, left, was recently contracted to choreograph two segments for a German television special, "We The People," shown throughout Europe and East Germany July 5 by ADR German Television Network. Hoffman is shown discussing the staging for "Meet Me Half Way" with artist Kenny Loggins.

## NEW VIDEOCLIPS

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

### CLAUDJA BARRY

#### Secret Affair

I. Claudja/Epic  
Julie Pantelich  
Simean Ward

### DAVID BOWIE

#### Never Let Me Down

Simon Fields/Limelight Productions  
Jean Baptiste Mondino

### DURELLE AMES

#### Dancin' In The Moonlight

Durrelle/Advantage/PolyGram  
Mike Daniels, Mick Lloyd/Bob Cummings Productions Ltd  
Bob Solomon

### ERASURE

#### Victim Of Love

Circus/Warner Bros.  
Richard Bell  
Peter Scannell

### MARIANNE FAITHFULL

#### As Tears Go By

Strange Weather/Island  
Terrence Donovan Productions  
Terrence Donovan

### FARRENHEIT

#### Lost In Loveland

Farrenheit/Warner Bros.  
Jim Guterman  
John Sanborn, Mary Perrillo

### FIGURES ON A BEACH

#### No Stars

Standing On Ceremony/Warner Bros.  
Louise Feldman/Bell One Productions  
Adam Bernsteins

### DAN FOGELBERG

#### Lonely In Love

Exile/Full Moon/Epic  
Daniel Stewart/Vivid Productions  
Tony Vanden ENDE

### MICHAEL FRANKS

#### Island Life

The Camera Never Lies/Warner Bros.  
Janet Flora/Flora Films  
Lilli Zanuck

### LOU GRAMM

#### Lost In The Shadows

The Lost Boys Motion Picture Soundtrack/Atlantic  
Michael Owen/Antony & Roberto Group Inc.  
Joel Schumacher

### SAMMY HAGAR

#### Give to Live

Sammy Hagar/Geffen  
Gil Bettman/Pendulum Productions  
Martin Brierley, Steve Lowe

### HOLLYWOOD BEYOND

#### What's The Color Of Money?

If/Warner Bros.  
Steve Adams/Crutch Productions  
Mark Lebon

### ICICLE WORKS

#### Understanding Jane

If You Want To Defeat Your Enemy, Sing His Song/Beggars  
Banquet/RCA  
Vikki Hill/Charriot Films Ltd.  
Clive Richardson

### IN VITRO

#### Man And Woman

In Vitro/EMI  
Fred Schepisi/Yankee Pictures  
Karen Dahl

### LEVERT

#### Casanova

The Throwdown/Atlantic  
Tina Sitley/Silvey & Lee  
Jane Simpson

### LIONS AND GHOSTS

#### Mary Goes Round

Lions And Ghosts/EMI  
David Naylor, Sharon Orech  
Tamera Davis

### LISA LISA & CULT JAM WITH FULL FORCE

#### Lost In Emotion

Spanish Fly/CBS  
Jon Small/Picture Vision  
Jon Small

### MADAME X

#### Just That Type Of Girl

Madame X/Atlantic  
Kate Thorn/MGMM  
Ralph Zimman

### ROD STEWART

#### Twisting The Night Away

Innerspace Motion Picture Soundtrack/Geffen  
Ken Dempster, Fay Green  
Richard Baskin

### THERESA

#### Last Time

Broken Puzzle/King J/RCA  
Ken Ross, Rich Levine, Ross/Levine Productions  
Ken Ross, Rich Levine

### TWISTED SISTER

#### Hot Love

Love Is For Suckers/Atlantic  
Jon Small/Picture Vision  
Jon Small

### RIDE THE RIVER

#### The First Cut Is The Deepest

Ride The River/Advantage/PolyGram  
Mike Daniels, Mick Lloyd  
Bob Solomon

### WHITESNAKE

#### Here I Go Again

Whitesnake/Warner Bros.  
Rebia Dokey/Cream Cheese Productions  
Marty Callner

## VIDEO TRACK

NEW YORK

**BILL PARKER** directed Capitol recording artist **Peggi Blu's** video for "All The Way With You," a duet that features **Bert Robinson**. The conceptual piece is set in the '40s and was produced by **Karolyn Ali** for **Renge Films**, which has also created clips for **Stevie Wonder**, **Isaac Hayes**, and **Smokey Robinson**.

**Marianne Faithfull** makes her video debut with a clip for "As Tears Go By," the first single from her new Island album, "Strange Weather." The tune is a remake of her hit '60s song, written by Mick Jagger, Keith Richards, and Andrew Loog Oldham, and employs vintage news footage and TV clips of the time. New footage, lensed in a recording studio in Woodstock, N.Y., and on the Staten Island ferry in Manhattan, is also incorporated. The video was produced and directed by noted British photographer **Terrence Donovan**, who also created **Robert Palmer's** video for "Addicted To Love."

TVT recording act the **Saints** just wrapped a video for "(You Can't Tamper With) The Temple

Of The Lord," the next single off the group's recent album, "All Fools Day." It was shot on location in a church in Sydney, Australia, and features front man **Chris Bailey** as an evangelist delivering a rock'n'roll sermon. The clip is currently airing on MTV as Hip Clip of the Week; the group is reportedly the first nonmajor-label act to achieve this status. Additionally, the Aussie rockers will be featured in the MTV series "Live At The Ritz" on Aug. 1. The show, which was recently filmed at the popular Manhattan nightspot, was produced by **Holly St. Lifer** of **Performance Video**. **Bob Small** directed.

LOS ANGELES

**ZM PRODUCTIONS** of Universal City was responsible for **Pete Bardens'** video for "In Dreams," the first single off his debut Capitol/Cinema album, "Seen One Earth." The conceptual piece was shot on location in the Mojave Desert with director **Doug Nichol**. **Stephan Wassmann** produced. **Craig Colton** edited.

Black Entertainment Television has teamed up with Warner Bros. Films for a promotional contest in which up-and-coming directors will have the opportunity to create a music video for the **Fat Boys'** "Baby, You're A Rich Man," a remake of the **Beatles** classic. Contestants are encouraged to incorporate two minutes of performance footage from the trio's upcoming film, "Disorderlies," into the piece. Entries must be submitted by Aug. 10; winners will be announced Aug. 14 on BET. The grand-prize winner will receive a cash prize of \$2,500 and have his or her video aired exclusively on the entertainment channel for four weeks. For more information, contact BET, 4217 Wheeler, Alexandria, Va. 22304.

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.**

**Sony Video Software salutes the Beatles ... see page 54**

## Niyuki Makajim, Checkers Are Featured Acts Pony/Canyon To Bring 1st CDVs To Japan

BY SHIG FUJITA

TOKYO The first commercially available compact disk video titles will be released here Aug. 21 by Pony/Canyon Records.

The disks—each containing five minutes of video plus audio and 20 minutes of music—feature acts Niyuki Makajim and the Checkers. They are priced for the Japanese market at 4,200 yen (roughly \$28).

The video segment of the former was shot in September in New York, and the Checkers' visual section is from a show last December at the Nippon Budokan Hall in Tokyo.

Pioneer is the only hardware manufacturer selling players that can accommodate the CDV format. Its player is a three-way compatible unit that plays 8- and 12-inch LaserVision videodisks; standard, audio-only CDs; and CDV.

Akira Ijichi, president of Pony/Canyon, said at a conference here that other manufacturers are expected to start marketing CD-CDV players in the fall. Naohisa Mori, the firm's managing director, said that he expects the company to have 10-15 titles available by the end of this year.

It has been reported here that Columbia, Sony, and several other firms are also preparing for an early entry into the CDV marketplace.

Mori said that for now, CDV releases will make use of existing

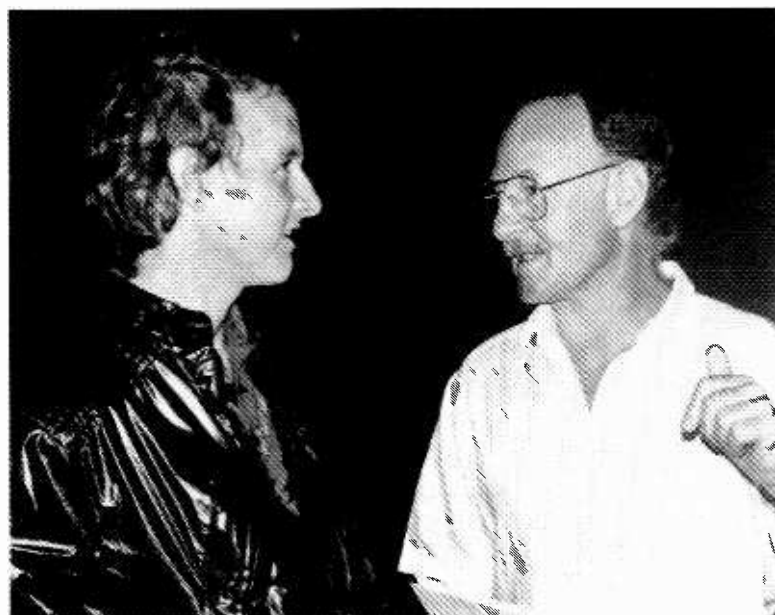
and available videos. "We have no plans as yet for making original videos specially for the configuration," he maintains.

### 'We're anticipating a fast expansion of the market'

Pony/Canyon director Eisei Inamura said several factors dictated the decision on a selling price. "It had to be competitive with the price anticipated in the U.S., where [about] \$12 has been mooted. We had to be in a position to compete with imports.

"But production costs also had to be taken into account. A 4,200 yen price yields little profit. However, we're anticipating a big and fast expansion of the CDV market, which we believe will be worth some \$300 million annually in five years. Our survey of young people, to whom we're targeting our launch, agrees that the equivalent of \$28 is a realistically low price for a 25-minute package."

Pony/Canyon originally intended to test the market with a release of just 2,000 units of each of the two CDVs, but, encouraged by advance orders and media interest, now plans to release 8,000 of each.



Opening The Doors. Former Doors lead guitarist Robby Krieger, left, is shown at the Hollywood Bowl with producer Paul Rothchild at the recent premiere of the new MCA Doors home video, "Live At The Hollywood Bowl."

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Billboard  
1987 RADIO AWARDS

# VOTE! FINAL BALLOT

Opposite page 32 in this issue

## 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. Join the National Society to Prevent Blindness. We have the right to save all the things people lose when they lose their eyesight. Help us save the clouds. Give to Prevent Blindness.

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# PROGRAMMING

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

WEEKS ON PLAYLIST

| VIDEOS ADDED THIS WEEK | VIDEOS   | WEEKS ON PLAYLIST |
|------------------------|--|-------------------|
|                        | DAVID BOWIE NEVER LET ME DOWN EMI                            | SNEAK PREVIEW     |
|                        | DEPECHE MODE STRANGE LOVE Warner Bros.                       | MEDIUM            |
|                        | HOOTERS JOHNNY B Columbia                                    | SNEAK PREVIEW     |
|                        | PRINCE U GOT THE LOOK Warner Bros.                           | HEAVY             |
|                        | THE SAINTS TEMPLE OF THE LORD TWT                            | HIP CLIP          |
|                        | KIM WILDE SAY YOU REALLY WANT ME MCA                         | SNEAK PREVIEW     |
| SNEAK PREVIEW VIDEOS   | LOU GRAMM LOST IN THE SHADOWS Atlantic                       | 3                 |
|                        | SAMMY HAGAR GIVE TO LIVE Geffen                              | 2                 |
|                        | HUEY LEWIS & THE NEWS DOING IT ALL FOR MY BABY Chrysalis     | 3                 |
|                        | THE OUTFIELD SINCE YOU'VE BEEN GONE Columbia                 | 5                 |
|                        | REO SPEEDWAGON IN MY DREAMS Epic                             | 5                 |
|                        | STARSHIP IT'S NOT OVER ('TIL IT'S OVER) RCA                  | 5                 |
|                        | JOE WALSH THE RADIO SONG Warner Bros.                        | 4                 |
|                        | WHITESNAKE HERE I GO AGAIN Geffen                            | 3                 |
| HEAVY ROTATION         | *BRYAN ADAMS HEARTS ON FIRE A&M                              | 7                 |
|                        | *CROWDED HOUSE SOMETHING SO STRONG Capitol                   | 15                |
|                        | *EUROPE CARRIE Epic  | 7                 |
|                        | *FLEETWOOD MAC SEVEN WONDERS Warner Bros.                    | 5                 |
|                        | *GRATEFUL DEAD TOUCH OF GRAY Arista                          | 6                 |
|                        | *HEART ALONE Capitol   | 11                |
|                        | JANET JACKSON THE PLEASURE PRINCIPLE A&M                     | 8                 |
|                        | *MADONNA WHO'S THAT GIRL Warner Bros.                        | 5                 |
|                        | RICHARD MARX DON'T MEAN NOTHING Manhattan                    | 10                |
|                        | GEORGE MICHAEL I WANT YOUR SEX Columbia                      | 6                 |
|                        | *MOTLEY CRUE GIRLS, GIRLS, GIRLS Elektra                     | 8                 |
|                        | *ROBBIE NEVIL WOT'S IT TO YA? Manhattan                      | 8                 |
|                        | T'PAU HEART AND SOUL Virgin                                  | 12                |
|                        | *BOB SEGER SHAKEDOWN MCA                                     | 10                |
|                        | ROD STEWART TWISTIN' THE NIGHT AWAY Geffen                   | 4                 |
|                        | U2 I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR Island         | 7                 |
|                        | SUZANNE VEGA LUKA A&M  | 10                |
|                        | *STEVE WINWOOD BACK IN THE HIGH LIFE Warner Bros.            | 11                |
| ACTIVE ROTATION        | ACE FREHLEY INTO THE NIGHT Megaforce/Atlantic                | 10                |
|                        | INXS & JIMMY BARNES GOOD TIMES Atlantic                      | 7                 |
|                        | LOS LOBOS LA BAMBA Warner Bros.                              | 5                 |
|                        | TOM KIMMEL THAT'S FREEDOM Mercury/PolyGram                   | 7                 |
|                        | OMAR & THE HOWLERS HARD TIMES IN THE LAND OF PLENTY Columbia | 7                 |
|                        | *POISON I WANT ACTION Capitol                                | 11                |
|                        | PSEUDO ECHO FUNKYTOWN RCA                                    | 11                |
|                        | *JOHN WAITE THESE TIMES ARE HARD FOR LOVERS EMI America      | 8                 |
|                        | DANNY WILSON MARY'S PRAYER Virgin                            | 8                 |
| MEDIUM ROTATION        | ABC WHEN SMOKEY SINGS PolyGram                               | 3                 |
|                        | THE GREGG ALLMAN BAND CAN'T KEEP RUNNING Epic                | 2                 |
|                        | BREAKFAST CLUB KISS AND TELL MCA                             | 3                 |
|                        | CRUZADOS BED OF LIES Arista                                  | 4                 |
|                        | THE CURE WHY CAN'T I BE YOU Elektra                          | 10                |
|                        | CURIOSITY KILLED THE CAT MISFIT PolyGram                     | 2                 |
|                        | *CUTTING CREW ONE FOR THE MOCKINGBIRD Virgin                 | 12                |
|                        | LIVING IN A BOX LIVING IN A BOX Chrysalis                    | 11                |
|                        | REFUGEE SURVIVAL IN THE WESTERN WORLD PolyGram               | 2                 |
|                        | SIMPLE MINDS PROMISED YOU A MIRACLE A&M                      | 3                 |
|                        | *38 SPECIAL BACK TO PARADISE A&M                             | 5                 |
|                        | *WANG CHUNG HYPNOTIZE ME Geffen                              | 9                 |
|                        | *ROGER WATERS RADIO WAVES Columbia                           | 8                 |
|                        | X FOURTH OF JULY Elektra                                     | 3                 |
| BREAKOUT ROTATION      | A-HA LIVING DAYLIGHTS Warner Bros.                           | 5                 |
|                        | JON ASTLEY JANE'S GETTING SERIOUS Atlantic                   | 10                |
|                        | BELOUIS SOME LET IT BE WITH YOU Manhattan                    | 2                 |
|                        | THE CALL I DON'T WANNA Elektra                               | 6                 |
|                        | THE ROBERT CRAY BAND 'NOTHIN' BUT A WOMAN PolyGram           | 6                 |
|                        | E.G. DAILY MIND OVER MATTER Chrysalis                        | 3                 |
|                        | STEVE EARLE I AIN'T EVER SATISFIED MCA                       | 7                 |
|                        | FARRENHEIT LOST IN LOVELAND Warner Bros.                     | 3                 |
|                        | ARETHA FRANKLIN ROCK-A-LOTTE Arista                          | 3                 |
|                        | GREAT WHITE ROCK ME Capitol                                  | 3                 |
|                        | JOHN HIATT THANK YOU GIRL A&M                                | 4                 |
|                        | IN VITRO MAN AND WOMAN Manhattan                             | 3                 |
|                        | STEVE JONES MERCY MCA  | 8                 |
|                        | KEEL SOMEBODY'S WAITING MCA                                  | 5                 |
|                        | PAUL KING I KNOW Epic  | 3                 |
|                        | LEVEL 42 RUNNING IN THE FAMILY PolyGram                      | 2                 |
|                        | MARILLION INCOMMUNICADO Capitol                              | 6                 |
|                        | MONDO ROCK BOOM BABY BOOM Columbia                           | 2                 |
|                        | JEFF PARIS SATURDAY NIGHT PolyGram                           | 4                 |
|                        | JUDAS PRIEST ANOTHER LIVING THING (LIVE) Columbia            | 3                 |
|                        | MASON RUFFNER DANCIN' ON TOP OF THE WORLD CBS                | 6                 |
|                        | THE SILENCERS PAINTED MOON RCA                               | 4                 |
|                        | ANDY SUMMERS LOVE IS THE STRANGEST WAY MCA                   | 4                 |
|                        | SWING OUT SISTER BREAKOUT PolyGram                           | 4                 |

\* Denotes former Sneak Preview Video. For further information, contact Jeanne Yost, director of music programming, MTV, 175 Broadway, New York, N.Y. 10019.

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# TOP JAZZ ALBUMS™

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | Compiled from a national sample of retail store and one-stop sales reports. |  |
|-----------|------------|---------------|---|--|
|           |            |               | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL                                 | TITLE  |
| 1         | 1          | 11            | ★★ NO. 1 ★★<br>MICHAEL BRECKER<br>MCA/IMPULSE 5980/MCA (CD)                 | 7 weeks at No. One<br>MICHAEL BRECKER            |
| 2         | 2          | 23            | DEXTER GORDON<br>BLUE NOTE BT-85135/MANHATTAN (CD)                          | THE OTHER SIDE OF ROUND MIDNIGHT                 |
| 3         | 4          | 5             | THE DUKE ELLINGTON ORCHESTRA<br>GRP 1038 (CD)                               | DIGITAL DUKE                                     |
| 4         | 7          | 7             | PATRICK WILLIAMS' NEW YORK BAND<br>SOUNDWINGS SW 2103 (CD)                  | 10TH AVENUE                                      |
| 5         | 3          | 13            | TONY WILLIAMS<br>BLUE NOTE 85138/MANHATTAN (CD)                             | CIVILIZATION                                     |
| 6         | 6          | 7             | JACK DEJOHNETTE'S SPECIAL EDITION<br>MCA/IMPULSE 5992/MCA (CD)              | IRRESISTIBLE FORCES                              |
| 7         | 8          | 9             | CLAUDE BOLLING & JEAN-PIERRE RAMPAL<br>CBS MASTERWORKS FM 42018             | BOLLING: SUITE FOR FLUTE & JAZZ PIANO TRIO NO. 2 |
| 8         | 5          | 11            | EDDIE DANIELS<br>GRP 1034 (CD)  | TO BIRD WITH LOVE                                |
| 9         | 12         | 9             | KENNY BURRELL & THE JAZZ GUITAR BAND<br>BLUE NOTE ST-85137/MANHATTAN (CD)   | GENERATION                                       |
| 10        | 10         | 23            | SOUNDTRACK<br>COLUMBIA SC 40464 (CD)  | ROUND MIDNIGHT                                   |
| 11        | 9          | 23            | CARMEN LUNDEY<br>BLACK HAWK BKH 523/ASPEN (CD)                              | GOOD MORNING KISS                                |
| 12        | NEW        |               | ROB MC CONNELL & THE BOSS BRASS<br>MCA/IMPULSE 5982/MCA (CD)                | BOSS BRASS & WOODS                               |
| 13        | 14         | 3             | NANCY WILSON<br>COLUMBIA FC 40787 (CD)                                      | FORBIDDEN LOVER                                  |
| 14        | 11         | 13            | ELVIN JONES/MCCOY TYNER QUINTET<br>BLACK HAWK BKH 521-1/ASPEN               | REUNITED   |
| 15        | NEW        |               | JANET SIEGEL<br>ATLANTIC 81748 (CD)   | AT HOME  |

## TOP CONTEMPORARY JAZZ ALBUMS™

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | Compiled from a national sample of retail store and one-stop sales reports. |                                |
|-----------|------------|---------------|---|--------------------------------|
|           |            |               | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL                                 | TITLE                          |
| 1         | 1          | 23            | ★★ NO. 1 ★★<br>KENNY G. ▲<br>ARISTA AL8 8427 (CD)                           | 7 weeks at No. One<br>DUOTONES |
| 2         | 7          | 3             | GEORGE BENSON/EARL KLUGH<br>WARNER BROS. 25580 (CD)                         | COLLABORATION                  |
| 3         | 3          | 9             | YELLOWJACKETS<br>MCA 5994 (CD)  | FOUR CORNERS                   |
| 4         | 2          | 23            | NAJEE<br>EMI-AMERICA ST-17241/MANHATTAN (CD)                                | NAJEE'S THEME                  |
| 5         | 4          | 23            | BOBBY MCFERRIN<br>BLUE NOTE BT-85110/MANHATTAN (CD)                         | SPONTANEOUS INVENTIONS         |
| 6         | 11         | 7             | THE CHICK COREA ELEKTRIC BAND<br>GRP 1036 (CD)                              | LIGHT YEARS                    |
| 7         | 5          | 11            | DAVID BENOIT<br>GRP 1035 (CD)   | FREEDOM AT MIDNIGHT            |
| 8         | 6          | 23            | DAVID SANBORN<br>WARNER BROS. 1-25479 (CD)                                  | A CHANGE OF HEART              |
| 9         | 8          | 15            | FRANK POTENZA<br>TBA 222/PALO ALTO  | SOFT & WARM                    |
| 10        | NEW        |               | LARRY CARLTON<br>MCA 42003 (CD)   | DISCOVERY                      |
| 11        | 9          | 13            | STANLEY TURRENTINE<br>BLUE NOTE 85140/MANHATTAN                             | WONDERLAND                     |
| 12        | 13         | 7             | JONATHAN BUTLER<br>JIVE/RCA 1032-1-J/RCA (CD)                               | JONATHAN BUTLER                |
| 13        | 10         | 11            | JOE SAMPLE<br>MCA 5978 (CD)   | ROLES                          |
| 14        | 12         | 23            | GEORGE HOWARD<br>MCA 5855 (CD)  | A NICE PLACE TO BE             |
| 15        | NEW        |               | MICHAEL FRANKS<br>WARNER BROS. 25570-1 (CD)                                 | THE CAMERA NEVER LIES          |
| 16        | 16         | 5             | DAVE GRUSIN<br>GRP 1037 (CD)  | CINEMAGIC                      |
| 17        | 20         | 3             | ANDY NARELL<br>WINDHAM HILL 0107 (CD)                                       | THE HAMMER                     |
| 18        | 14         | 17            | GEORGE SHAW & JETSTREAM<br>TBA 223/PALO ALTO                                | LET YOURSELF GO                |
| 19        | 17         | 11            | MONTREUX<br>WINDHAM HILL WH-1058/A&M  | SIGN LANGUAGE                  |
| 20        | NEW        |               | KENNY PORE<br>TBA 226/PALO ALTO   | AT THIS MOMENT                 |
| 21        | NEW        |               | BILLY MITCHELL<br>VISTA 2501/OPTIMISM (CD)                                  | FACES                          |
| 22        | 19         | 15            | HERB ALPERT ●<br>A&M 5125 (CD)  | KEEP YOUR EYE ON ME            |
| 23        | NEW        |               | LESLIE DRAYTON & FUN<br>ESOTERIC 1005/OPTIMISM (CD)                         | INNUENDOS                      |
| 24        | NEW        |               | GRANT GEISSMAN<br>TBA 228/PALO ALTO   | SNAPSHOTS                      |
| 25        | 15         | 23            | THE RIPPINGTONS<br>PASSPORT JAZZ PJ-88019/JEM (CD)                          | MOONLIGHTING                   |

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

## Jazz BLUE NOTES



by Peter Keepnews

THE WASHINGTON, D.C.-BASED Thelonious Monk Center for Jazz Studies isn't scheduled to open until 1990, but it has already launched its initial project: the first Thelonious Monk International Jazz Piano Competition, scheduled to be held on Nov. 18 and 19 at the Smithsonian Institution.

The competition is open to all pianists who plan to pursue a career in jazz. Applicants will be asked to play two Monk compositions of the judges' choice from a list of four ("Round Midnight," "Ruby My Dear," "In Walked Bud," and "Evidence"), plus a piece of their own choice from the standard jazz repertoire. Jazz pianists Roland Hanna, Barry Harris, Hank Jones, and Roger Kellaway will serve as judges. First prize is \$10,000, second prize \$5,000, and third prize \$3,000.

The deadline for applications is Sept. 15. For more information, write to Tom Carter, executive director, Thelonious Monk Center for Jazz Studies, 5000 Klinge St. N.W., Washington, D.C. 20016.

COMMODORE RECORDS is back—again. One of the first and best of the jazz indies, Commodore thrived in the '40s, capturing such giants as Billie Holiday, Lester Young, and Coleman Hawkins at just about their best.

In recent years, Commodore owner Milt Gabler has reintroduced his label to the market under the aegis of

Atlantic and, later, CBS Special Products, but it's been a while since the classic Commodore catalog was available. Now Gabler has made a deal with the New Jersey-based Special Music Co. that will return the best of Commodore to the stores on LP, cassette, and—for the first time—compact disk.

The LPs and cassettes will list for \$5.98, the CDs for \$11.98. The first batch of new Commodore reissues is scheduled to hit the street in a few weeks.

FESTIVAL UPDATE: It's business as usual for New York's sixth annual Greenwich Village Jazz Festival, despite the continuing lack of corporate sponsorship. For the second year in a row, festival producers Horst Liepolt and Mel Litoff have scraped together enough funding (and the cooperation of 11 Village nightclubs,

## The Monk Center beckons, and in walk the pianists

including their own Sweet Basil), to keep the festival going.

As always, the Greenwich Village blowout is located mostly in the jazz clubs of that notorious neighborhood, where holders of a \$15 festival pass get in for half-price (and, in some cases, get to see the last set of the night for free). The festival will kick off on Aug. 28 with a concert at the Village Gate headlined by Sun Ra and his ensemble and run through Sept. 7.

And speaking of festivals, we sure do wish we could make it to this one: The first Virgin Islands Jazz Festival is set for Aug. 7-16 in various locations throughout the islands. A number of local artists will be showcased as well as the likes of Dizzy Gillespie, Freddie Hubbard, and Jon Lucien.

## Gospel LECTERN



by Bob Darden

JIM MURRAY is a member of gospel music's most-talented-alumni association: the ex-Imperials club. When Murray left the group last year, he joined a lineup of exes that includes Russ Taff, Paul Smith, Gary McSpadden, Jake Hess, Larry Gatlin, and a host of others.

And as was the case in virtually every instance, the parting was amicable—even though Murray had been a co-owner of the Imperials with founding member Armond Morales.

"There is absolutely no bitterness. Armond and I respect each other too much," Murray says from his Gallatin, Tenn., office. "Musically, Armond knows I think this is the way it needs to be. Businesswise, the only connection now is that we both still record for the same record label. But, of course, I have plenty of loyalty to the Imperials and always will have."

Murray spent 20 years as first tenor for the Imperials, contributing to 40 albums and garnering with the act a number of Grammys. It's his high, pure tenor that's featured on songs like "Sail On," "I'd Rather Believe In You," and "Lord Of The Harvest."

He was with the band during its straight Southern gospel years and through its most contemporary period, with Taff and producer Michael Omartian. But Murray says he eventually realized the band's continued commitment to contemporary sounds was not his musical cup of tea.

"Actually, I'd been thinking about leaving since 1982," he says. "That was the year I finally made a decision to accept Jesus Christ in my life. It was then that I said, 'Where, Lord?'"

"But it wasn't until 1986 that, in a musical sense, I saw that I was no longer able to add much to the music. We'd been going in a more aggressive contemporary direction since 1982. I'd always said that I'd stay with the Imperials until the Lord closed the door. Well, it happened last year."

Not that Murray was pounding the pavement looking for work. He quickly signed with Word and released a solo album titled "Christians Arise," produced by Bruce Koblish. It is in a middle-of-the-road, soft pop vein.

"I've had a great year and a half living by faith," Murray says. "The Lord has been faithful, and I've always had opportunities to sing. 'Christians Arise' has also done well."

"It's not that I don't like the more contemporary sound. When the Imperials first started branching out, we were the only contemporary group at most quartet conventions. Now there are groups like Stryper and Petra that are very contemporary. The Imperials' music changed along with the contemporary Christian scene, especially with the writing and singing of Taff. Eventually, I saw that I really couldn't go on in that direction."

"The new album is where I want to be musically. It's not Southern gospel, although I was with groups like the Stamps Trio and Bob Will & the Inspirations before I joined the Imperials. I did want it to be somewhat

## Jim Murray, former Imperial, goes solo on new album

contemporary because I do a lot of churches, youth conference, and Youth for Christ meetings."

The title track from Murray's album has done very well, and he modestly gives most of the credit to songwriters Niles Borop and Dwight Liles.

"It's one of those songs that seems to come along every few years," he says. "When I first heard it, I immediately asked Niles and Dwight who'd already recorded it. They said no one had, partly because they didn't want anybody to rewrite it. I said, 'That's because the Lord had it just for me.' It just has the message and the music that turns people around, and it was a great thrill for me to sing it."

Murray currently performs with accompaniment tracks. His concerts feature material from "Christians Arise" and from his days with the Imperials, including his trademark, "Sail On"—complete with cowbell.

NEW NUMBERS: Lectern can now be reached—for the time being, anyway—at 817-752-1468. Our current address is 118 N. 30th St., Waco, Texas 76710.





# Sonet AB Undergoes Restructuring Top Swedish Entertainment Firm

BY PETER JONES

STOCKHOLM, Sweden Sonet AB, the leading independent Scandinavian home entertainment group, has unveiled a major restructuring of the company's corporate and financial resources.

In a move to meet the opportunities posed by the expected deregulation of the broadcasting media in Sweden, three of the country's key leisure industry operators are being brought under the Sonet umbrella.

They are Stig Anderson, owner of Polar Records and Sweden Music, who guided Abba to global superstardom and has been a leading music world figure for nearly three decades; Thomas Johansson, director of EMA Telstar, Scandinavia's biggest concert/management agency; and Lennart Karlsson, head of Baldakinen, one of Sweden's largest restaurant chains and a major promoter of live entertainment.

The record division distributes in Scandinavia major indies like Chrysalis and Island. The music publishing arm represents important catalogs like those of Paul Simon, Bruce Springsteen, and the Eurythmics. Sonet U.K., based in London, has worldwide representation (except

for the U.K.) of the Mute label, plus publishing of Martin Gore (Depeche Mode) and Vince Clark (Erasure).

The three executives have acquired varying shares of the 30% holding relinquished by Sven Lindholm, one of Sonet's three founders, who has retired and substantially reduced his share ownership. The other two founding directors, Gunnar Bergstrom (chairman) and Dag Haeggqvist (managing director), between them retain 50% of the shares, with the remainder being held by Ola Hakansson and Lars Olof Helen.

Haeggqvist says: "This strengthening of our structure and resources comes at a time when we're on the verge of a major explosion in the broadcasting media that will bring vastly increased demand for programming.

"We shall also sustain our ability to compete effectively with the multinational music business corporations and offer a real dynamic and independent alternative for foreign companies seeking representation in Scandinavia."

Some 75% of Sonet's current income comes from the music business and the remainder from studio films and video activities. Haegg-

qvist sees both sectors expanding greatly over the next three or four years.

Sonet, founded 31 years ago as a record company, now is a full-range entertainment group with affiliates throughout Scandinavia, in the U.K., and France. It acquired the Europafilm studios in 1984 and invested heavily to transform them into an ultramodern complex for film/TV production, commercials, videocassette programs, and sound recordings. In July 1985 Sonet Media AB was set up as a multimedia umbrella company.

As of July 1, Sonet has Scandinavian distribution of Anderson's Polar label and also of the Record Station label founded by Anderson's daughter, Marie.

EMA Telstar (with annual sales of \$22.4 million) was formed 19 years ago and handles most major Scandinavian artists, along with more than 60% of the tour promotion of international acts in Scandinavia. Karlsson took over the 12-restaurant Baldakinen chain (with annual income of \$32 million) in 1980.

## Hong Kong Antiporn Act Draws Ire

HONG KONG The passing of the Ordinance of Control of Obscene and Indecent Articles by the government here has upset video distributors because they were not consulted beforehand.

The ordinance, endorsed by the legislative council in February and set to take effect in late July, is almost certain to push video prices

up. The decree, which aims to restrict all kinds of pornography, allows the government to levy a hefty censorship fee on video features.

Sin Tak-ming, a member of the Hong Kong Video Industry Assn., says the fee, set at 2,000 Hong Kong dollars (about \$285), is exorbitant and could force some distributors out of business. "Few whole-

salers could afford such a fee in a trade situation where an average feature might sell only 50 or 100 copies," he says.

Sin adds that many retailers are making only a marginal profit on most videos and that the additional charge would severely handicap the video industry. Until last month, there was no charge levied for having a video screened and classified.

In a letter of protest, the video trade group says, "With royalties, printing of covers, subtitling, and duplication costs to be recouped, the distributors really can't cope with the new fee."

The association claims the whole censorship system in Hong Kong is "muddled and arbitrary, because the tribunal to be set up may refuse a request to reconsider the classification of any item if that item was classified within three years prior to submission."

It requests that once a class-three (adults only) video has been edited and the obscene parts excised, it be reclassified to class two (general audiences) or class one (family entertainment) at no extra charge. Additionally, the tribunal should also be open to appeals by distributors who dispute the censors' decision. "A video should not be censored as rigidly as a film since it is meant for private viewing. Standards should be more lenient," says Sin.

The tribunal claims it has to charge the recommended fee for each video in order to cover administrative expenses, including the cost of advertising that the product has been approved by censors.



**Get Down Under.** Billy Joel takes time out from his recent concert tour of Australia to spend the afternoon on Sydney Harbour with his family and Dennis Handlin, managing director of CBS Records, who also brought along his family. Pictured, from left, is Jan Handlin holding her son, Denny; Denis Handlin; Joel; and Christie Brinkley, Joel's wife, who holds their daughter, Alexa Ray. Joel was on board to receive a specially made plaque commemorating \$30 million worth of album sales in Australia.

## German CD Rental Attacked IFPI Rips Video Stores' Practice

BY WOLFGANG SPAHR

HAMBURG With more than 300 video libraries in West Germany already offering compact disks as a rental service, and with many more video traders about to join in, record companies and retailers here are joining in an all-out campaign to halt what they described as an unwelcome and threatening trend.

CDs are being offered nationwide at rental charges of the deutsche mark equivalent of from 50 cents to \$1.60. Customers are also able to buy a supply of blank tapes to record the CDs at home.

The record industry is filing a constitutional complaint about the rental growth and is appealing to all political parties and the government for immediate action.

"This is not just a matter of rental," says Norbert Thurow, managing director of the German IFPI branch. "It is more a permanent acquisition through rental. A customer gets hold of the CD program by hiring it, then turns it into his permanent property by recording it at home. This jeopardizes the livelihood and future of the entire music business."

Across Germany, video dealers are trying to boost their basically unprofitable business by getting into CD rental. They refer to a federal Supreme Court decision of March 6, 1986, which authorized the renting of soundcarriers. But this applied only to dealers who had not signed the general terms of business agreements with record companies. And the court stressed there were "very good arguments" against rental.

In a formal statement, the German IFPI group says: "Video dealers have to be prohibited right now from renting out soundcarriers. Record companies and the retail trade are suffering massive economic damage because no royalties are being paid on rented CDs."

What also hurts is the knowledge that CD rental is used simply as a lure to improve video sales busi-

ness. Says Thurow: "Those responsible know that legislation and the courts sometimes take years to right wrongs in the marketplace. We have started taking out interim injunctions against some individual video libraries who contravene general terms of business."

EMI Electrola in Cologne, for example, successfully took action against Movie Market in Oberhausen, which sells equipment to video stores. It offered a complete range of CDs for rental, under the trading slogan "Dream yields without risk," and claimed to have opened up a whole new market area with the blessing of the CD industry.

Should Movie Market be found in violation of the terms of the injunction, the penalty imposed could be in excess of \$250,000.

And EMI Electrola recently obtained an interim injunction against a chain of video libraries in the Ruhr area, prohibiting them from renting out, for commercial gain, CDs for which EMI Electrola had exclusive West German distribution rights.

"CD rental is a new form of piracy which must be fought immediately," says EMI Electrola distribution chief Bernhard Krajewski. "Ordinary traders are on the verge of ruin. Some record/tape dealers are reporting 30% trade losses caused by local CD rental."

"But at least we know a dozen or so video libraries have been halted by interim injunctions."

Teldec managing director Thomas M. Stein says: "The authorities, the government, must change the laws immediately to prevent the bankruptcy of the entire record market. The warning from Japan, where record companies suffered losses of up to 50% through rental, is clear enough."

Dieter Oehms, managing director of PolyGram Music Distribution, says the effect of CD rental has been heightened because it followed on the losses sustained from home taping in recent years. "The music," he argues, "is used as a vehicle to

(Continued on page 66)

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# HITS

of the

# WORLD

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## BRITAIN

(Courtesy Music Week/Gallup) As of 7/25/87

| This Week | Last Week | SINGLES   |
|-----------|-----------|---|
| 1         | 3         | WHO'S THAT GIRL MADONNA SIRE  |
| 2         | 1         | IT'S A SIN PET SHOP BOYS PARLOPHONE   |
| 3         | 5         | ALWAYS ATLANTIC STARR WARNER BROS   |
| 4         | 2         | UNDER THE BOARDWALK BRUCE WILLIS MOTOWN   |
| 5         | 32        | LA BAMBA LOS LOBOS SLASH/LONDON   |
| 6         | 9         | ALONE HEART CAPITOL   |
| 7         | 7         | FLM MEL & KIM SUPREME   |
| 8         | 4         | WISHING WELL TERENCE TRENT D'ARBY CBS   |
| 9         | 8         | SWEETEST SMILE BLACK A&M  |
| 10        | 14        | JIVE TALKIN' BOOGIE BOX HIGH HARDBACK   |
| 11        | 6         | THE LIVING DAYLIGHTS A-HA WARNER BROS   |
| 12        | 23        | JUST DON'T WANNA BE LONELY FREDDIE MCGREGOR GERMAIN                                 |
| 13        | 13        | A LITTLE BOOGIE WOOGIE SHAKIN' STEVENS EPIC   |
| 14        | 10        | STAR TREKKIN' FIRM BARK   |
| 15        | 28        | I HEARD A RUMOUR BANANARAMA LONDON  |
| 16        | 11        | MY PRETTY ONE CLIFF RICHARD EMI   |
| 17        | 34        | LABOUR OF LOVE HUE AND CRY CIRCA  |
| 18        | 12        | I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA                                  |
| 19        | 15        | HIGHER AND HIGHER JACKIE WILSON SMP   |
| 20        | NEW       | SHE'S ON IT BEASTIE BOYS DEF JAM/   |
| 21        | 21        | HOOVERVILLE (AND THEY PROMISED) CHRISTIANS ISLAND                                   |
| 22        | 25        | SONGBIRD KENNY G ARISTA   |
| 23        | 18        | SWEET SIXTEEN BILLY IDOL CHRYSALIS  |
| 24        | 19        | IS THIS LOVE WHITESNAKE EMI   |
| 25        | 37        | OOPS UPSIDE YOUR HEAD ('87 MIX) GAP BAND CLUB                                       |
| 26        | 38        | SOLO BOY GEORGE VIRGIN  |
| 27        | 17        | YOU'RE THE VOICE JOHN FARNHAM WHEATLEY  |
| 28        | 16        | MISFIT CURIOSITY KILLED THE CAT MERCURY   |
| 29        | 35        | I REALLY DON'T MEAN IT LUTHER VANDROSS EPIC   |
| 30        | 20        | LET'S OANCE CHRIS REA MAGNET  |
| 31        | 22        | WHEN SMOKEY SINGS ABC NEUTRON   |
| 32        | 27        | CATCH THE CURE FICTION  |
| 33        | NEW       | SUGAR MICE MARILLION EMI  |
| 34        | NEW       | I SURRENDER SAMATHA FOX JIVE  |
| 35        | NEW       | YOU CAUGHT MY EYE JUDY BAUCHER ORBITONE   |
| 36        | 24        | THROWING IT ALL AWAY GENESIS VIRGIN   |
| 37        | NEW       | PERSONAL TOUCH ERROL BROWN WEA  |
| 38        | 30        | NOTHING'S GONNA STOP US NOW STARSHIP GRUNT  |
| 29        | 26        | COMIN' ON STRONG BROKEN ENGLISH EMI   |
| 40        | 29        | I WANT YOUR SEX GEORGE MICHAEL EPIC   |
| 1         | NEW       | <b>ALBUMS</b>   |
| 1         | NEW       | TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY CBS |
| 2         | NEW       | VARIOUS HITS 6 CBS/WEA/BMG  |
| 3         | 1         | WHITNEY HOUSTON WHITNEY ARISTA  |
| 4         | 2         | U2 THE JOSHUA TREE ISLAND   |
| 5         | 3         | GENESIS INVISIBLE TOUCH VIRGIN  |
| 6         | 5         | BRUCE WILLIS THE RETURN OF BRUNO MOTOWN   |
| 7         | 11        | MEL & KIM FLM SUPREME   |
| 8         | 6         | CURIOSITY KILLED THE CAT KEEP YOUR DISTANCE MERCURY                                 |
| 9         | 15        | HEART BAD ANIMALS CAPITOL   |
| 10        | 16        | VARIOUS SIXTIES MIX STYLUS  |
| 11        | 7         | SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN                                       |
| 12        | 9         | VARIOUS THE ISLAND STORY ISLAND   |
| 13        | 14        | SWING OUT SISTER IT'S BETTER TO TRAVEL MERCURY                                      |
| 14        | 19        | MADONNA TRUE BLUE SIRE  |
| 15        | 10        | VARIOUS ATLANTIC SOUL CLASSICS ATLANTIC   |
| 16        | 8         | JANET JACKSON CONTROL A&M   |
| 17        | 17        | SUZANNE VEGA SOLITUDE STANDING A&M  |
| 18        | 4         | ECHO & THE BUNNYMEN WEA   |
| 19        | 21        | THE BEASTIE BOYS LICENSED TO ILL DEF JAM/CBS  |
| 20        | 18        | JEAN MICHEL JARRE HOUSTON LYON POLYDOR  |
| 21        | 12        | MARILLION CLUTCHING AT STRAWS EMI   |
| 22        | 20        | FLEETWOOD MAC TANGO IN THE NIGHT WARNER   |
| 23        | 13        | VARIOUS HITS REVIVAL CAPITOL  |
| 24        | 30        | ROGER WHITTAKER HIS FINEST COLLECTION POLYGRAM/TEMPO                                |
| 25        | 31        | LEVEL 42 RUNNING IN THE FAMILY POLYDOR  |
| 26        | 22        | ERASURE THE CIRCUS MUTE   |
| 27        | 33        | PAUL SIMON GRACELAND WARNER   |
| 28        | 23        | LUTHER VANROSS FOREVER FOR ALWAYS FOR LOVE EPIC                                     |
| 29        | 24        | VARIOUS THE HOLIDAY ALBUM CBS   |
| 30        | 38        | DIRE STRAITS BROTHERS IN ARMS VERTIGO   |
| 31        | 27        | PETER GABRIEL SO VIRGIN   |
| 32        | 25        | WHITESNAKE EMI  |
| 33        | 37        | LUTHER VANDROSS GIVE ME THE REASON EPIC   |
| 34        | 40        | SIMPLY RED MEN AND WOMEN ELEKTRA  |
| 35        | 29        | DAVID BOWIE NEVER LET ME DOWN EMI AMERICA   |
| 36        | 34        | U2 UNDER A BLOOD RED SKY ISLAND   |
| 37        | NEW       | FIVE STAR SLIK AND STEEL TENT/RCA   |
| 38        | 35        | ALISON MOYET RAINDANCING CBS  |
| 39        | 28        | VARIOUS NOW THAT'S WHAT I CALL MUSIC 9 EMI/VIRGIN/POLYGRAM                          |
| 40        | 32        | PRINCE SIGN OF THE TIMES PAISLEY PARK   |

## CANADA

(Courtesy The Record) As of 7/16/87

|    |     | SINGLES  |
|----|-----|--|
| 1  | 4   | I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) WHITNEY HOUSTON BMG |
| 2  | 3   | ALONE HEART CAPITOL  |
| 3  | 2   | NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS A&M      |
| 4  | 1   | YOU KEEP ME HANGIN' ON KIM WILDE MCA                           |
| 5  | 5   | HEAD TO TOE LISA LISA COLUMBIA/CBS                             |
| 6  | 6   | SHAKEDOWN BOB SEGER MCA  |
| 7  | 7   | I WANT YOUR SEX GEORGE MICHAEL COLUMBIA/CBS                    |
| 8  | 8   | FUNKYTOWN PSEUDO ECHO BMG                                      |
| 9  | 9   | ALWAYS ATLANTIC STARR WEA                                      |
| 10 | 10  | DIAMONDS HERB ALPERT & JANET JACKSON A&M                       |
| 11 | 11  | HEART & SOUL T'PAU VIRGIN/A&M                                  |
| 12 | 12  | I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR U2 ISLAND/MCA       |
| 13 | NEW | YOU'RE THE VOICE JOHN FARNHAM RCA/BMG                          |
| 14 | NEW | FLAMES OF PARADISE JENNIFER RUSH (DUET WITH ELTON JOHN) CBS    |
| 15 | 19  | RIGHT ON TRACK THE BREAKFAST CLUB MCA                          |
| 16 | 16  | (I JUST) DIED IN YOUR ARMS CUTTING CREW VIRGIN/A&M             |
| 17 | 17  | BOOM BOOM (LET'S GO BACK TO MY ROOM) PAUL LEKAKIS BMG          |
| 18 | NEW | CROWDED HOUSE SOMETHING SO STRONG CAPITOL                      |
| 19 | 18  | LA ISLA BONITA MADONNA SIRE/WEA                                |
| 20 | NEW | WHO'S THAT GIRL MADONNA SIRE/WEA                               |
| 1  | 2   | <b>ALBUMS</b>  |
| 1  | 2   | WHITNEY HOUSTON ARISTA/BMG                                     |
| 2  | 1   | U2 THE JOSHUA TREE ISLAND/MCA                                  |
| 3  | 3   | HEART BAD ANIMALS CAPITOL                                      |
| 4  | 4   | FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS./WEA              |
| 5  | 6   | BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM                    |
| 6  | 5   | VARIOUS ARTISTS BEVERLY HILLS COP II SOUNDTRACK MCA            |
| 7  | 7   | CROWDED HOUSE CAPITOL  |
| 8  | 14  | MADONNA TRUE BLUE SIRE/WEA                                     |
| 9  | 8   | THE CULT ELECTRIC VERTIGO/BEGGARS BANQUET/POLYGRAM             |
| 10 | 10  | LEVEL 42 RUNNING IN THE FAMILY POLYGRAM                        |
| 11 | 11  | KIM WILDE ANOTHER STEP MCA                                     |
| 12 | 13  | BRYAN ADAMS INTO THE FIRE A&M                                  |
| 13 | 16  | PAUL SIMON GRACELAND WARNER BROS./WEA                          |
| 14 | 12  | DAVID BOWIE NEVER LET ME DOWN CAPITOL                          |
| 15 | NEW | SUZANNE VEGA SOLITUDE STANDING A&M                             |
| 16 | 9   | MOTLEY CRUE GIRLS, GIRLS, GIRLS ELEKTRA/WEA                    |
| 17 | 17  | POISON LOOK WHAT THE CAT DRAGGED IN ENIGMA/CAPITOL             |
| 18 | 18  | TOM PETTY & THE HEARTBREAKERS LET ME UP (I'VE HAD ENOUGH) MCA  |
| 19 | 15  | GOWAN GREAT DIRTY WORLD COLUMBIA/CBS                           |
| 20 | 19  | RANDY TRAVIS ALWAYS AND FOREVER WEA                            |

## WEST GERMANY

(Courtesy Der Musikmarkt) As of 7/20/87

|    |     | SINGLES   |
|----|-----|---|
| 1  | NEW | IT'S A SIN PET SHOP BOYS PARLOPHONE/EMI                     |
| 2  | 1   | I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA          |
| 3  | 4   | I WANT YOUR SEX GEORGE MICHAEL EPIC/CBS                     |
| 4  | 2   | SWEET SIXTEEN BILLY IDOL CHRYSALIS/ARIELA                   |
| 5  | 3   | GUTEN MORGEN LIEBE SORGEN JUERGEN VON DER LIPPE TELDEC      |
| 6  | 6   | NOTHING'S GONNA STOP ME NOW SAMANTHA FOX JIVE/TELDEC        |
| 7  | 5   | CROCKETT'S THEME JAN HAMMER MCA/WEA                         |
| 8  | 8   | FLAMES OF PARADISE JENNIFER RUSH & ELTON JOHN CBS           |
| 9  | 7   | SHATTERED DREAMS JOHNNY HATES JAZZ VIRGIN/ARIELA            |
| 10 | 10  | CALL ME SPAGNA CBS  |
| 11 | NEW | WHO'S THAT GIRL MADONNA SIRE/WEA                            |
| 12 | 19  | VOYAGE VOYAGE DESIRELESS CBS                                |
| 13 | 9   | MISS YOU SO BONNIE BIANCO METRONOME/PMV                     |
| 14 | 11  | LIVING IN A BOX LIVING IN A BOX CHRYSALIS/ARIELA            |
| 15 | 12  | HOLD ME NOW JOHNNY LOGAN EPIC/CBS                           |
| 16 | 16  | TEARS OF ICE BOLLAND & BOLLAND TELDEC                       |
| 17 | 13  | I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR U2 ISLAND/ARIELA |
| 18 | 15  | DIAMONDS HERB ALPERT A&M/DGG                                |
| 19 | 14  | LA ISLA BONITA MADONNA SIRE                                 |
| 20 | 17  | JUST AROUND THE CORNER COCK ROBIN CBS                       |
| 1  | 1   | <b>ALBUMS</b>   |
| 2  | 2   | WHITNEY HOUSTON WHITNEY ARISTA/ARIELA                       |
| 3  | 3   | U2 THE JOSHUA TREE ISLAND/ARIELA                            |
| 4  | 3   | MARILLION CLUTCHING AT STRAWS EMI                           |
| 5  | 5   | JENNIFER RUSH HEART OVER MIND CBS                           |
| 6  | 6   | JUERGEN VON DER LIPPE GUTEN MORGEN LIEBE SORGEN TELDEC      |
| 7  | 9   | COCK ROBIN AFTER HERE THROUGH MIDLAND CBS                   |
| 8  | 7   | MIXED EMOTIONS DEEP FROM THE HEART EMI                      |
| 9  | 8   | BONNIE BIANCO JUST ME METRONOME/PMV                         |
| 10 | 10  | SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN               |
| 11 | 7   | MODERN TALKING ROMANTIC WARRIORS HANSA/ARIELA               |
| 12 | 12  | GENESIS INVISIBLE TOUCH VIRGIN/ARIELA                       |
| 13 | 11  | THE CURE KISS ME KISS ME KISS ME METRONOME/PMV              |
| 14 | 16  | BILLY IDOL WHIPLASH SMILE CHRYSALIS/ARIELA                  |
| 15 | 15  | HOT CHOCOLATE THE VERY BEST OF HOT CHOCOLATE EMI            |
| 16 | 13  | FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA                 |
| 17 | 14  | SUZANNE VEGA SOLITUDE STANDING A&M/DG                       |
| 18 | 17  | HEART BAD ANIMALS CAPITOL/EMI                               |
| 19 | 19  | DEN HARROW DAY BY DAY BABY/ARIELA                           |
| 19 | 18  | PAUL SIMON GRACELAND WARNER/WEA                             |
| 20 | NEW | MADONNA TRUE BLUE SIRE/WEA                                  |

## NETHERLANDS

(Courtesy Stichting Nederlandse Top 40) As of 7/10/87

|    |     | SINGLES  |
|----|-----|--|
| 1  | 1   | I WANT YOUR SEX GEORGE MICHAEL CBS                   |
| 2  | 2   | I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA   |
| 3  | 3   | SO STRONG LABI SIFFRE ARIOLA                         |
| 4  | 4   | DIAMONDS HERB ALPERT/JANET JACKSON POLYDOR           |
| 5  | NEW | WHO'S THAT GIRL MADONNA SIRE                         |
| 6  | 6   | I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR U2 ARIOLA |
| 7  | 7   | WALKING TOGETHER PIET VEERMAN CBS                    |
| 8  | NEW | IT'S A SIN PET SHOP BOYS PARLOPHONE                  |
| 9  | NEW | ALONE HEART CAPITOL                                  |
| 10 | 5   | DON'T DREAM IT'S OVER CROWDED HOUSE EMI/BOVEMA       |
| 1  | 1   | <b>ALBUMS</b>  |
| 2  | 2   | WHITNEY HOUSTON WHITNEY ARIOLA                       |
| 3  | 3   | U2 THE JOSHUA TREE ISLAND                            |
| 4  | 4   | SIMPLE MINDS IN THE CITY OF LIGHT VIRGIN             |
| 5  | 5   | PRINCE SIGN OF THE TIMES PAISLEY PARK                |
| 6  | 6   | UB40 LIVE IN MOSCOW VIRGIN                           |
| 7  | NEW | COCK ROBIN AFTER HERE THROUGH MIDLAND CBS            |
| 8  | NEW | MARILLION CLUTCHING AT STRAWS EMI                    |
| 9  | 7   | PIET VEERMAN CBS                                     |
| 10 | 8   | VARIOUS MIAMI VICE 2 MCA                             |
| 10 | 8   | THE CURE KISS ME KISS ME KISS ME POLYDOR             |

## MUSIC & MEDIA PAN-EUROPEAN CHARTS

7/25/87

|    |     | HOT 100 SINGLES                                      |
|----|-----|--|
| 1  | 1   | I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA   |
| 2  | 2   | NOTHING'S GONNA STOP ME NOW SAMANTHA FOX JIVE        |
| 3  | 3   | CALL ME SPAGNA CBS                                   |
| 4  | 7   | IT'S A SIN PET SHOP BOYS PARLOPHONE                  |
| 5  | 4   | I WANT YOUR SEX GEORGE MICHAEL EPIC                  |
| 6  | NEW | WHO'S THAT GIRL MADONNA SIRE                         |
| 7  | 6   | LA ISLA BONITA MADONNA SIRE                          |
| 8  | 5   | HOLD ME NOW JOHNNY LOGAN EPIC                        |
| 9  | 9   | THE LIVING DAYLIGHTS A-HA WARNER BROTHERS            |
| 10 | 11  | NOTHING'S GONNA STOP US NOW STARSHIP GRUNT/RCA       |
| 11 | 17  | ALONE HEART CAPITOL                                  |
| 12 | 12  | WITH OR WITHOUT YOU U2 ISLAND                        |
| 13 | 10  | LET IT BE FERRY AID THE SUN/CBS                      |
| 14 | NEW | I LOVE TO LOVE TINA CHARLES BLACK SCORPIO/CBS        |
| 15 | 14  | SWEET SIXTEEN BILLY IDOL CHRYSALIS                   |
| 16 | 8   | I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR U2 ISLAND |
| 17 | 13  | STRANGELOVE DEPECHE MODE MUTE                        |
| 18 | 15  | DON'T DREAM IT'S OVER CROWDED HOUSE CAPITOL          |
| 19 | 19  | JUST AROUND THE CORNER COCK ROBIN CBS                |
| 20 | 18  | WHEN SMOKEY SINGS ABC MERCURY                        |
| 1  | 1   | <b>HOT 100 ALBUMS</b>                                |
| 2  | 2   | U2 THE JOSHUA TREE ISLAND                            |
| 3  | 3   | WHITNEY HOUSTON WHITNEY ARISTA                       |
| 4  | 4   | SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN        |
| 5  | 7   | THE CURE KISS ME KISS ME KISS ME POLYDOR             |
| 6  | 6   | GENESIS INVISIBLE TOUCH VIRGIN                       |
| 7  | 5   | PRINCE SIGN OF THE TIMES PAISLEY PARK                |
| 8  | 9   | SIMPLY RED MEN AND WOMEN WEA                         |
| 9  | 8   | MADONNA TRUE BLUE SIRE                               |
| 10 | 10  | DAVID BOWIE NEVER LET ME DOWN EMI AMERICA            |
| 11 | 12  | PAUL SIMON GRACELAND WARNER                          |
| 12 | 13  | LEVEL 42 RUNNING IN THE FAMILY POLYDOR               |
| 13 | 11  | SUZANNE VEGA SOLITUDE STANDING A&M                   |
| 14 | 14  | FLEETWOOD MAC TANGO IN THE NIGHT WARNER              |
| 15 | 15  | MARILLION CLUTCHING AT STRAWS EMI                    |
| 16 | 16  | HEART BAD ANIMALS CAPITOL                            |
| 17 | 20  | CURIOSITY KILLED THE CAT KEEP YOUR DISTANCE MERCURY  |
| 18 | 17  | MODERN TALKING ROMANTIC WARRIORS HANSA/ARIELA        |
| 19 | 17  | COCK ROBIN AFTER HERE THROUGH MIDLAND CBS            |
| 20 | 18  | ALISON MOYET RAINDANCING CBS                         |
| 20 | 18  | SWING OUT SISTER IT'S BETTER TO TRAVEL MERCURY       |

## AUSTRALIA

(Courtesy Australian Music Report) As of 7/27/87

|    |     | SINGLES   |
|----|-----|---|
| 1  | 2   | HE'S GONNA STEP ON YOU AGAIN PARTY BOYS CBS                           |
| 2  | 1   | RESPECTABLE MEL & KIM LIBERATION                                      |
| 3  | 5   | I WANT YOUR SEX GEORGE MICHAEL CBS                                    |
| 4  | 3   | I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) WHITNEY HOUSTON ARISTA/RCA |
| 5  | 8   | CRAZY ICEHOUSE REGULAR/FESTIVAL                                       |
| 6  | 6   | NOTHING'S GONNA STOP US NOW STARSHIP RCA                              |
| 7  | 4   | RIGHT ON TRACK BREAKFAST CLUB MCA                                     |
| 8  | 7   | SLICE OF HEAVEN DAVE DOBBYN & THE HERBS CBS                           |
| 9  | 18  | ALONE HEART CAPITOL   |
| 10 | NEW | LOCOMOTION KYLIE MINOGUE MUSHROOM/FESTIVAL                            |
| 11 | 15  | SHAKEDOWN BOB SEGER MCA/WEA   |
| 12 | 20  | BREAKOUT SWING OUT SISTER MERCURY/POLYGRAM                            |
| 13 | NEW | SUOOENLY ANGRY ANDERSON MUSHROOM/FESTIVAL                             |
| 14 | 9   | SWEET SIXTEEN BILLY IDOL CHRYSALIS/FESTIVAL                           |
| 15 | 14  | SHOWING OUT MEL & KIM LIBERATION                                      |
| 16 | 10  | LEAN ON ME CLUB NOUVEAU WARNER/WEA                                    |
| 17 | 11  | TAKE ME BACK NOISEWORKS CBS   |
| 18 | 13  | WANTED DEAD OR ALIVE BON JOVI MERCURY                                 |
| 19 | 12  | SHIP OF FOOLS WORLD PARTY CHRYSALIS/FESTIVAL                          |
| 20 | 17  | LOVE AND DEVOTION MICHAEL BOW CBS                                     |
| 1  | 1   | <b>ALBUMS</b>   |
| 2  | 2   | BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM                           |
| 3  | 3   | WHITNEY HOUSTON WHITNEY ARISTA  |
| 4  | 4   | VARIOUS ARTISTS '87 RIGHT ON TRACK CBS                                |
| 5  | 5   | CROWDED HOUSE CAPITOL/EMI   |
| 6  | 6   | JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA                             |
| 7  | 8   | U2 THE JOSHUA TREE ISLAND/FESTIVAL                                    |
| 8  | NEW | MEL & KIM FLM LIBERATION/CBS  |
| 9  | 10  | ELTON JOHN LIVE IN AUSTRALIA WITH THE M S O ROCKET/POLYGRAM           |
| 10 | 7   | PAUL SIMON GRACELAND WARNER/WEA                                       |
| 11 | 12  | NOISEWORKS CBS  |
| 12 | 11  | FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA                           |
| 13 | 11  | SUZANNE VEGA SOLITUDE STANDING A&M/FESTIVAL                           |
| 14 | 16  | VARIOUS ARTISTS 12 FESTIVAL   |
| 15 | 9   | PETER GABRIEL SO VIRGIN   |
| 16 | 14  | THE CURE KISS ME KISS ME KISS ME FICTION/WEA                          |
| 17 | 14  | SIMPLY RED MEN AND WOMEN ELEKTRA/WEA                                  |
| 18 | NEW | ROBERT CRAY BAND STRONG PERSUADER MERCURY/POLYGRAM                    |
| 19 | 17  | HOODOO GURUS BLOW YOUR COOL BIG TIME/RCA                              |
| 20 | NEW | MOTION PICTURE SOUNDTRACK THE BIG CHILL MOTOWN                        |
| 20 | NEW | MADONNA TRUE BLUE SIRE/WEA  |

## JAPAN

(Courtesy Music Labo) As of 7/20/87

|    |     | SINGLES  |
|----|-----|--|
| 1  | NEW | 50/50 MIHO NAKAYAMA KING/VARNING                           |
| 2  | NEW | WANDERER CHECKERS CANYON/THREE STAR/YAMAHA                 |
| 3  | 1   | PANDORA NO KOIBITO YOKO MINAMINO CBS/SONY                  |
| 4  | 4   | KIMIOAKENI SHOUNENTAI WARNER/PIONEER                       |
| 5  | 2   | SMILE AGAIN KYOKO KOIZUMI VICTOR/VARNING                   |
| 6  | 3   | BYAKUYA THE ALFEE CANYON/TANABE                            |
| 7  | 7   | ROKUNAMONJYANE TSUYOSHI NAGABUCHI TOSHIBA/YUI              |
| 8  | 5   | SAYONARA NO KAJISUTACHI YOKO OGINOME VICTOR/J.C. M/NICHION |
| 9  | 6   | BLONDE AKINA NAKAMORI WARNER PIONEER/MC CABIN              |
| 10 | NEW | GET WILD TM NETWORK EPIC/SONY/JK                           |
| 1  | 2   | <b>ALBUMS</b>  |
| 2  | 1   | SHYOGO HAMADA CLUB SURF BOUND CBS/SONY                     |
| 3  | NEW | SHOUNENTAI TIME 19 WARNER PIONEER                          |
| 4  | 4   | HIROKO YAKUSHIMARU HOSHIKIKO TOSHIBA/EMI                   |
| 5  | 3   | WHITNEY HOUSTON WHITNEY PHONOGRAM                          |
| 6  | 8   | TOSHIKI KADOMATSU SEA IS A LADY RDV                        |
| 7  | 5   | MAMIKO TAKAI KOKORO BIYORI CANYON                          |
| 8  | NEW | BABE BRAVO   |
| 9  | 6   | TAKAKO OKAMURA LIBERTE FUN HOUSE                           |
| 10 | 9   | REBECCA REMIX REBECCA CBS/SONY                             |
| 10 | 9   | NAOKO KAWAI JAPAN COLUMBIA                                 |

# Indonesia Vows To Reform Copyright Legislation

BY CHRISTIE LEO

DJAKARTA, Indonesia The Indonesian government has indicated that it will ratify a copyright law protecting foreign music, films, books, computer software, and other material that has previously been plagued by piracy.

The bill was submitted to Parliament in June and is expected to become law by October. In recent times, Indonesia has virtually been ostracized in many parts of the world for its failure to reform its copyright legislation.

Says Salleh Ismail, justice minister: "Piracy has been increasing over the last few years, and it is discouraging creativity among Indonesian artists and creators."

Earlier this year, the IFPI lodged a formal complaint against Indonesian music pirates with the European Economic Community. According to IFPI statistics, this territory rates as the world's leading exporter of pirated music cassettes, with an annual overseas sale of about 30 million tapes.

Bob Geldof, ex-Boomtown Rat and helmsman of the Band-Aid/Live Aid project, put Indonesia on the front pages of newspapers and magazines around the world when he accused Indonesians of robbing starving Africans of charity funds earned from the sale of the "We

Are The World" album by selling pirated versions of that recording.

Indonesia's turnaround action to pass a new copyright law is said to have been expedited by the U.S. threat to take away the country's preferential trade status if it did not pass a new copyright law by Octo-

ber.

The new law will provide maximum five-year jail terms and/or fines of up to \$15,000 for violations of copyright, patents, and trademarks that are published abroad, the justice minister confirms.

The current copyright law in In-

donesia protects only locally published works. The current law also protects the first person to register a trademark, whether or not that person owns the trademark.

## Singapore Raids Result In Legitimate-Sales Increase

SINGAPORE Tape pirates in Singapore are said to be losing ground since the music industry started relentlessly waging raids against them last year. Official sales of records, cassettes, and compact disks soared to \$12.75 million last year, an increase of \$5.5 million over 1985 at wholesale prices.

Giouw Jui Chian, a representative of the Singapore IFPI group, says a key reason for the greatly improved legitimate-market figures is the carrying out of an estimated 200 raids against music pirates last year. Since February 1984, nearly 950,000 pirate cassettes, with a street value

of roughly \$1.15 million, have been destroyed.

Giouw says another reason for the improved state of the official market is the close cooperation among retailers, IFPI, and the Singapore Sound Tape Retailers Assn. At the core of this effort was the strategy used to cushion dealers from the high costs of replacing their pirate stocks with copyright versions.

Says Giouw, "We got dealers last year gradually to beef up their

stocks of legitimate cassettes to prepare for the introduction of the Copyright Act, which came into effect in April. Many retailers would have been forced to close down if they had to replace all pirate stock with legitimate product from the point where the law took effect. The whole industry would have suffered."

To avoid this problem, the local IFPI group and the tape retailers association worked out a timetable for dealers to get rid of pirate tapes.

By March 1986, 75% of each dealer's stock had to consist of copyright tapes. By September, legitimate tapes had to make up 90% of inventory.

Says Giouw: "This ensured the retailers were able to come in clean on the day the law was formally enforced. If those dealers had gone out of business, the whole music industry would have been harmed."

CHRISTIE LEO

### GERMAN CD RENTAL ATTACKED

(Continued from page 64)

help the last survivors of the one-time video boom. Video libraries rent out only top chart CDs, depriving record companies of the chance to recoup their investment in broad catalog."

Adds CBS Germany business affairs manager Udo Kornmeyer: "It's unpleasant that people not involved in the industry are pushing into the market at the expense of record retailers just to make easy money. It's hard to predict what might happen. The combination of CD rental and DAT copying might well be the real problem for the industry. There's no real sign that record dealers are keen to get into soundcarrier rental, but we're preventing it anyway under our general business terms."

Kornmeyer says the federal Supreme Court ruling was based only on copyright law and did not automatically mean that renting out soundcarriers was permitted. In addition, an appeal against the court

decision has been lodged.

"Each video library that thinks it can compensate for a slack period by renting out CDs is moving on dangerous legal ground," he claims. "Libraries should be prepared for a rental levy to be introduced by law, and that would take care of the 'dream profits' theory."

According to a statement from the German IFPI branch, record rental in Japan resulted in trading losses of up to 40% for the industry there. The Japanese copyright law was eventually changed. France has learned similar lessons, says IFPI, underscoring the German industry's desperate appeal for the government to change the copyright law immediately.

IFPI's Thurov says politicians have been made aware of the cultural and political effects of rental. Since Anglo-American pop music dominates the West German market, he notes, national product now stands less chance for success.

## U.K. Officials Unravel Cassette Ring

BY PETER JONES

LONDON Working with the British Phonographic Industry's antipiracy unit, police and trading standards officers here recently smashed a massive pirate pop cassette ring just a few weeks after the rip-off was set in operation.

In the subsequent trial, Michael Oliver, who admitted to having conspired to making counterfeit tapes, received a jail sentence of nine months. He was said to have set up the operation with Kim Harper, who has since fled the country and is believed to be in Spain.

The operation involved thousands of cheap copies of tapes by big-name acts, including the Eurythmics, David Bowie, and the Beatles. Prosecutor James Curtis said: "The turnover was high and fast, and the pirates' output from the machines was sufficient for [more than a million dollar] wholesale value."

The court heard that the piracy group was "highly skilled and professional." Cassettes were distributed through discos, pubs, factories, and

other channels and sold for \$3.20 each.

Said the prosecutor, "This is part of a widespread cancer in the U.K. music industry, and the public [is] being elaborately cheated. The industry loses millions of pounds, and royalties earned by performers are not recovered."

The police and the trading standards raiding party visited the illicit factory, on a farm, and seized five high-speed copying machines, worth

approximately \$20,000; 125,000 sets of print work; 150 master tapes; and thousands of prerecorded tapes, blank tapes, and boxes.

Two members of the ring, said to have printed the inlay cards and labels, were each given four-month suspended jail terms and fined \$1,600. Three other defendants were fined up to \$400 for conspiring to distribute and use counterfeit tapes.

## Dutch Seize Pirate Tapes

THE HAGUE, Netherlands More than 100 people were arrested for making illegal audio recordings during the North Sea Jazz Festival, staged here July 10-12. This was revealed a few days after the event, which was sponsored by Dutch copyright society BUMA/STEMRA.

The arrests were carried out by employees of the society and of NVPI, the Dutch national IFPI group, who are vested with the same powers in this situation as police officers. The illicit tapes were confiscated and will be officially destroyed.

The people arrested were given back their recording equipment af-

ter the festival, and no fines were imposed. According to BUMA/STEMRA, some of the equipment used was of professional quality, including hi-fi stereo microphones. Some of the recordings were clearly intended for sale.

Paul Acket, festival director, says illegal taping during the North Sea event has been "a real plague in recent years." Last year, highly professional tapes of the opening concert by Miles Davis, made by young West Germans, were offered openly for sale in the Hague within 24 hours of the show.

"These pirate recordings mean a loss of income for the musicians and the copyright owners," says Acket.

## We won't bore you with too many facts!

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## To Sell Hardware By Years End Sanyo Enters DAT Market

TOKYO Sanyo Electric will be selling digital audiotape players by the end of August and Compact Disk Video players by the end of the year in Japan. The firm had earlier taken a cautious stand on selling DAT equipment due to vociferous opposition by European and U.S. record companies.

Now it has decided to produce and sell "several hundred units a month" so the company won't be left behind in the global develop-

ment of the DAT market. Sanyo is the last major manufacturer to announce a date for sale of DAT hardware. Its player is expected to be priced at about \$1,330. In the CDV field, Sanyo is to sign a licensing deal with Philips to produce and sell hardware in Japan before year's end.

The company is to exhibit its DAT and CDV players at the Berlin electronics show in West Germany at the end of August.

# Cure Song Stirs More Controversy Toronto Council Moves To Ban LP

BY KIRK LaPOINTE

OTTAWA The city councils of Toronto and Hamilton are urging the Ontario provincial government to ban sales of "Standing On The Beach" by the Cure because it contains a song they believe is offensive to Arabs. And the Toronto council has voted to tell the British band not to perform "Killing An Arab" at its show there Saturday (1).

The moves are the latest, and most public, in a series of incidents stirring controversy over what the band says is an antiracist, antiviolence song. Over the last year, the Canadian Arab Federation has brought a complaint to the Ontario Human Rights Commission; the commission has mediated a meeting between the federation and WEA Music of Canada Ltd.; the album has been suspended from domestic distribution; and negotiations have been started to bring the band and the Arab community face to face.

The controversy began in the U.S. in 1986, when the American Arab Anti-Discrimination League complained to Elektra Records about the song. The label urged radio stations not to play it, and bandleader Robert Smith issued an explanation of the lyrics, which include a reference to a person standing on a beach with a gun in his hand looking down the barrel at an Arab in the sand.

In Canada early this year, WEA stickered the record with a note saying the lyrics may be objectionable. But the federation brought its views to the human rights commission and demanded action. A meeting was set up between WEA and the federation, at which WEA agreed to stop distributing the album until a face-to-face encounter could be arranged between the Cure and the Arab representatives.

The band is slated for shows in Toronto Saturday (1), Ottawa Aug. 2, and Montreal Aug. 3. It opened its North American tour in Vancouver recently in support of the album "Kiss Me, Kiss Me, Kiss Me," but the 9-year-old song wasn't part of the repertoire.

WEA hoped a meeting would quietly resolve the problem. But statements condemning the song by Toronto Mayor Art Eggleton "came as a total surprise," says WEA publicity manager Dave Tollington, who adds that such a move hasn't helped settle the matter.

"We were going to try to solve the problem with a meeting" Tollington says. What irks the label is that "Arab leaders have told us they understand the lyrics aren't racist. But, then, they've been lobbying politicians to ban it." Tollington also says Arab leaders, in urging politicians to ban the sale of the record, are implying WEA has renege on its promise to suspend sales.

It is unclear now if the band will find time in its eastern Canada swing to meet with the federation, a move that could make the album available domestically (the album is a big import item in Canada). Band keyboardist Laurence Tolhurst was quoted as saying the councils are "unjustified" in their criticism of the song, which he and co-writer Smith say is derived from Albert Camus' "The Stranger," in which the protagonist commits a senseless killing.

"I'm baffled that a citizen can call a politician, and a politician can make a representation on his behalf ... without first checking the other side," Tollington says.

WEA views the situation as involving a freedom-of-speech issue and isn't about to let the matter go quietly into the night, he says. "What the song says, and what the band's fans have written us and said it says, is that racism is bad and senseless killing is stupid."

The Cure has enjoyed wider and earlier success in Canada than in many other countries. The band played a 15,000-seat sellout the last time it performed in Toronto, so the mayor's remarks are highly unpopular with the band's fans. And the council's actions seem irrelevant, in that the song is no longer part of the concert repertoire. Even so, WEA would like to be able to sell the album again and see the matter cleared up.

## Follows Release Of Performer's New Age Album Guitarist Boyd, Manager Allen Split

OTTAWA One of the Canadian music industry's most unusual professional relationships, between soft-spoken classical and new age guitarist Liona Boyd and brash, no-nonsense manager Bruce Allen, has dissolved after only little more than a year.

Allen, in a terse, two-paragraph news release from his Vancouver office, said "an overburdening workload" has prompted him to release Boyd from all her contractual obligations. Allen also manages Bryan Adams and has been spending a considerable amount of time working the artist's album "Into The Fire," deemed by most observers to be Adams' most daring work to date. Also, he manages Rock & Hyde, whose "Under The Volcano" album recently made international inroads. A new Loverboy album is slated for imminent release, and Allen is expected to spend much of the rest of 1987 consolidating that band's following.

Last year, however, Allen persuaded Boyd to accept his offer of management. Since then, he oversaw the release of her new age album and a major tour schedule.

"Liona is a major talent," Allen says. "She deserves the full commitment of a manager, and, unfortunately, I am unable to give her all of the attention she deserves. Her career can flourish in any direction she chooses, and I wish her well in

all of her future pursuits."

It was unclear at press time who will manage Boyd, who left longtime manager Bernie Fiedler to move to Allen because she wanted higher-profile representation abroad. Fiedler manages Dan Hill,

who has made a strong comeback in recent weeks with a new single, "Can't We Try," which has garnered strong adult contemporary and pop airplay and has charted in Canada and the U.S. KIRK LaPOINTE

## Labatt Signs Nederlander

OTTAWA The Nederlander Organization, already involved in the 15,000-seat, outdoor Kingswood Music Theatre north of Toronto, is about to extend its reach through an arrangement with Blue Live Entertainment. The agreement will see the New York-based promoter help produce high-profile rock shows at the 2,700-seat Massey Hall in Toronto.

Starting Sept. 1, Nederlander will help the Labatt Brewery's concert division, Blue Live, secure artists for Massey Hall, for which Blue Live holds a three-year, \$300,000-a-year lease. Already operating under Hamilton promoter Jim Skarratt, the Blue Live business at Massey Hall hasn't lived up to expectations as a potential challenger to venues booked by the country's largest promoter, Concert Productions International. Instead, the venue has been idle many nights when Blue Live held the hall.

Labatt promotions chief Glen

MacPherson says the Nederlander group will help satisfy the Labatt company's need for more talent to play at Massey Hall. Through other promoters, Blue Live has coordinated several cross-Canada tours in its first year. Now, says MacPherson, more effort is being put into getting many more shows into this facility.

The deal doesn't affect Skarratt's status as Blue Live president and the driving force behind the company's tours. Instead, explains MacPherson, the Nederlander group augments Skarratt's work.

MacPherson says some Kingswood staff will help program Massey Hall. Nederlander has been producing shows at Kingswood, part of Canada's Wonderland complex, since the facility opened several years ago. Some of those shows have been enormously successful, featuring emerging artists like the Cure and Howard Jones, who have performed for sold-out or near-capacity crowds.

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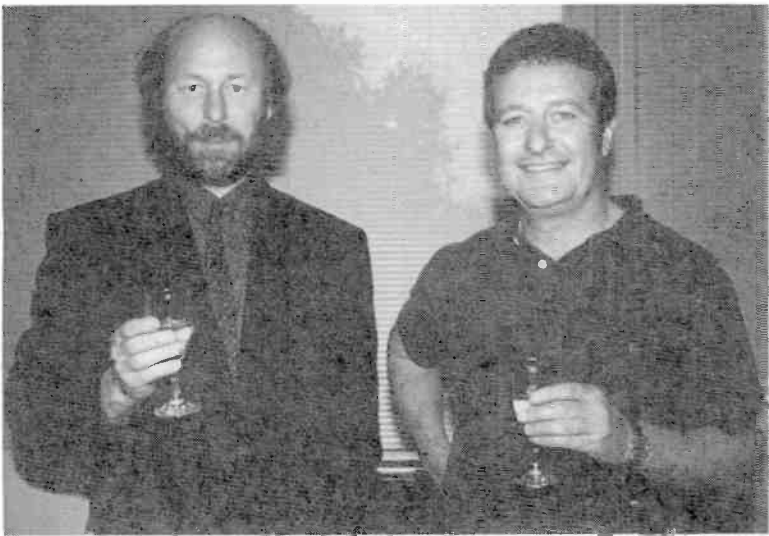
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**A Record Toast.** CBS Records and Chrysalis Records sign a long-term agreement under which CBS will manufacture and distribute all Chrysalis product in the U.K. Toasting the agreement are Chris Wright, left, chairman of Chrysalis, and Paul Russell, managing director of CBS Records U.K.



**A Lesson In Vibes.** Herbie Hancock, left, listens while Lionel Hampton, right, gives BMI president and CEO Frances Preston a vibes lesson during a break at an international music press tribute to Hancock held in New York recently.



**Sports Rap.** Mickey Elfenbein, seated at left, executive vice president of K-tel International (USA) Inc., announces plans to manufacture, market, and distribute Cchill Records' 12-inch rap single "Baseball" by the group I.R.M. Crew. Shown are, standing from left, Steve Wilson, product development and a&r, K-tel; I.R.M. Crew's Kelly Crockett and Michael Mack; Lynette Mulvihill, K-tel's manager of product development and a&r; and I.R.M. Crew's Curtis Washington, Doug Shockley, and Billy Harris. Seated with Elfenbein is Charles Lockhart, president of Cchill Records.



**She's Honorable.** Terri Rossi, Billboard's black, jazz, and crossover charts manager, displays the Vernell Randolph Humanitarian Award she received at the 15th annual meeting of the Sickle Cell Anemia Foundation of Greater New York. Presenting the award are Carrie Haynes, the foundation program director, and Clifford Clemens, chairman of the board of the foundation.



**Sign Here.** Composer/lyricist Richard Wolf signs an exclusive writer's agreement with Lorimar Music. Pictured are, from left, Sam Trust, president, Lorimar Music; Linda Perry, vice president of music publishing, Lorimar Music; Wolf; Gary Wishnik, Wolf's attorney; and Steve Stone, vice president and general manager, Lorimar Music.



**Last Leg.** During the European leg of her tour, Tina Turner celebrates eight sold-out dates in Wembley, England. Shown with Tina on the last night of the standing-room-only run are Ehaskar Menon, left, chairman and chief executive officer, EMI Music Worldwide, and Rupert Perry, managing director, EMI Records U.K.



**5 Billion Born.** Jose Feliciano demonstrates a riff for writer/producer Jai Josefs during the recording of "Bridges Of Love" for the TBS documentary "The Day Of Five Billion." The show, which commemorates the birth of the 5 billionth person, will air in more than 90 countries. It also features Stevie Wonder, Peter Gabriel, and Nona Hendryx.

# Experts Offer Tips On Shopping For Lawyers

BY JEAN ROSENBLUTH

**NEW YORK** The role attorneys should take in the careers of young musicians and artist managers who seek their counsel proved the crux of the New Music Seminar 8's "Attorney Clinic: The



Whys & Wherefores Of Getting A Good Lawyer" panel.

The panel, held here July 14 at the Marriott Marquis Hotel,

was moderated by Marc Jacobson of the New York law firm Berger & Steingut and chairman of the New York State Bar Assn. Committee on Entertainment Law.

Opening up the session was Peter Thall, a partner in the New York law firm of Levine, Thall & Plotkin, who downplayed attorneys' role in making musical decisions. "Most young musicians come to us with a tape wanting contacts more than legal services. They want a manager, an agent. But lawyers asked to function in those capacities are very often ineffective."

Allen Grubman, a partner in the New York law firm Grubman, Indursky & Schindler, disagreed vehemently and guaranteed more than a few tapes in the mail for himself with the comment, "We consider our practice a mini-a&r department.

The legal aspect of the lawyer's function in the music business is really minimal."

"Calling up a law firm and saying 'Will you shop my tape' is like going through the Yellow Pages and asking 'Will you sleep with me,'" said Ed Pierson, a Denver-based lawyer who specializes in trademark issues. "You have to develop a relationship first." He blamed the record labels for the prevalence of the practice: Afraid of copyright-infringement suits, "they sent out form letters suggesting they would only listen to tapes submitted by managers, lawyers, etc." Pierson argued that an attorney has more vital functions to fulfill for a new artist than trying to find him a record deal—for example, protecting a group's name.

Attorney Tim Jensen, director of legal services for the New York branch of Volunteer Lawyers for the Arts, which counsels needy musicians on a pro bono basis on business-related matters, said that his organization offers both legal and musical services, the latter in the form of steering talented artists to the right label people.

Jensen's lengthy "speech" contained the most concrete information of the hour-and-a-half session, amounting to a primer on why and when to consult a lawyer. "There are three areas where an artist should get a lawyer: before signing a record contract, a personal management contract, or a music pub-

lishing contract," he said.

Jensen also had several tips for judging the suitability of an attorney. "Get an idea of the other artists represented by him. Are they on a comparable level to you? Will you be dealing with the lawyer personally? Will he return your phone calls? Are other clients happy with him? How do you have to pay the lawyer—on a retainer? hourly? with a percentage?"

Other panelists weighed the pros and cons of each form of payment. Linda Mensch, an entertainment attorney based in the Chicago area, said that her standard practice is to charge an hourly fee, "but if I really love the band I'll do it on a percentage basis." Thall, however, said that paying percentages is more of a hardship for a new act because "once they start paying studios, managers, etc., they can't afford them. Our fees are based solely on an hourly rate structure of \$250-\$300 so that the artist knows what he is getting into." Grubman, the most outspoken member of the panel, said that he sits down with an

artist after a recording deal has been negotiated to determine a fee because "a retainer is very difficult to get from a new artist. But when the artist winds up being successful, we charge him a lot of money."

Another topic addressed was what to do if you suspect your attorney has a conflict of interest. The panelists cautioned the audience to be wary of such hybrids as lawyer-managers and lawyer-publishers because "a responsible attorney should never have an interest not in the interest of the artist because ultimately it's not in the interest of the attorney," according to Grubman.

Should you find yourself with an attorney who is also representing a manager or publisher with whom he is trying to work out a deal for you, Thall advised hiring yet another lawyer. "There's nothing magical about hiring just one lawyer. Perhaps you'll need another lawyer just to help you with the first lawyer's conflict-of-interest disclosure form, which attorneys are required to give you."

Jensen advised against leaving everything up to the lawyers, no matter how many are involved. "Educate yourself a little," he said. "There are several books and periodicals out there that will help you recognize an excessively terrible contract from the standardly terrible one, so that you can tell if you're being had."

Stan Soocher, editor of the trade journal Entertainment Law & Finance, took issue with Jensen's advice. "No artist should try to be a lawyer, just a consumer advocate. Make sure you know about basic copyright law."

Though it may have come too late for many of the audience members judging by the questions they asked, Mensch offered one of the few hard-and-fast rules for dealing with an attorney: "Avoid lawyers who want money up-front before shopping your tape," she said. "If they've got \$500 from you, chances are they've gotten \$500 from a lot of other people whose tapes they're shopping, too."

## Accountant, Business Manager, Or Bookkeeper? Panel Ponders How Best To Handle \$\$

BY MOIRA McCORMICK

**NEW YORK** With any new recording career, when the money begins coming in, the artist should seek the services of an accountant, business manager, or bookkeeper who specializes in the music business.



That was the message at a July 15 panel discussion titled "Business Management/Accounting Workshop" at the eighth annual New Music Seminar, held here July 12-15 at the Marriott Marquis hotel.

Certified public accountant Peter Takiff, a partner with the firm of Gelfand, Rennert, and Feldman, began by describing the different services rendered by a CPA, bookkeeper, and business manager, noting, "Most artists seek firms that have bookkeepers and CPAs on staff, who provide reports to the artist."

"Artists require different kinds of information than record companies do," he continued. "The record company is a financial organization and needs systems to pay royalties and determine how much money it's making. Artists are more concerned with investing and saving their money."

David Sloane, senior partner in the accounting firm of David Sloane and Co. in London, began by observing that accountants play a greater role in the business affairs of the artist in the U.K. than in the U.S. Accountants, he said, help artists plan and achieve their financial goals.

"CPAs not only provide historical information, they also plan the business and direction the artist wants to go in," said Sloane. "You

should choose someone who is flexible, someone you feel comfortable with."

John Huie, formerly a driving force behind Frontier Booking Inc. and now an agent with International Creative Management, said he first sought the services of an accountant two years ago when he founded his own contemporary Christian agency, H1 (since purchased by IMC). "Our focus was acquiring and developing acts," said Huie. "Money was generated, and I had to decide what to spend it on for the business. If I'd done it myself, I'd have had to have 10 extra hours in the day or an extra brain. I wanted to create money but didn't want the day-to-day hassle of dealing with it."

Huie said he availed himself of the services of panel moderator Eric Wasserman of Joseph Rascoff and Co. "It's your money or your band's money, so you're ultimately responsible that money is in the bank and you know where it's going," Huie said. "If you don't keep tabs on what you're making, three or four years down the road you'll wonder, 'Where did it go?'"

Jamieson Roberts of the entertainment law firm of Mayer, Katz, Baker, and Leibowitz stressed that the services of an accountant or business manager are not considered necessary until money starts coming in. "You don't need that service only upon the signing of the record deal because it's very difficult to become successful," he said. "But after your record is climbing the charts and the publishing and merchandising deals start coming in, then I'm concerned that my clients get an accountant. We've all heard of artists whom we thought had made millions who are in jail or under in-

vestigation for not paying taxes.

"When the money flows, it must be allocated and determined how it's handled."

Sloane stressed the importance of working with an accountant versed in the music business: "A commercial accountant will need a lot of research time—which you pay for—in areas that someone with a knowledge of the music business would already be familiar with," he said.

Moderator Wasserman read off a list of the areas of expertise of the accountant/business manager, which included taxation, merchandising and licensing, touring, insurance, logistical problems, payroll, and data processing.

Huie discussed the differences in function between a personal manager and a business manager, concluding, "A personal manager is absolutely responsible for the business affairs of the artist, but he owes it to the client to have proper representation [i.e. a business manager] in all those fields."

"As a personal manager, you should be sensitive to the point where you seek outside assistance," said Wasserman. "You don't need to be legally or financially responsible for errors."

Sloane discussed the new British tax laws and their ramifications for non-British artists working in the country, while Takoff noted changes in the U.S. tax laws regarding "S" corporations. "If you have an 'S' corporation with a fiscal year ending other than Dec. 31, talk to your accountant about how it affects you," he advised.

In general, said Wasserman, "The minute anyone pays anyone, that incurs a liability that stays forever—so at that point, hire a bookkeeper, accountant, or a business manager."

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| Electrosound Group Inc.        | 4.5             | 12 1/2       | 12 1/2        | .....   |
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| Crazy Eddie                   | 5 1/4  | 5 1/2  | -3/4   |
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| Infinity Broadcasting         | 23 1/2 | 22 1/4 | -1 1/4 |
| Josephson Inc.                | 14     | 14     | .....  |
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| Malrite Communications Group  | 11 1/4 | 11 1/2 | -3/4   |
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| Reeves Communications         | 12 1/2 | 11 1/4 | -1 1/4 |
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| Shorewood Packaging           | 21 1/4 | 21 1/4 | .....  |
| Sound Warehouse               | 11 3/4 | 11 3/4 | +1/4   |
| Specs Music                   | 9 1/4  | 9 1/4  | .....  |
| Stars To Go Video             | 10 1/4 | 9 1/2  | -1/2   |
| Trans World Music             | 28     | 29 1/2 | +1 1/2 |
| Tri-Star Pictures             | 11 1/4 | 10 1/4 | -1/4   |
| Wall To Wall Sound And Video  | 4 1/4  | 4 1/4  | .....  |
| Westwood One                  | 26 1/4 | 30     | +3 3/4 |

## POP

**DIO**  
Dream Evil  
PRODUCER: Dio  
Warner Bros. 25612

One of hard rock's most celebrated vocalists (formerly of Rainbow and Black Sabbath) returns with his fifth release. Poetic songs continue to center on mystic fantasies, best in "All The Fools Sailed Away" and title track. Delayed U.S. tour could hamper sales.

**JELLYBEAN**  
Just Visiting This Planet  
PRODUCER: Jellybean  
Chrysalis BFC 41569

High-powered producer and remix master steps out of the shadows once again to helm his own project, with satisfactory results. As expected, record, which is sung by three newcomers, delivers an abundance of polished dance/pop cuts; potential hits are "Walking In My Sleep" and the first single, "Who Found Who."

**NEWCITY RÖCKERS**  
PRODUCERS: Cliff Goodwin, Bob Rivers  
Critique/Atco 90623

Group scored an underground hit earlier this year with cover of Led Zeppelin's "Black Dog"; album falls somewhere between that group's inspired heavy metal and slightly pretentious hard rock of Loverboy, for instance. "Rev It Up" is a rollicking good time and the perfect showcase for Ken Kozdra's epitome-of-rock'n'roll vocals.

**JEAN MICHEL JARRE**  
In Concert/Houston-Lyon  
PRODUCER: Jean-Michel Jarre  
Polydor 833 170

Album is a somewhat belated souvenir from when keyboardist turned title's two cities into his own personal playground with extravagant laser and fireworks shows to accompany this music. Jarre's cult may find this too pop-tinged, but concerts' media splash could add to sales base.

**PETE WYLIE**  
Sinful  
PRODUCER: Various  
Virgin 90600

Title track from ex-Wah! man's debut was a club favorite last year; rest of the album is engaging fluff from a sort of one-man Peter & Gordon for the '80s. Best: "Shoulder To Shoulder" and "If I Love You."

**HIROSHIMA**  
Go  
PRODUCER: Various  
Epic E 40679

Group leaves its jazz roots almost entirely behind on this accessible outing, though two of the three cuts sung by new vocalist Barbara Long were produced by George Duke. "I've Been Here Before" is about as close as an instrumental comes to sounding like a hit.

**10,000 MANIACS**  
In My Tribe  
PRODUCER: Peter Asher  
Elektra 60738

Upstate New York band with folk-tinged sound and eccentric lyrical and vocal approach returns with second major-label shot. First single, a cover of Cat Stevens' "Peace Train," could push band out of college radio into bigger things.

**TOM VERLAINE**  
Flash Light  
PRODUCERS: Tom Verlaine & Fred Smith, Dave Bascombe  
I.R.S. 42050

Cult guitar hero and former Television front man returns after post-Warner hiatus with typically skewed songs and dynamic instrumentation. Album, originally released in U.K., won plaudits abroad and will enliven left-of-center racks here.

**MARY CHAPIN CARPENTER**  
Hometown Girl  
PRODUCER: John Jennings  
Columbia C 40758

Label is banking on Suzanne Vega-ish acceptance for folk artist; however, country stations may be more receptive. Best cuts are "Other Streets And Other Towns" and "Come On Home," the latter produced by Steve Buckingham, but adventurous programmers might have fun playing "Downtown Train" next to Patty Smyth's recent version of the Tom Waits tune.

**FRENCH, FRITH, KAISER, THOMPSON**  
Live, Love, Larf, & Loaf  
PRODUCER: Henry Kaiser  
Rhino RN 70831

Call it pop music for individualists. Critics' darling Richard Thompson, Henry Cow founder Fred Frith, Captain Beefheart drummer John French, and producer Kaiser stir a provocative mix of offbeat songs, some instrumental. By no means mainstream, but those who find it will crave more.

**ELEANOR**  
Jungle Wave  
PRODUCER: Eleanor Academia  
Columbia FC 40822

Unusual debut finds multi-instrumentalist Academia combining Filipino, Southeast Asian, and Indian instruments with pop melodies and dance rhythms. Refreshing result could lure new agers who aren't afraid to kick up their heels.

**FASTER PUSSYCAT**  
PRODUCER: Ric Browde  
Elektra 60730

L.A. hard rock/metal fivesome, which takes its name from a Russ Meyer t&a extravaganza, works hard at sleaze à la the New York Dolls, but limited imagination and production will equal minimal sales.

**JUDY TENUTA**  
Buy This, Pigs!  
PRODUCER: Bob Kaminsky  
Elektra 60746

Recorded live at Caroline's comedy club in New York, album showcases the Petite Flower's acquired-taste comedy. Those who have been converted to Judyism via comedienne's tour with George Carlin or her appearances on HBO "Women Of The Night" special should buy eagerly.

## BLACK

**LEVERT**  
The Big Throwdown  
PRODUCERS: Various  
Atlantic 81773

"Casanova," currently taking the Hot Black Singles chart by leaps and bounds, and "Temptation" stand out; both were written or co-written and produced by Reggie Calloway. The rest of the album is quite good, too, however, boding well for crossover.

**FORCE M.D.'S**  
Touch And Go  
PRODUCERS: Various  
Tommy Boy TBLP-25631

The Force is definitely with the mellow foursome, as they juggle midtempo pop/soul ballads like the hit-bound "Love Is A House" with a smooth, clear message and positive vibes teens can embrace. "Would You

## SPOTLIGHT



**ORIGINAL MOTION PICTURE SOUNDTRACK**  
Who's That Girl  
PRODUCERS: Various  
Sire 25611

Madonna mania is in full swing: Her summer tour is a smash, her latest film vehicle waits in the wings, and the title track from the soundtrack package is headed for the top of the Hot 100. Three other dance-oriented numbers by Lady M. are included. Club Nouveau's "Step By Step" stands out among remaining tunes; Scritti Politti, Coati Mundi, Michael Davidson, and Duncan Faure round out the musical cast.



**DIONNE WARWICK**  
Reservations For Two  
PRODUCERS: Various  
Arista AL-8446

Five duets are the focus of this album; one of them, "Love Power" with Jeffrey Osborne, is already storming up the charts. Strength of title cut, sung with Kashif, and duets with Howard Hewett and Smokey Robinson coupled with smash success of Warwick's last album, "Friends," should compel retailers to make reservations for many more than two.

## NEW AND NOTEWORTHY

**SWING OUT SISTER**  
It's Better To Travel  
PRODUCER: Paul Staveley O'Duff  
Mercury 832 213-1 0-1

Jazz-inflected pop trio, which blasted onto U.K. album charts at No. 1, will score stateside with Sade fans. Main draw is singer Corinne Drewery, a Louise Brooks look-alike whose flexible voice warms the group's danceable songs. Initial single, "Breakout," will live up to its name.

**ALEXANDER O'NEAL**  
Hearsay  
PRODUCERS: Jimmy Jam & Terry Lewis  
Tabu/CBS FZ 40320

Can Jam and Lewis do any wrong? Not here—they've supplied all the tunes and production trickery that mercury-voiced O'Neal needs to make this a monster. "Fake" has hit No. 1 on black charts and looks to take at pop; follow-up from this electrifying album will be decided by a coin toss (though "What Can I Say) To Make You Love Me" is an easy pick).

Love Me?" and title tune cook with ease and flavor, evoking a young Smokey & the Miracles going for the gold.

**JAMES (D-TRAIN) WILLIAMS**  
Miracles Of The Heart  
PRODUCERS: Hebert Eaves III, James (D-Train) Williams  
Columbia BFC 40465

Williams has had a long line of hits in the past, and this album keeps the tradition going, with "Misunderstanding" and the tender ballad "Oh How I Love You (Girl)." "Let Me Love You" should catch on quickly at urban radio, while the title cut is a strong contender for the quiet storm format.

**DIMPLES**  
Tellin' It Like It Is  
PRODUCERS: Dimples, Belinda Wilson  
Columbia BFC 40859

Sweet-voiced crooner melds balladry and rap on first Columbia outing. Trump card here is faithful and attractive rereading of Aaron Neville's "Tell It Like It Is," already cruising up black charts.

**ALISHA**  
Nightwalkin'  
PRODUCER: Mark S. Berry  
RCA 6248-R

"Into My Secret" is hot on the Dance/Disco chart and should cross over handily, to be followed by "Do You Dream About Me"; entire album is noteworthy, however. New label affiliation can only help.

## COUNTRY

**THE FORESTER SISTERS**  
You Again  
PRODUCERS: Emory Gordy Jr., James Stroud, Barry Beckett, J.L. Wallace, Terry Skinner  
Warner Bros. 25571

Collection is just what the doctor ordered to counteract the anemia of the Foresters' last album. Harmonies are as majestic as ever, but the instrumentation is more acoustic and restrained and the lyrics more imagistic and hookish than before. Best: "(I'd Choose) You Again," "Too Many Rivers," "I Can't Lose What I Never Had," "Lyn' In His Arms Again."

## JAZZ

**GROVER WASHINGTON JR.**  
Strawberry Moon  
PRODUCERS: Grover Washington Jr., Marcus Miller, Michael J. Powell  
Columbia FC 40510

Washington's basic attack has remained unchanged for years, but it's still an attractive mix of low-key funk and balladry that goes down easy at pop/jazz radio outlets. He gets a nice assist here from B.B. King on "Caught A Touch Of Your Love" and Jean Carne on two other numbers.

**PETE ESCOVEDO**  
Yesterday's Memories Tomorrow's Dreams  
PRODUCER: Pete Escovedo  
Crossover/Concord Jazz CR-5002

Vet percussionist Escovedo leads a hot 17-piece group through a percolating live set, recorded at Mills College in Oakland, Calif., in 1985. Pop fans may be enlisted by Sheila E.'s presence.

## CLASSICAL

**BRAHMS: PIANO TRIOS, NOS. 1 & 3**  
Kalichstein-Laredo-Robinson Trio  
Moss Music Group MCD 10042

Fine performances of two basic chamber works, delayed from general circulation during the label's recent reorganization, are projected in a completely natural recording. A valuable catalog addition.

**SCHUMANN: ARABESQUE; PAPILLONS; SYMPHONIC ETUDES**  
Vladimir Ashkenazy, Piano  
London 414 474

With his Chopin cycle now complete, Ashkenazy has turned his attention to Schumann, with equally impressive results. He draws a convincing line between freedom and control. Excellent sound.

**MOZART: PIANO CONCERTOS, NOS. 9 & 12**  
Fou Ts'ong, Polish Chamber Orchestra, Ts'ong  
RCA 6357

Straightforward readings that let the music speak without affectation. The orchestra appears in full sympathy with Ts'ong's interpretation, a tribute to his ability as conductor as well as soloist.

## GOSPEL

**PRISM**  
Prism Blue  
PRODUCERS: Chris Harris, Mark Heimermann  
Reunion 7-01-001852-9

This is the hottest album of the year! Who would have thought that kids' songs done in a contemporary-hit style would be such a monster? But children are hip early these days, and older ears will love the sound, too.

**SCOTT WESLEY BROWN**  
The Language Of Jesus Is Love  
PRODUCER: Greg Nelson  
Sparrow SPR 1127

Brown is the bear of gospel music; his powerful vocals emanate from a commanding presence to overwhelm listeners. His greatest attribute, though, is his compassion and social conscience, which he uses here to prick and prod the Christian consumer.

**DEBBIE McCLENDON**  
Count It All Joy  
PRODUCER: Scott V. Smith  
Star Song SSC 8076

McCleendon can certainly wail, and these tunes—set in a black pop style—provide an excellent showcase for her voice. Look for this to find a spot on contemporary Christian radio in a hurry.

**SPOTLIGHT:** Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

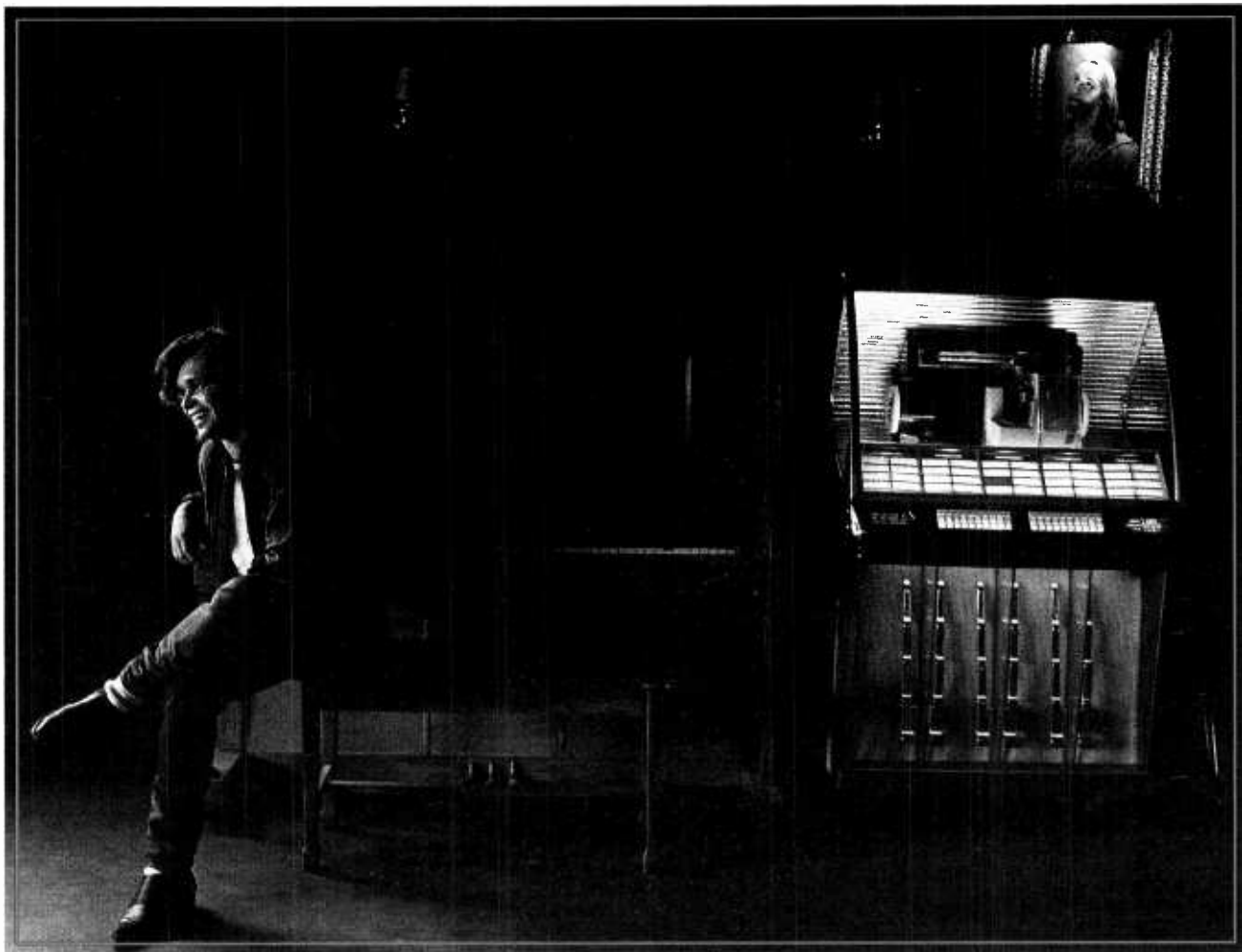
**NEW & NOTEWORTHY:** Highlights new and developing acts worthy of attention and other releases of special interest.

**PICKS:** Releases predicted to hit the top half of the chart in the format listed.

**RECOMMENDED:** Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Jean Rosenbluth, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 14 Music Circle E., Nashville, Tenn. 37203.

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# HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

**"SHAKEDOWN"** BY Bob Seger (MCA) wins the race for No. 1 this week by a large margin, while U2's "I Still Haven't Found What I'm Looking For" (Island) gains strongly in points and will challenge Seger next week. If U2 reaches No. 1, it will continue the perfect record—10 for 10—of former combined Power Picks in sales and airplay hitting No. 1. Meanwhile, "La Bamba" by Los Lobos (Slash)—at No. 24—becomes the 11th record to win the double distinction. It's top five at eight reporting stations, in such markets as San Jose, Calif. (No. 1 on KATD), Phoenix (8-2 on KZZP), Rochester, N.Y. (6-3 on 98-PXY), and El Paso.

**MADONNA TAKES AN ENORMOUS** jump from 26 to 11 with "Who's That Girl" (Sire); it's already the most widely played record on the Hot 100, with 221 of the 227 stations reporting airplay. The biggest move on the chart, however, goes to Natalie Cole, whose "Jump Start" (Manhattan) leaps 21 places to No. 66. The second-biggest jumper is veteran group the Grateful Dead, which moves 16 places to No. 61 with the first big pop hit of its career, "Touch Of Grey" (Arista). Also scoring its first pop hit is English band the Cure, as "Why Can't I Be You?" (Elektra) moves to No. 55 this week. It's top 20 at 11 reporting stations, including No. 1 at KITS San Francisco, No. 2 at KFMV Salt Lake City, and top 10 in San Jose. The Cure also moves 19-12 at 93-Q Houston, where PD Ron Parker says, "It has become a 12-34 hit in the Houston market. We played it after 8 p.m. initially, but we opened it up to full time because of favorable research and requests."

**THE MOST ADDED RECORD** on the chart is also this week's Hot Shot Debut, Whitney Houston's "Didn't We Almost Have It All" (Arista) at No. 50, with 162 adds—almost three-quarters of the panel—in its first week as a single. The second-highest debut, right behind Houston at No. 52, is "I Need Love" by L.L. Cool J (Def Jam), which was widely played as an album cut. The single has already overtaken the album's first single, "I'm Bad," which slips to No. 95 in its fourth week on the chart. The only new group to enter the Hot 100 is England's Curiosity Killed The Cat with "Misfit" (Mercury). Look for a high debut next week for Michael Jackson's "I Just Can't Stop Loving You" (Epic); most records debut from radio points only, but the Jackson record, already available at retail, should have sales points, too.

**QUICK CUTS:** "Can't We Try" by Dan Hill & Vonda Shepard (Columbia) gets caught in a logjam and only moves 34-33 despite a strong week at radio (16 new adds on the panel) and in the stores. It's top five at 13 reporting stations, including PRO-FM Providence, R.I. (No. 2), KIMN Denver (5-2), and Q-105 Tampa, Fla. (No. 3) . . . "Strangelove" by Depeche Mode (Sire) has insufficient points for a bullet but is breaking strongly in the West, where it's top 10 at six reporters.

FOR WEEK ENDING AUGUST 1, 1987

Billboard

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## HOT 100 SINGLES ACTION

### RADIO MOST ADDED

|   | PLATINUM/<br>GOLD<br>ADDS<br>23 REPORTERS | SILVER<br>ADDS<br>55 REPORTERS | BRONZE/<br>SECONDARY<br>ADDS<br>149 REPORTERS | TOTAL<br>ADDS<br>227 REPORTERS | TOTAL<br>ON |
|---|---|--------------------------------|---|--------------------------------|-------------|
| DIDN'T WE ALMOST . . .<br>WHITNEY HOUSTON ARISTA        | 18  | 39                             | 104   | 161                            | 162         |
| CARRIE<br>EUROPE EPIC                                   | 2   | 9                              | 45  | 56                             | 59          |
| JUMP START<br>NATALIE COLE MANHATTAN                    | 5   | 7                              | 23  | 35                             | 67          |
| I HEARD A RUMOUR<br>BANANARAMA LONDON                   | 2   | 9                              | 23  | 34                             | 112         |
| ONE HEARTBEAT<br>SMOKEY ROBINSON MOTOWN                 | 3   | 4                              | 24  | 31                             | 96          |
| U GOT THE LOOK<br>PRINCE PAISLEY PARK                   | 3   | 8                              | 20  | 31                             | 66          |
| TOUCH OF GREY<br>GRATEFUL DEAD ARISTA                   | 4   | 3                              | 22  | 29                             | 78          |
| I NEED LOVE<br>L.L. COOL J DEF JAM                      | 4   | 4                              | 21  | 29                             | 68          |
| DOING IT ALL FOR MY BABY<br>HUEY LEWIS & NEWS CHRYSALIS | 2   | 7                              | 18  | 27                             | 194         |
| WHEN SMOKEY SINGS<br>ABC MERCURY                        | 3   | 10                             | 14  | 27                             | 162         |

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



# Billboard HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

| THIS WEEK | LAST WEEK | TITLE                                      | ARTIST                             | HOT 100 POSITION |
|-----------|-----------|--|------------------------------------|------------------|
| 1         | 1         | SHAKEDOWN                                  | BOB SEGER                          | 1                |
| 2         | 3         | I WANT YOUR SEX                            | GEORGE MICHAEL                     | 4                |
| 3         | 4         | I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR | U2                                 | 2                |
| 4         | 8         | RHYTHM IS GONNA GET YOU                    | G. ESTEFAN/MIAMI SOUND MACHINE     | 5                |
| 5         | 2         | ALONE                                      | HEART                              | 3                |
| 6         | 12        | HEART AND SOUL                             | T'PAU                              | 6                |
| 7         | 6         | I WANNA DANCE WITH SOMEBODY                | WHITNEY HOUSTON                    | 9                |
| 8         | 16        | CROSS MY BROKEN HEART                      | THE JETS                           | 7                |
| 9         | 18        | WOT'S IT TO YA                             | ROBBIE NEVIL                       | 10               |
| 10        | 14        | KISS HIM GOODBYE                           | THE NYLONS                         | 12               |
| 11        | 11        | GIRLS, GIRLS, GIRLS                        | MOTLEY CRUE                        | 13               |
| 12        | 5         | POINT OF NO RETURN                         | EXPOSE                             | 18               |
| 13        | 20        | LUKA                                       | SUZANNE VEGA                       | 8                |
| 14        | 7         | FUNKYTOWN                                  | PSEUDO ECHO                        | 23               |
| 15        | 23        | DON'T MEAN NOTHING                         | RICHARD MARX                       | 16               |
| 16        | 22        | ONLY IN MY DREAMS                          | DEBBIE GIBSON                      | 15               |
| 17        | 15        | I'D STILL SAY YES                          | KLYMAXX                            | 19               |
| 18        | 13        | MOONLIGHTING (THEME)                       | AL JARREAU                         | 29               |
| 19        | 19        | THE PLEASURE PRINCIPLE                     | JANET JACKSON                      | 14               |
| 20        | 30        | WHO'S THAT GIRL                            | MADONNA                            | 11               |
| 21        | 10        | DON'T DISTURB THIS GROOVE                  | THE SYSTEM                         | 22               |
| 22        | 9         | SOMETHING SO STRONG                        | CROWDED HOUSE                      | 20               |
| 23        | 25        | ROCK STEADY                                | THE WHISPERS                       | 17               |
| 24        | 21        | HAPPY                                      | SURFACE                            | 25               |
| 25        | 32        | LA BAMBA                                   | LOS LOBOS                          | 24               |
| 26        | 31        | IT'S NOT OVER ('TIL IT'S OVER)             | STARSHIP                           | 27               |
| 27        | 27        | SEVEN WONDERS                              | FLEETWOOD MAC                      | 26               |
| 28        | 17        | SONGBIRD                                   | KENNY G.                           | 30               |
| 29        | 28        | HEARTS ON FIRE                             | BRYAN ADAMS                        | 28               |
| 30        | 29        | BACK IN THE HIGH LIFE AGAIN                | STEVE WINWOOD                      | 21               |
| 31        | 26        | HEAD TO TOE                                | LISA LISA & CULT JAM               | 38               |
| 32        | —         | LIVING IN A BOX                            | LIVING IN A BOX                    | 32               |
| 33        | —         | LOVE POWER                                 | DIONNE WARWICK & JEFFREY OSBORNE   | 31               |
| 34        | 39        | CAN'T WE TRY                               | DAN HILL (DUET WITH VONDA SHEPARD) | 33               |
| 35        | —         | GIVE TO LIVE                               | SAMMY HAGAR                        | 34               |
| 36        | —         | JAM TONIGHT                                | FREDDIE JACKSON                    | 42               |
| 37        | —         | I WANT ACTION                              | POISON                             | 57               |
| 38        | —         | SINCE YOU'VE BEEN GONE                     | THE OUTFIELD                       | 36               |
| 39        | 24        | EVERY LITTLE KISS                          | BRUCE HORNSBY & THE RANGE          | 43               |
| 40        | —         | LIES                                       | JONATHAN BUTLER                    | 44               |

| THIS WEEK | LAST WEEK | TITLE                                      | ARTIST                             | HOT 100 POSITION |
|-----------|-----------|--|------------------------------------|------------------|
| 1         | 2         | SHAKEDOWN                                  | BOB SEGER                          | 1                |
| 2         | 3         | I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR | U2                                 | 2                |
| 3         | 1         | ALONE                                      | HEART                              | 3                |
| 4         | 5         | HEART AND SOUL                             | T'PAU                              | 6                |
| 5         | 6         | I WANT YOUR SEX                            | GEORGE MICHAEL                     | 4                |
| 6         | 7         | RHYTHM IS GONNA GET YOU                    | G. ESTEFAN/MIAMI SOUND MACHINE     | 5                |
| 7         | 10        | LUKA                                       | SUZANNE VEGA                       | 8                |
| 8         | 11        | CROSS MY BROKEN HEART                      | THE JETS                           | 7                |
| 9         | 18        | WHO'S THAT GIRL                            | MADONNA                            | 11               |
| 10        | 4         | I WANNA DANCE WITH SOMEBODY                | WHITNEY HOUSTON                    | 9                |
| 11        | 14        | BACK IN THE HIGH LIFE AGAIN                | STEVE WINWOOD                      | 21               |
| 12        | 19        | ROCK STEADY                                | THE WHISPERS                       | 17               |
| 13        | 17        | THE PLEASURE PRINCIPLE                     | JANET JACKSON                      | 14               |
| 14        | 22        | ONLY IN MY DREAMS                          | DEBBIE GIBSON                      | 15               |
| 15        | 23        | DON'T MEAN NOTHING                         | RICHARD MARX                       | 16               |
| 16        | 26        | LA BAMBA                                   | LOS LOBOS                          | 24               |
| 17        | 8         | SOMETHING SO STRONG                        | CROWDED HOUSE                      | 20               |
| 18        | 21        | WOT'S IT TO YA                             | ROBBIE NEVIL                       | 10               |
| 19        | 24        | SEVEN WONDERS                              | FLEETWOOD MAC                      | 26               |
| 20        | 9         | DON'T DISTURB THIS GROOVE                  | THE SYSTEM                         | 22               |
| 21        | 20        | HAPPY                                      | SURFACE                            | 25               |
| 22        | 25        | I'D STILL SAY YES                          | KLYMAXX                            | 19               |
| 23        | 12        | KISS HIM GOODBYE                           | THE NYLONS                         | 12               |
| 24        | 15        | GIRLS, GIRLS, GIRLS                        | MOTLEY CRUE                        | 13               |
| 25        | 29        | IT'S NOT OVER ('TIL IT'S OVER)             | STARSHIP                           | 27               |
| 26        | 28        | HEARTS ON FIRE                             | BRYAN ADAMS                        | 28               |
| 27        | 34        | CAN'T WE TRY                               | DAN HILL (DUET WITH VONDA SHEPARD) | 33               |
| 28        | 13        | POINT OF NO RETURN                         | EXPOSE                             | 18               |
| 29        | 36        | LOVE POWER                                 | DIONNE WARWICK & JEFFREY OSBORNE   | 31               |
| 30        | —         | DOING IT ALL FOR MY BABY                   | HUEY LEWIS & THE NEWS              | 35               |
| 31        | 35        | LIVING IN A BOX                            | LIVING IN A BOX                    | 32               |
| 32        | 16        | FUNKYTOWN                                  | PSEUDO ECHO                        | 23               |
| 33        | 33        | HYPNOTIZE ME (FROM "INNERSPACE")           | WANG CHUNG                         | 37               |
| 34        | 37        | SINCE YOU'VE BEEN GONE                     | THE OUTFIELD                       | 36               |
| 35        | 39        | GIVE TO LIVE                               | SAMMY HAGAR                        | 34               |
| 36        | 27        | SONGBIRD                                   | KENNY G.                           | 30               |
| 37        | —         | WHEN SMOKEY SINGS                          | ABC                                | 39               |
| 38        | —         | MARY'S PRAYER                              | DANNY WILSON                       | 40               |
| 39        | —         | HERE I GO AGAIN                            | WHITESNAKE                         | 41               |
| 40        | 32        | ONE FOR THE MOCKINGBIRD                    | CUTTING CREW                       | 46               |

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## HOT 100 SINGLES BY LABEL

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

| LABEL              | NO. OF TITLES ON CHART |
|--------------------|------------------------|
| COLUMBIA (10)      | 12                     |
| Def Jam (2)        |                        |
| A&M (7)            | 8                      |
| Open Air (1)       |                        |
| MCA (7)            | 8                      |
| Constellation (1)  |                        |
| POLYGRAM           | 8                      |
| Mercury (5)        |                        |
| London (1)         |                        |
| Polydor (1)        |                        |
| Tin Pan Apple (1)  |                        |
| WARNER BROS. (3)   | 8                      |
| Sire (2)           |                        |
| Island (1)         |                        |
| Paisley Park (1)   |                        |
| Slash (1)          |                        |
| ARISTA             | 7                      |
| ATLANTIC (6)       | 7                      |
| Island (1)         |                        |
| E.P.A.             | 7                      |
| Epic (5)           |                        |
| CBS Associated (1) |                        |
| Tabu (1)           |                        |
| GEFFEN             | 5                      |
| RCA (3)            | 5                      |
| Grunt (1)          |                        |
| Jive (1)           |                        |
| CAPITOL (3)        | 4                      |
| Enigma (1)         |                        |
| CHRYSALIS          | 4                      |
| VIRGIN             | 4                      |
| MANHATTAN          | 3                      |
| AMHERST            | 2                      |
| ELEKTRA            | 2                      |
| MOTOWN             | 2                      |
| EMI-AMERICA        | 1                      |
| MANGO              | 1                      |
| SOLAR              | 1                      |
| SUTRA              | 1                      |
| Fever (1)          |                        |

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

| TITLE  | PUBLISHER - Licensing Org.   | Sheet Music Dist. |
|--|--|-------------------|
| 3 ALONE  | (Billy Steinberg, ASCAP/Denise Barry, ASCAP) WBM   |                   |
| 51 ALWAYS                                      | (Jodaway, ASCAP) CPP   |                   |
| 21 BACK IN THE HIGH LIFE AGAIN                 | (F.S.Limited, PRS/WB, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) WBM  |                   |
| 68 BACK TO PARADISE                            | (Adams Communications, BMI/Calypto Toonz, BMI/Irving, BMI/Big Tooth, ASCAP/Rare Blue, ASCAP/TCF, ASCAP)        |                   |
| 33 CAN'T WE TRY                                | (CAK, ASCAP/Songs Of Jennifer, ASCAP/If Dreams Had Wings, ASCAP/A Question Of Material, ASCAP/Scoop, CAPAC) HL |                   |
| 72 CARRIE                                      | (Screen Gems-EMI, BMI)   |                   |
| 7 CROSS MY BROKEN HEART                        | (Famous, ASCAP/Black Lion, ASCAP) CPP/WBM  |                   |
| 79 DIAMONDS                                    | (Flyte Tyme, ASCAP) WBM  |                   |
| 50 DIDN'T WE ALMOST HAVE IT ALL                | (Prince Street, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI)  |                   |
| 35 DOING IT ALL FOR MY BABY                    | (Bibo, ASCAP/Zookini, ASCAP/Vogue, BMI/Lew-Bob, BMI) CLM/HL  |                   |
| 22 DON'T DISTURB THIS GROOVE                   | (April, ASCAP/Science Lab, ASCAP) CPP/ABP  |                   |
| 94 DON'T LOOK DOWN - THE SEQUEL                | (ATV, BMI)   |                   |
| 16 DON'T MEAN NOTHING                          | (Chi-Boy, ASCAP/Edge Of Fluke, BMI)  |                   |
| 59 DREAMIN'                                    | (Thrust, BMI)  |                   |
| 69 ENDLESS NIGHTS                              | (Arista, ASCAP) CPP  |                   |
| 43 EVERY LITTLE KISS                           | (Zappo, ASCAP/Bob-A-Lew, ASCAP) CLM  |                   |
| 71 FAKE  | (Not Listed)   |                   |
| 81 FLAMES OF PARADISE                          | (Broozertoons, BMI/Nonpareil, ASCAP) CPP   |                   |
| 23 FUNKYTOWN                                   | (Intersong, ASCAP) CHA/HL  |                   |
| 13 GIRLS, GIRLS, GIRLS                         | (Motley Crue, BMI/Krell, BMI/Sikki Nixx, BMI/Mick Mars, BMI) WBM   |                   |
| 91 GIVE ME ALL NIGHT                           | (C'est, ASCAP/Back Mac, BMI) HL  |                   |
| 34 GIVE TO LIVE                                | (WB, ASCAP/Nine, ASCAP) WBM  |                   |
| 47 GOOD TIMES (FROM "THE LOST BOYS")           | (CBS Unart, BMI) CPP/B-3   |                   |
| 25 HAPPY                                       | (Brampton, ASCAP)  |                   |
| 38 HEAD TO TOE                                 | (Forceful, BMI/Willesden, BMI) CPP   |                   |
| 6 HEART AND SOUL                               | (Virgin, ASCAP) CPP  |                   |
| 28 HEARTS ON FIRE                              | (Adams Communications, BMI/Calypto Toonz, BMI/Irving, BMI) CPP/ALM   |                   |
| 41 HERE I GO AGAIN                             | (Seabreeze, ASCAP/C.C., ASCAP/WB, ASCAP) WBM   |                   |
| 77 HOLIDAY                                     | (Delightful, BMI)  |                   |
| 90 HOLIDAY                                     | (Virgin-Nymph, BMI)  |                   |
| 37 HYPNOTIZE ME (FROM "INNERSPACE")            | (Chong, BMI/Warner-Tamerlane, BMI) WBM   |                   |
| 54 I HEARD A RUMOUR (FROM "DISORDERLIES")      | (Warner-Tamerlane, BMI/In A Bunch, PRS/Terrace, ASCAP) WBM   |                   |
| 52 I NEED LOVE                                 | (Def Jam, ASCAP)   |                   |
| 2 I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR   | (Chappell, ASCAP/U2, ASCAP) CHA/HL   |                   |
| 9 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)   | (Irving, BMI/Boy Meets Girl, BMI) CPP/ALM  |                   |
| 57 I WANT ACTION                               | (Sweet Cyanide, BMI/Willesden, BMI) HL   |                   |
| 4 I WANT YOUR SEX                              | (Chappell, ASCAP/Morrison Leahy, ASCAP) HL   |                   |
| 19 I'D STILL SAY YES                           | (Now & Future, ASCAP/PSO Ltd., ASCAP/Klymaxx, ASCAP/Hip Trip, BMI/Hip Chic, BMI) CPP/CHA/HL                    |                   |
| 86 I'LL STILL BE LOVING YOU                    | (Warner-Tamerlane, BMI/Love Wheel, BMI/MCA, ASCAP/Chriswold, ASCAP/Hopi Sound, ASCAP/Chappell, ASCAP) HL/WBM   |                   |
| 95 I'M BAD                                     | (Def Jam, ASCAP)   |                   |
| 74 IN LOVE WITH LOVE                           | (Tri-Tone, ASCAP/Rare Blue, ASCAP/Primate, ASCAP)  |                   |
| 75 IN MY DREAMS                                | (Fate, ASCAP/Denise Barry, ASCAP) WBM  |                   |
| 60 IN TOO DEEP                                 | (Anthony Banks, BMI/Philip Collins, ASCAP/Michael Rutherford, BMI/Hidden Pun, BMI) WBM                         |                   |
| 27 IT'S NOT OVER ('TIL IT'S OVER)              | (MCA, ASCAP/Tongerland, BMI/Kazzoom, ASCAP) MCA/HL   |                   |
| 42 JAM TONIGHT                                 | (Wavemaker, ASCAP)   |                   |
| 83 JANE'S GETTING SERIOUS                      | (A-Sharp, PRS)   |                   |
| 73 JOHNNY B                                    | (Dub Notes, ASCAP/Human Boy, ASCAP/Hobbler, ASCAP)   |                   |
| 66 JUMP START                                  | (Calloco, BMI)   |                   |
| 62 JUST TO SEE HER                             | (Unicity, ASCAP/Lucky-Break, ASCAP/Lars, ASCAP) MCA/HL   |                   |
| 70 KISS AND TELL                               | (MCA, ASCAP/Unicity, ASCAP/Short Order, ASCAP) MCA/HL  |                   |
| 12 KISS HIM GOODBYE                            | (M.R.C., BMI/Unichappell, BMI) CHA/HL  |                   |
| 24 LA BAMBA                                    | (Picture Our Music, BMI/Warner-Tamerlane, BMI) WBM   |                   |
| 85 THE LADY IN RED                             | (Almo, ASCAP) CPP/ALM  |                   |
| 99 LESSONS IN LOVE                             | (Level 42 Songs, ASCAP/Chappell, ASCAP/Island Visual Arts, BMI) WBM/CHA/HL                                     |                   |
| 44 LIES  | (Zomba, ASCAP/Willesden, BMI) HL   |                   |
| 32 LIVING IN A BOX                             | (WB, ASCAP/Brampton, ASCAP) WBM  |                   |
| 76 LOST IN EMOTION                             | (Forceful, BMI/Willesden, BMI/My! My!, BMI/Careers, BMI)   |                   |
| 31 LOVE POWER                                  | (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)   |                   |
| 8 LUKA   | (Waifersongs, ASCAP/AGF, ASCAP) CLM  |                   |
| 63 MAKING LOVE IN THE RAIN                     | (Flyte Tyme, ASCAP) WBM  |                   |
| 40 MARY'S PRAYER                               | (Copyright Control)  |                   |
| 64 MEET ME HALF WAY                            | (GMPC, ASCAP/Go-Glo, ASCAP) CPP  |                   |
| 93 MISFIT                                      | (Curio, BMI/PolyGram, ASCAP/Warner-Tamerlane, BMI)   |                   |
| 96 MONTEGO BAY                                 | (CBS Unart, BMI)   |                   |
| 29 MOONLIGHTING (THEME)                        | (American Broadcasting, ASCAP/ABC Circle, BMI)   |                   |
| 89 NOTHING'S GONNA CHANGE MY LOVE FOR YOU      | (Prince Street, ASCAP/Almo, ASCAP/Screen Gems-EMI, BMI) WBM/ALM  |                   |
| 46 ONE FOR THE MOCKINGBIRD                     | (Virgin-Nymph, BMI) CPP  |                   |
| 56 ONE HEARTBEAT                               | (Le Gassick, BMI/Who-Ray, BMI/Chubu, BMI/Smokey, BMI)  |                   |
| 15 ONLY IN MY DREAMS                           | (Creative Bloc, ASCAP)   |                   |
| 14 THE PLEASURE PRINCIPLE                      | (Flyte Tyme, ASCAP) WBM  |                   |
| 18 POINT OF NO RETURN                          | (Screen Gems-EMI, BMI) WBM   |                   |
| 5 RHYTHM IS GONNA GET YOU                      | (Foreign Imported, BMI) CPP  |                   |
| 17 ROCK STEADY                                 | (Splashdown, BMI/Pera, BMI/Hip Trip, BMI/Hip Chic, BMI/Midstar, BMI) CPP                                       |                   |
| 65 SAY YOU REALLY WANT ME                      | (Unicity, ASCAP/No Pain No Gain, ASCAP/Dickiebird, BMI/Honeylook, BMI)   |                   |
| 26 SEVEN WONDERS                               | (MMA, APRA/Welsh Witch, BMI) WBM   |                   |
| 1 SHAKEDOWN                                    | (Famous, ASCAP/Gear, ASCAP/Kilauea, ASCAP/Swindle, GEMA/WB, ASCAP) CPP   |                   |
| 58 SHATTERED GLASS                             | (Panache, ASCAP)   |                   |
| 78 SHOW ME THE WAY                             | (Almo, ASCAP/He Gave Me, ASCAP/Pomerants, BMI/Don't You Know, ASCAP) CPP/ALM                                   |                   |
| 36 SINCE YOU'VE BEEN GONE                      | (Warning Tracks, ASCAP/Warning Tracks, PRS)  |                   |
| 20 SOMETHING SO STRONG                         | (Roundhead, BMI/Wyoming Flesh, ASCAP) CLM  |                   |
| 30 SONGBIRD                                    | (Brenee, BMI/Blackwood, BMI/Kuzu, BMI/Hi Tech, BMI) CPP/ABP  |                   |
| 98 SPRING LOVE                                 | (W.B.M., SESAC/Warner's Thunder, SESAC/Rainysongs, SESAC)  |                   |
| 97 STAND BACK                                  | (Fab Bird, BMI/Bug, BMI)   |                   |
| 87 STILL A THRILL                              | (Ultrawave, ASCAP/April, ASCAP/Intersong-USA, ASCAP) CPP/ABP/CHA/HL  |                   |
| 84 STRANGELOVE                                 | (Emile, ASCAP)   |                   |
| 92 THAT'S FREEDOM                              | (Tom Kimmel, BMI/Atlantic, BMI/Warner-Tamerlane, BMI/Magic Song, BMI) WBM                                      |                   |
| 53 THESE TIMES ARE HARD FOR LOVERS             | (April, ASCAP/Desmobile, ASCAP/Red Admiral, BMI/House Of Cards, BMI) CPP/ABP/HL                                |                   |
| 61 TOUCH OF GREY                               | (Ice Nine, ASCAP)  |                   |
| 82 TWISTIN' THE NIGHT AWAY (FROM "INNERSPACE") | (Abkco, BMI)   |                   |
| 67 U GOT THE LOOK                              | (Controversy, ASCAP)   |                   |
| 100 WANTED DEAD OR ALIVE                       | (Bon Jovi, ASCAP/PolyGram, ASCAP) WBM  |                   |
| 88 WATCHING OVER YOU                           | (French Surf, ASCAP/Chappell, ASCAP)   |                   |
| 39 WHEN SMOKEY SINGS                           | (Virgin-Nymph, BMI) CPP  |                   |
| 48 WHO FOUND WHO                               | (Rare Blue, ASCAP) CLM   |                   |
| 11 WHO'S THAT GIRL                             | (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI)   |                   |
| 55 WHY CAN'T I BE YOU?                         | (A.P.B., PRS/WB, ASCAP) WBM  |                   |
| 49 WHY YOU TREAT ME SO BAD                     | (Jay King IV, BMI)   |                   |
| 45 WIPEOUT                                     | (Miraleste, BMI/Robin Hood, BMI)   |                   |
| 10 WOT'S IT TO YA                              | (MCA, ASCAP) MCA/HL  |                   |
| 80 YOU KEEP ME HANGIN' ON                      | (Stone Agate, BMI) CPP   |                   |

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

# SPONSORSHIP

IN THE ENTERTAINMENT &  
LEISURE INDUSTRY SEMINAR

SEPTEMBER 27-29, 1987  
THE FAIRMONT HOTEL - DALLAS, TEXAS

FOCUS ON  
REGIONAL MARKETING  
AND PROMOTION

PRESENTED BY



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**Billboard**

## WHO WILL ATTEND

- Record Company Executives
- Talent Agents and Managers
- Corporate Marketing Executives
- Video Companies
- Radio Promotion Directors
- Music and Sports Marketing Agencies
- Advertising and Marketing Agencies
- Public Relations Firms
- Promoters and Producers of Events

## SEMINAR SCHEDULE

*Sunday* Registration 11:00am - 5:30 pm  
Sept. 27 Sessions 1:00 pm - 5:30 pm  
Reception 6:30 pm - 8:30 pm

CO-SPONSORED BY OGDEN ALLIED SERVICES

*Monday* Registration 8:00 am - 1:00 pm  
Sept. 28 Sessions 8:30 am - 12:00 pm  
Luncheon 12:00pm - 1:30pm

CO-SPONSORED BY MOBILE-VISION

Sessions 1:30 pm - 6:00 pm  
Reception 7:30 pm - 9:30 pm

CO-SPONSORED BY ADOLPH COORS CO.

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

Seminar ends at 4:00 pm

## SAMPLE TOPICS

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

## SPEAKERS (Partial List)

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

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

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

## REGISTRATION INCLUDES

- Admission to all sessions
- Reference materials
- Two lunches, continental breakfasts
- Two receptions
- An opportunity to meet the movers and shakers in the entertainment, event, sport, music and video marketing industries

American Airlines is offering a 40% discount. For details call 1/800-433-1790 and refer to STAR FILE # S92652

REGISTRATION

**Registration Fee - \$375.00**  
**Early registration before 8/24 - \$340.00**

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Nature of Business \_\_\_\_\_

**Mail this form to: Sponsorship Seminar, Box 24970,  
Nashville, TN 37202 or call 615/748-8120**

**Fairmont Room Rates:**  Single \$95.00  Double \$110.00

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Signature \_\_\_\_\_  
(Cardholder)

Registration info. for registrants outside the U.S.: All checks must be in U.S. dollars drawn on a U.S. bank. You may telex 4900008016 LCS UI for your registration if you wish to charge to your American Express, Visa or MasterCard.

Registration fee does not include accommodations or airfare. Cancellations must be in writing & postmarked by 9/4/87 and are subject to a 20% cancellation fee. Substitute registrants are accepted. Cancellations after 9/4/87 will not be refunded.

Reservations will be made for you

**ONE NIGHT ROOM DEPOSIT REQUIRED**

Check enclosed payable to the Fairmont Hotel  
 Charge to credit card above

## NEW COMPANIES

**Music Transport International Export**, formed by Reynald Des-Champs. Company distributes and exports albums and specializes in dance-oriented 12-inch albums and compact disks on independent labels. 37-20 30th St., Long Island City, N.Y. 11101; 718-786-8473.

**Virginia Black Record Pool**, a 50-member pool servicing DJs throughout the state of Virginia, formed by Gary Euell. Company distributes a free publication titled *Spinner's Review*. 2101 Crystal Plaza Arcade, Suite 117, Arlington, Va. 22202; 301-953-0599.

**Spectrum Recording Studio**, a music production facility geared toward supporting the Florida film and video industries, formed by Stuart Reese and Scott Carswell. Company features the Yamaha digital music system coupled with Fostex 16-track analog capability. 410 Dunwoody St., Tallahassee, Fla. 32304; 904-224-6737 or 904-681-9898.

**Hona Productions**, a production and promotion company, formed by Sybil. Projects include the video "Let Yourself Go." 453 E. 34th St., Paterson, N.J. 07502; 201-279-9126.

**Music Makers**, a music industry consulting firm, formed by producer Al DeLory. Company provides individual counseling for arrangers, composers, producers, and new independent publishing and record labels. No. 11, 3000 Hillsboro Road, Nashville, Tenn. 37215; 615-292-2140.

**Events Unlimited Inc.**, formed by John S. Latimer Jr. Company offers full music business services and products, including promotion, production, publicity, booking, management, and consulting. P.O. Box 22333, Cleveland, Ohio 44122; 216-974-9100.

**Blue Dakin Records**, a division of Dangerous Blue Productions Inc., formed by Robert J. Carey Sr. P.O. Box 288822, Chicago, Ill. 60628; 312-233-0227.

**Masterwork Recording Inc.**, formed by Peter Humphreys, Nimit Sarikanada, and Albert Oon. Compa-

ny specializes in computerized disk mastering and offers CD services, custom pressing, and cassette duplication. 1020 N. Delaware Ave., Philadelphia, Pa. 19125, 215-423-1022.

**Commercial Sound Works**, formed by Doug Green. A pre/postproduction source of original scores and music, specifically tailored to individual film, commercial radio, and television productions. Suite 18, 1821 N. Alexandria Ave., Hollywood, Calif. 90027; 213-664-5984.

**Del-Ray Records**, formed by Pat Squillante and Richard Fox. First single is "One Step Closer (To Love)" by Claudette Polite. 39-40 Broadway, Fair Lawn, N.J. 07410; 201-796-0900.

Send information to *New Companies*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

## LIFELINES

### BIRTHS

Boy, Daniel Eric, to **Warren and Eileen Pudjak**, June 23 in Plainview, N.Y. He is New York branch marketing coordinator for the Warner/Elektra/Atlantic Corp.

Boy, Michael Henry, to **Brad and Barbara Simon**, June 24 in New York. He is president of the Brad Simon Organization Inc.

Girl, Frances Elizabeth, to **Mark and Mary Garwood**, July 8 in Charlottesville, Va. He is a sales representative and on air at WKZN/WJLT-FM.

Girl, Blaire Bonnie, to **Jon and Marsha Zazula**, July 16 in New York. They are chairman and president, respectively, of Megaforce Records.

### MARRIAGES

**Davey Russell to Meri Davis**, July 4 in Waimea Falls Park, Hawaii. He is a staff engineer at George Benson's Lahaina Sound Recording Studio. She runs the independent record label Railroad Records.

### DEATHS

**Sandra Buffaloe**, 49, of a heart attack July 9 in Goose Creek, S.C. She was founder and president of Southern Pacific's international fan club. She is survived by her husband,



**Learning Their ABCs.** PolyGram Records executives visit with the duo ABC, which was in New York to promote its upcoming Mercury/PolyGram album, "Alphabet City." The first single, "When Smokey Sings," is a tribute to the legendary Motown star Smokey Robinson. Shown are, from left, Bennett Freed of NuVisions Management, the group's management firm; Marty Diamond, product manager; Cliff O'Sullivan, director of product development; group members Martin Fry and Mark White; Dick Asher, label president and chief executive officer; Harry Anger, senior vice president of marketing; and Jim Urie, vice president of national sales and branch distribution.

Gene; a son; and a daughter. Her husband and daughter plan to continue her work on behalf of the fan club.

**Sal Uterano**, 60, of a heart attack July 16 in Manhasset Hills, N.Y. He had been vice president of sales at Atlantic Records for the past 20 years. (See story, page 6).

**Lee Gaines**, 73, July 15 of cancer in Helsinki, Finland. Gaines founded and performed with the Delta Rhythm Boys, which made many recordings in the '40s and '50s. As a lyricist, Gaines provided the words to "Take The A Train" and Duke Ellington's "Just A-Sittin' & A-Rockin," a hit on the Decca label in 1946. The group, which performed in a number of feature films and short subjects, also recorded "It's Only A Paper Moon" with Ella Fitzgerald as well as recordings with Count Basie, Jimmie Lunceford, Charlie Barnet, Les Paul, Ruth Brown, and Fred Astaire. Gaines is survived by a daughter,

brother, and sister.

**Howard McGhee**, 69, July 17 in New York. McGhee was a jazz trumpeter and composer who gained prominence playing with Coleman Hawkins and leading his own bands in the bebop era of the late '40s. He is survived by his wife, two sons, and two daughters.

**Walter A. Maguire**, 67, after a long illness July 20 in Tenafly, N.J. Maguire spent most of his recording career as an a&r executive at London Records, where he was associated with such acts as Tom Jones, the Rolling Stones, Moody Blues, ZZ Top, and Al Green. At the time of his death, Maguire was working on a special project for ZZ Top. He is survived by his wife, Frances; a daughter; and two sons.

Send information to *Lifelines*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

## REUNION LABEL SETS PROMO FOR CHRISTIAN ALBUM

(Continued from page 6)

dumps for Smith's entire catalog, including his two music videos. The dumps, which each hold 120 pieces, will be made available to 800 Christian bookstores. As an incentive, the stores will give away a 24- by 36-inch poster with the purchase of any Smith product.

Throughout August, "The Live Set" LP and cassette will be on sale at the Zondervan chain for \$7.98. The stores, in turn, will each have a shelf devoted to the promotion and mobiles spotlighting it.

For the duration of the promotion, Smith's "In Concert" and "The Big Picture" videos will sell for \$29.95 each.

Reunion is preparing a radio special, tentatively called "Backstage On The Live Set With Michael W. Smith," which will be sent to 800 stations. A spokesman for the label says the special will be either an hour or half-hour long.

"The Live Set" album contains three previously unreleased songs: "Emily," "Nothing But The Blood," and "I Know." The cassette and

CD—which are 68 minutes long, compared to the LP's 42 minutes—contain three songs not on the LP: "Lamu," "Pursuit Of The Dream," and "Be Strong And Courageous."

In conjunction with the album promotion, Smith will visit five to 10 major markets to spotlight his new book, "Old Enough To Know," writ-

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

### AUGUST

Aug. 13-16, **Jack The Rapper's Family Affair '87** Convention, Atlanta Airport Marriott. Billye Love, 305-423-2328.

Aug. 16-20, **Video Software Dealers Assn. Convention**, Las Vegas Convention Center. 609-596-8500.

Aug. 29-30, **Softtech: The Computer Products Training Forum**, Sheraton Plaza La Reina Hotel, Los Angeles. 800-325-9189.

### SEPTEMBER

Sept. 5, **Clem Productions International Reggae Music Awards**, Ford Auditorium, Detroit. Gwen Clemens, 313-869-5519 or 868-7143.

Sept. 9-12, **National Assn. Of Broadcasters—Radio '87**, Anaheim Convention Center, Anaheim, Calif. 202-429-5300.

Sept. 17, **Eighth Annual Licensing Industry Symposium**, Pierre Hotel, New York. 602-948-1527.

Sept. 27-29, **Focus On Video '87**, Skyline Hotel, Toronto. Regina Knox or Angela Abromaitis, 416-763-2121.

Sept. 27-29, **Amusement Business/Billboard Seminar On Sponsorship**, Fairmont Hotel, Dallas. 615-748-8120.

Sept. 29-Dec. 14, **Collectors Circle**, New York Univ. 212-777-8000.

### OCTOBER

Oct. 14, **ASCAP Country Awards**, Opryland Hotel, Nashville. 615-244-3936.

Oct. 14-17, **JazzTimes Magazine Convention**, Roosevelt Hotel, New York. 301-588-4114.

Oct. 20, **International Radio And Television Society Goods And Services Auction**, St. Regis Hotel, New York. 212-867-6650.

Oct. 24-25, **11th Annual Songwriters Expo**, Pasadena Conference Center, Pasadena, Calif. 213-654-1665.

**Sony Video Software salutes the Beatles . . . see page 54**

## 100 Sets Up For Grabs

# Contest Prize: Beatles CDs

Win a complete set of Beatles CDs! Up to 100 entries correctly naming the top 20 of the Beatles' greatest hits—as a group or as solo artists—win a complete set of all Beatles CDs currently available in the U.S. All entries must be postmarked no later than Aug. 22, 1987. If more than 100 correct entries are received, prizes will be awarded by random selection from among the correct entries. *Billboard's* methodology for determining the top 20 Beatles hits will be conclusive and binding on all entrants.

Employees of United Stations Radio Networks Inc.; United Stations Programming Network; *Billboard* magazine and its licensees; *Billboard* Publications Inc. and its affiliated companies, advertising, public relations, promotional agencies; and their immediate families are not eligible. This contest is void where prohibited by law.

Send all entries to *Billboard* magazine, Top 20 Beatles contest, 1515 Broadway, New York, N.Y. 10036.

## Winners To Be Announced Oct. 12

# CMA Awards Nominees Set

**NASHVILLE** The Country Music Assn. announced nominees July 21 for its Horizon and Hall of Fame Awards at a press conference and reception at the Country Music Hall of Fame here.

Ten acts are in contention for the Horizon Award, but that number will be cut to five finalists. The nominees are T. Graham Brown, Holly Dunn, Steve Earle, Nanci Griffith, Highway 101, Michael Johnson, Lyle Lovett, the O'Kanes, Restless

Heart, and Sweethearts Of The Road.

Hall of Fame nominees are Johnny Bond, Rod Brasfield, Homer & Jethro, Carl Smith, Hank Thompson, and Lulu Belle & Scotty.

The Hall of Fame candidates were announced by Roy Acuff and Minnie Pearl; Ricky Skaggs introduced the Horizon contenders.

The winners will be announced Oct. 12 on the CMA's televised awards show.

# TOP POP ALBUMS™

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| THIS WEEK     | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*  | TITLE                        |
|---------------|-----------|------------|---------------|---|------------------------------|
| ★ ★ NO. 1 ★ ★ |           |            |               |   |                              |
| 1             | 1         | 1          | 6             | WHITNEY HOUSTON ARISTA AL 8405 (9.98) (CD)                      | WHITNEY                      |
| 2             | 5         | 4          | 8             | HEART ▲ CAPITOL PJ-12546 (9.98) (CD)                            | BAD ANIMALS                  |
| 3             | 4         | 3          | 16            | WHITESNAKE ▲ GEFEN GHS 24099/WARNER BROS. (9.98) (CD)           | WHITESNAKE                   |
| 4             | 2         | 2          | 18            | U2 ▲ ISLAND 90581/ATLANTIC (9.98) (CD)                          | THE JOSHUA TREE              |
| 5             | 3         | 5          | 8             | MOTLEY CRUE ▲ ELEKTRA 60725 (9.98) (CD)                         | GIRLS, GIRLS, GIRLS          |
| 6             | 7         | 7          | 7             | L.L. COOL J DEF JAM FC 40793/COLUMBIA (CD)                      | BIGGER AND DEFFER            |
| 7             | 6         | 6          | 48            | KENNY G. ▲ ARISTA AL 8-8427 (8.98) (CD)                         | DUOTONES                     |
| 8             | 8         | 8          | 47            | BON JOVI ▲ MERCURY 830264-1/POLYGRAM (CD)                       | SLIPPERY WHEN WET            |
| 9             | 11        | 11         | 8             | SOUNDTRACK MCA 6207 (9.98) (CD)                                 | BEVERLY HILLS COP II         |
| 10            | 10        | 10         | 53            | POISON ▲ ENIGMA ST 12523/CAPITOL (8.98) (CD)                    | LOOK WHAT THE CAT DRAGGED IN |
| 11            | 9         | 9          | 13            | LISA LISA & CULT JAM COLUMBIA FC 40477 (CD)                     | SPANISH FLY                  |
| 12            | 100       | —          | 2             | THE GRATEFUL DEAD ARISTA AL 8452 (9.98) (CD)                    | IN THE DARK                  |
| 13            | 13        | 13         | 14            | FLEETWOOD MAC ▲ WARNER BROS. 25471 (9.98) (CD)                  | TANGO IN THE NIGHT           |
| 14            | 16        | 22         | 12            | SUZANNE VEGA ● A&M SP 5136 (8.98) (CD)                          | SOLITUDE STANDING            |
| 15            | 12        | 12         | 47            | PAUL SIMON ▲ WARNER BROS. 25447 (9.98) (CD)                     | GRACELAND                    |
| 16            | 79        | —          | 2             | STARSHIP GRUNT 6413-1/RCA (9.98) (CD)                           | NO PROTECTION                |
| 17            | 23        | 29         | 8             | THE FAT BOYS TIN PAN APPLE 831 948 1/POLYGRAM (CD)              | CRUSHIN'                     |
| 18            | 25        | 44         | 4             | SAMMY HAGAR GEFEN GHS 24144 (8.98) (CD)                         | SAMMY HAGAR                  |
| 19            | 19        | 26         | 7             | GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC OE 40769 (CD)         | LET IT LOOSE                 |
| 20            | 17        | 16         | 16            | BRYAN ADAMS ▲ A&M 3907 (9.98) (CD)                              | INTO THE FIRE                |
| 21            | 24        | 24         | 10            | RANDY TRAVIS ▲ WARNER BROS. 25568 (8.98) (CD)                   | ALWAYS & FOREVER             |
| 22            | 15        | 15         | 36            | BEASTIE BOYS ▲ DEF JAM FC 40238/COLUMBIA (CD)                   | LICENSED TO ILL              |
| 23            | 28        | 25         | 17            | LEVEL 42 POLYDOR 831 593 1 (CD)                                 | RUNNING IN THE FAMILY        |
| 24            | 20        | 17         | 58            | GENESIS ▲ ATLANTIC 81641 (9.98) (CD)                            | INVISIBLE TOUCH              |
| 25            | 30        | 34         | 5             | THE OUTFIELD COLUMBIA C 40619 (CD)                              | BANGIN'                      |
| 26            | 22        | 20         | 26            | CROWDED HOUSE ● CAPITOL ST-12485 (8.98) (CD)                    | CROWDED HOUSE                |
| 27            | 21        | 18         | 20            | HERB ALPERT ● A&M SP 5125 (8.98) (CD)                           | KEEP YOUR EYE ON ME          |
| 28            | 14        | 14         | 13            | OZZY OSBOURNE/RANDY RHOADS CBS ASSOCIATED ZX2-40714/E.P.A. (CD) | TRIBUTE                      |
| 29            | 29        | 32         | 24            | EXPOSE ● ARISTA AL 8441 (8.98) (CD)                             | EXPOSURE                     |
| 30            | 27        | 27         | 74            | JANET JACKSON ▲ A&M SP-3905 (9.98) (CD)                         | CONTROL                      |
| 31            | 18        | 21         | 15            | ATLANTIC STARR ● WARNER BROS. 25560 (8.98) (CD)                 | ALL IN THE NAME OF LOVE      |
| 32            | 37        | 43         | 10            | THE WHISPERS SOLAR ST 72554/CAPITOL (8.98) (CD)                 | JUST GETS BETTER WITH TIME   |
| 33            | 33        | 28         | 55            | STEVE WINWOOD ▲ ISLAND 25448/WARNER BROS. (8.98) (CD)           | BACK IN THE HIGHLIFE         |
| 34            | 26        | 23         | 13            | TOM PETTY & THE HEARTBREAKERS MCA 5836 (8.98) (CD)              | LET ME UP (I'VE HAD ENOUGH)  |
| 35            | 36        | 33         | 59            | BRUCE HORNSBY & THE RANGE ▲ RCA AFL1-5904 (8.98) (CD)           | THE WAY IT IS                |
| 36            | 35        | 35         | 7             | THE CURE ELEKTRA 60737 (13.98) (CD)                             | KISS ME, KISS ME, KISS ME    |
| 37            | 34        | 30         | 40            | EUROPE ● EPIC BFE 40241/E.P.A. (CD)                             | THE FINAL COUNTDOWN          |
| 38            | 32        | 31         | 20            | JODY WATLEY ● MCA 5898 (8.98) (CD)                              | JODY WATLEY                  |
| 39            | 31        | 19         | 13            | BARBRA STREISAND COLUMBIA OC 40788 (CD)                         | ONE VOICE                    |
| 40            | 42        | 42         | 19            | SMOKEY ROBINSON MOTOWN 6226 (8.98) (CD)                         | ONE HEARTBEAT                |
| 41            | 39        | 36         | 68            | ANITA BAKER ▲ ELEKTRA 60444 (8.98) (CD)                         | RAPTURE                      |
| 42            | 41        | 45         | 33            | CLUB NOUVEAU ▲ WARNER BROS. 25531 (8.98) (CD)                   | LIFE, LOVE AND PAIN          |
| 43            | 43        | 41         | 55            | MADONNA ▲ SIRE 25442/WARNER BROS. (9.98) (CD)                   | TRUE BLUE                    |
| 44            | 38        | 40         | 55            | CINDERELLA ▲ MERCURY 830076-1/POLYGRAM (CD)                     | NIGHT SONGS                  |
| 45            | 46        | 59         | 7             | RICHARD MARX MANHATTAN ST 53049 (8.98) (CD)                     | RICHARD MARX                 |
| 46            | 49        | 50         | 6             | STEPHANIE MILLS MCA 5996 (8.98) (CD)                            | IF I WERE YOUR WOMAN         |
| 47            | 47        | 47         | 15            | THE CULT BEGGAR'S BANQUET/SIRE 25555/WARNER BROS. (8.98) (CD)   | ELECTRIC                     |
| 48            | 48        | 49         | 7             | DAN FOGELBERG EPIC OE 40271/E.P.A. (CD)                         | EXILES                       |
| 49            | 40        | 39         | 33            | THE ROBERT CRAY BAND ● HIGHTONE/MERCURY 830 568-1/POLYGRAM (CD) | STRONG PERSUADER             |
| 50            | 50        | 52         | 5             | ROGER WATERS COLUMBIA FC 40795 (CD)                             | RADIO K.A.O.S.               |
| 51            | 44        | 48         | 16            | PRINCE ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)           | SIGN 'O' THE TIMES           |
| 52            | 51        | 38         | 7             | JUDAS PRIEST COLUMBIA C2-40794 (CD)                             | LIVE                         |
| 53            | 55        | 61         | 10            | JONATHAN BUTLER JIVE 1032-1-J/RCA (8.98) (CD)                   | JONATHAN BUTLER              |
| 54            | 58        | 71         | 20            | PSEUDO ECHO RCA 5730-1-R (8.98) (CD)                            | LOVE AN ADVENTURE            |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*                | TITLE   |
|-----------|-----------|------------|---------------|---|---|
| 55        | 171       | —          | 2             | SOUNDTRACK WARNER BROS./SLASH 25605/WARNER BROS. (9.98) (CD)                  | LA BAMBA  |
| 56        | 54        | 54         | 11            | THE NYLONS OPEN AIR/WINDHAM HILL OAO306/A&M (9.98) (CD)                       | HAPPY TOGETHER                                      |
| 57        | 45        | 37         | 25            | CHRIS DE BURGH ● A&M SP 5121 (8.98) (CD)                                      | INTO THE LIGHT                                      |
| 58        | 74        | 82         | 9             | T'PAU VIRGIN 90595/ATLANTIC (8.98) (CD)                                       | T'PAU   |
| 59        | 70        | 65         | 18            | KIM WILDE MCA 5903 (8.98) (CD)  | ANOTHER STEP  |
| 60        | 60        | 70         | 4             | GEORGE BENSON/EARL KLUGH WARNER BROS. 25580 (9.98) (CD)                       | COLLABORATION                                       |
| 61        | 53        | 55         | 38            | FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)                                | JUST LIKE THE FIRST TIME                            |
| 62        | 62        | 62         | 16            | THE SYSTEM ATLANTIC 81691 (8.98) (CD)   | DON'T DISTURB THIS GROOVE                           |
| 63        | 63        | 69         | 6             | WARREN ZEVON VIRGIN 90603/ATLANTIC (8.98)                                     | SENTIMENTAL HYGIENE                                 |
| 64        | 52        | 51         | 11            | ACE FREHLEY MEGAFORCE 81749/ATLANTIC (8.98) (CD)                              | FREHLEY'S COMET                                     |
| 65        | 67        | 72         | 123           | WHITNEY HOUSTON ▲ ARISTA AL8-8212 (8.98) (CD)                                 | WHITNEY HOUSTON                                     |
| 66        | 57        | 63         | 15            | CARLY SIMON ARISTA AL 8443 (9.98) (CD)  | COMING AROUND AGAIN                                 |
| 67        | 82        | 112        | 3             | THE FABULOUS THUNDERBIRDS EPIC FZ 40813/E.P.A. (CD)                           | HOT NUMBER  |
| 68        | 72        | 67         | 10            | SURFACE COLUMBIA FC 40374   | SURFACE   |
| 69        | 75        | 79         | 36            | ROBBIE NEVIL MANHATTAN ST 53006 (8.98) (CD)                                   | ROBBIE NEVIL  |
| 70        | 59        | 53         | 47            | HUEY LEWIS & THE NEWS ▲ CHRYSLIS OV 41534 (CD)                                | FORE!   |
| 71        | 65        | 68         | 19            | THE BREAKFAST CLUB MCA 5821 (8.98) (CD)                                       | THE BREAKFAST CLUB                                  |
| 72        | 69        | 66         | 17            | ANTHRAX MEGAFORCE/ISLAND 90584/ATLANTIC (8.98) (CD)                           | AMONG THE LIVING                                    |
| 73        | 64        | 64         | 7             | THE ISLEY BROTHERS WARNER BROS. 25586 (8.98) (CD)                             | SMOOTH SAILIN'                                      |
| 74        | 71        | 57         | 20            | CUTTING CREW ● VIRGIN 90573/ATLANTIC (8.98) (CD)                              | BROADCAST   |
| 75        | 66        | 60         | 27            | TESLA GEFEN GHS 24120/WARNER BROS. (8.98) (CD)                                | MECHANICAL RESONANCE                                |
| 76        | 68        | 56         | 42            | LUTHER VANDROSS ▲ EPIC FE 40415/E.P.A. (CD)                                   | GIVE ME THE REASON                                  |
| 77        | 77        | 77         | 60            | PETER GABRIEL ▲ GEFEN GHS 24088/WARNER BROS. (8.98) (CD)                      | SO  |
| 78        | 81        | 93         | 4             | JOHN WAITE EMI-AMERICA 46332 (8.98) (CD)                                      | ROVER'S RETURN                                      |
| 79        | 56        | 46         | 19            | DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 25491 (9.98) (CD) | TRIO  |
| 80        | 157       | —          | 2             | NEIL YOUNG & CRAZY HORSE GEFEN GHS 24154 (8.98) (CD)                          | LIFE  |
| 81        | 73        | 73         | 49            | EDDIE MONEY ● COLUMBIA FC 40096 (CD)  | CAN'T HOLD BACK                                     |
| 82        | 61        | 58         | 11            | DAVID BOWIE ● EMI-AMERICA PJ17267 (9.98) (CD)                                 | NEVER LET ME DOWN                                   |
| 83        | 76        | 76         | 12            | DWIGHT YOAKAM REPRISE 25567/WARNER BROS. (8.98) (CD)                          | HILLBILLY DELUXE                                    |
| 84        | 85        | 85         | 8             | MASON RUFFNER CBS ASSOCIATED BFZ 40601 (CD)                                   | GYPSY BLOOD   |
| 85        | 80        | 80         | 6             | KEEL MCA 42005 (8.98) (CD)  | KEEL  |
| 86        | 123       | —          | 2             | ELTON JOHN MCA 2-8022 (10.98) (CD)  | LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCH. |
| 87        | 84        | 74         | 45            | CAMEO ▲ ATLANTA ARTISTS 830 265-1/POLYGRAM (CD)                               | WORD UP   |
| 88        | 88        | 81         | 19            | SIMPLY RED ELEKTRA 60727 (8.98) (CD)  | MEN AND WOMEN                                       |
| 89        | 93        | 98         | 6             | OMAR AND THE HOWLERS COLUMBIA BFC 40815                                       | HARD TIMES IN THE LAND OF PLENTY                    |
| 90        | 92        | 92         | 8             | STEVE EARLE MCA 5998 (8.98) (CD)  | EXIT O  |
| 91        | 87        | 75         | 22            | GREGG ALLMAN EPIC FE 40531/E.P.A. (CD)  | I'M NO ANGEL  |
| 92        | 78        | 78         | 4             | Y&T GEFEN GHS 24142 (8.98) (CD)   | CONTAGIOUS  |
| 93        | 98        | 130        | 3             | GREAT WHITE CAPITOL ST 12565 (8.98) (CD)                                      | ONCE BITTEN   |
| 94        | 94        | 94         | 7             | ALISON MOYET COLUMBIA BFC 40653   | RAINDANCING   |
| 95        | 97        | 97         | 18            | THE JUDDS ● RCA/CURB 5916-1-R/RCA (8.98) (CD)                                 | HEARTLAND   |
| 96        | 86        | 86         | 23            | NAJEE EMI-AMERICA ST 17241 (8.98) (CD)  | NAJEE'S THEME                                       |
| 97        | 89        | 88         | 60            | RUN-D.M.C. ▲ PROFILE 1217 (8.98) (CD)   | RAISING HELL  |
| 98        | 110       | 110        | 24            | KLYMAXX MCA 5832 (8.98) (CD)  | KLYMAXX   |
| 99        | 99        | 105        | 23            | REO SPEEDWAGON EPIC FE 40444/E.P.A. (CD)                                      | LIFE AS WE KNOW IT                                  |
| 100       | 83        | 84         | 22            | PSYCHEDELIC FURS COLUMBIA FC 40466 (CD)                                       | MIDNIGHT TO MIDNIGHT                                |
| 101       | 103       | 99         | 125           | U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)  | THE UNFORGETTABLE FIRE                              |
| 102       | 96        | 90         | 17            | RESTLESS HEART RCA 5648-1-R (8.98) (CD)                                       | WHEELS  |
| 103       | 108       | 96         | 172           | U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)  | WAR   |
| 104       | 117       | 180        | 3             | SIMPLE MINDS A&M SP 6850 (16.98) (CD)   | IN THE CITY OF LIGHT                                |
| 105       | 107       | 89         | 39            | BILLY IDOL ▲ CHRYSLIS OV 41514 (CD)   | WHIPLASH SMILE                                      |
| 106       | 91        | 95         | 23            | LOU GRAMM ATLANTIC 81728 (8.98) (CD)  | READY OR NOT  |
| 107       | 121       | 126        | 4             | X ELEKTRA 60492 (8.98) (CD)   | SEE HOW WE ARE                                      |
| 108       | 95        | 87         | 8             | LITTLE STEVEN MANHATTAN ST 53048 (8.98) (CD)                                  | FREEDOM NO COMPROMISE                               |
| 109       | NEW       | —          | 1             | TWISTED SISTER ATLANTIC 81772 (8.98) (CD)                                     | LOVE IS FOR SUCKERS                                 |

○ 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.

### 3-INCH CD TO MAKE PROMO DEBUT

(Continued from page 1)

packaging and labeling. In any case, says Michael Schulhof, DADC president, promotional disks will probably be shipped "before Labor Day."

Jim Frische, DADC general manager, says, "We are capable of turning out hundreds of thousands in August." He says the price to labels of raw, unpackaged disks will be "less than \$1." The price will fall as production rates increase, he says.

DADC had predicted that commercial 3-inch CD singles would be marketed by this fall (Billboard, June 6).

Depending on royalty obligations and packaging options, it is anticipated that the new configuration can retail for as little as \$2.99 or \$3.49.

Although the format is viewed primarily as a potential replacement for the conventional single, it may also serve as an EP if its 20-minute capability is used fully.

The Telarc promotional CD will hold two selections from "Pomp And Pizzazz," the album by the Cincinnati Pops Orchestra conducted by Erich Kunzel. It will be used for in-store play, says Robert Woods, label co-chief. This will be followed shortly by a CD single with cuts from "Star Tracks II," featuring the same artists. It, too, will be for in-store promotion.

Woods says that another Telarc 3-incher will be used for radio promotion of a two-CD package it will be releasing later this year, "Liza Minnelli At Carnegie Hall."

The DMP sampler is a 17-minute EP containing three tracks by Flim & the BBs, the Bob Mintzner Big Band, and John Tropea. The label's Barb Crofoot says the CD is also for in-store and radio promotion but notes that DMP is "examining the sales potential" of the disks.

At least one major packaging manufacturer already has a proposed design for the 3-inch disk package. Queens Group Inc. here has produced a 9- by 3 1/4-inch cardboard rack card, featuring a card-

### The price to labels will be under \$1

board minisleeve that detaches from the card along a perforation at the bottom. The small sleeve would contain the disk's title and artwork.

Portable and other players that feature a spindle on which a CD is placed will require no adaptor to

play the 3-inch version. For other players utilizing the more common sliding drawer, a plastic adaptor which snaps around the outside edges of the CD is needed to center the disk on the tray properly. DMP's Crofoot speculates that the adaptors may come packaged with the label's promo disks. "We are looking into possibly supplying adaptors imprinted with the DMP logo," she says.

A Sony executive who attended the Los Angeles meeting says that future Sony CD players will be designed with specially fitted trays that accommodate both 5- and 3-inch CDs, with no adaptor required for the latter.



A 3-inch CD sampler produced by Digital Audio Disc Corp. for DMP Records is shown next to the familiar 5-inch, long-playing version. The DMP CD contains three tracks for a total of 17 minutes of playing time.

### WWI ACQUIRES NBC RADIO NETWORK

(Continued from page 4)

transaction.

If the deal goes through, WWI will become the second-largest network (the largest is Cap Cities/ABC's ABC Radio Network). On its own, Westwood One/Mutual accounts for roughly 15% of annual radio network revenues, says Pattiz. With NBC, he predicts that share will rise to 25%-30%.

Revenues for network radio have been growing steadily in the last few years. The Radio Network Assn. estimates collective network revenues of \$8.6 million in 1986. Year-to-date RNA revenue statistics show a collective increase of \$2 million this year over the corresponding period last year.

NBC Radio Network president Randy Bongarten says the WWI alliance has several pluses for NBC. "[It's] not just the money. It fits our strategic goals of maintaining NBC news in the marketplace, and the

[WWI stock] warrants give us a chance to participate in the future of the business," he says.

Bongarten would not say whether NBC had been talking with other prospective buyers since the web announced it would be seeking "a strategic alliance" with another radio company three weeks ago. He says NBC had been talking to WWI on and off "for a while."

Says Pattiz: "We probably first expressed our interest [in NBC] late last year after we raised \$100 million in convertible debenture. We told the financial community then that we thought there would be a consolidation of the network business. At the time, we thought it was likely that NBC and ABC might have a shake-up." NBC and ABC were purchased by GE and Capital Cities respectively.

"The talks started looking serious several weeks ago," says Pattiz.

"But I think the world knew that we were willing buyers."

Pattiz says WWI became a full-service network when it purchased Mutual, which brought a strong talk and news operation to WWI's solid position as a music and entertainment programming supplier. The NBC acquisition, he says, "brings us more critical mass and allows us to compete more effectively with ABC." The effect of the transaction will be felt mostly by advertisers, he says, not programmers or their listeners. "It enables us to provide a more salable package to advertisers," Pattiz says.

As far as overlap between NBC and Mutual's adult-g geared programs, Pattiz says the transaction should allow both to skew tighter demographics in their approaches.

He says, "Prior to this, Mutual and NBC had to take a very broad approach in their adult program-

ming because they had to be all things to all 18-plus people."

Pattiz says the fact that NBC's National Assn. of Broadcasters Engineers and Technicians employees have been on strike for the last three weeks did not affect WWI's move. "We're prepared to honor any contract that NBC has or arrives at," Pattiz says.

Earlier this year, WWI bought the trade magazine Radio & Records. What's next for Pattiz and company? "We are going to be focused on getting this deal consummated and NBC assimilated for the next few months, but we certainly won't have our eyes closed to a good opportunity," says Pattiz.

Pattiz, 44, has been described by the New York Times as being "as much at home socializing with rock stars as dealing with investment bankers."

### EMI MUSIC INTERNATIONAL PUSH

(Continued from page 3)

with the aim of building a strong U.S. repertoire base for worldwide exploitation. "We are now beginning to reap the benefits of this policy," he says.

According to Menon, EMI's first foothold in the U.S. came with the acquisition of Capitol in the mid-'30s. He says, "But for many years we allowed the fact that we were very strong in internationally viable U.K. repertoire to obscure the need to develop our own U.S. talent. We concentrated on growth outside North America in the way of the traditional British companies. We had exceptional global strength in the '60s but still failed to consoli-

date and strengthen our indigenous U.S. base."

Menon continues, "Then, in the '70s, long after the U.S. majors had consolidated their U.S. position, EMI embarked on an aggressive expansion program with the acquisition of Screen Gems and United Artists. The result of this was that our market share increased from 7.5% in 1978 to 10.8% in 1980. And while the other U.S. record companies were suffering from the deep recession that followed the 'Grease' and

'Saturday Night Fever' year of 1978, EMI enjoyed a most profitable 1980."

But EMI was to feel the chill winds of recession in 1981 and was obliged to close distribution centers and to reduce marketing budgets dramatically. "Our market share dropped back to 7.5% in 1983 and to 6.7% in 1984. That was when we introduced our new strategy," Menon says.

"EMI has 35 affiliates and 25 licensees around the world which

have to be fed with repertoire. To be a strong world player, you have to have a strong talent base in the U.S.," he maintains.

"And this involves the widest possible range of repertoire. I believe we have filled what repertoire gaps we had. We are strong in country music, black music, pop, classical, and jazz, and we have opened an office in Miami to develop exploitation of Hispanic repertoire. Capitol is strong in children's product and, of course, we have tremendous re-

sources for the compact disk catalog with the recordings of the Beatles, the Beach Boys, Nat King Cole, Frank Sinatra, and so on," Menon says.

He declines to give sales figures for the seven Beatles albums released on CD to date, but says they are "exceptional."

He points out that another element in EMI's expansion plans has been a program of opening up markets in developing countries.

### NIMBUS READIES DAT CASSETTES FOR SALE IN JAPAN

(Continued from page 1)

intention of incorporating Copycode technology in its digital tape product.

Nimbus will be importing DAT duplicating equipment from Japan, which, it is expected, will be modified by the company's own technical staff. Other record companies will be invited to use Nimbus facilities for custom DAT manufacturing, according to Adrian Farmer, music director.

The decision comes at an eventful period in Nimbus' history. Only days after receiving a Queen's Award for Technology for its development of an in-house CD laser-mastering system at a fraction of normal costs, Nimbus announced it was laying off 20% of its 500-strong

U.K. work force.

"The CD format is experiencing its first cyclic reduction," says Farmer, noting that the company's two CD plants are working at only 60% of capacity. The dip in demand is expected to flatten out as custom labels gear up for the fall selling season.

According to Reynolds, some of the cutback in personnel is accounted for by preparation for increased plant automation.

Since it began CD manufacturing three years ago, Nimbus says it has built a 5% share of the world market, with output over 20 million units annually and gross earnings of approximately \$30 million. Despite the U.K. redundancies, it is go-

ing ahead with plans to open a \$10 million stateside plant in Virginia next summer, employing 250 people and capable of producing up to 20 million CDs a year.

Nimbus rejects current speculation that CD capacity worldwide is significantly ahead of demand, a conclusion that it says ignores the 25% or higher reject rates experienced in most new plants. Next year, it predicts, global manufacturing will reach 350 million CD units, with sales at about 300 million units.

It charges Japanese and Korean manufacturers with selling CDs at "ridiculous prices" and predicts average U.K. retail prices for top-line CD product will fall to below \$15 before the end of 1987. With \$8 budget

lines on the way here, and CD hardware costs still dropping, labels are widely expected to find they can't sustain the present \$19.50 price tags on many releases.

Reynolds says Nimbus is currently reviewing its pricing schedule for custom manufacturing in view of the competitive climate.

Nimbus has also announced plans to enter the CD video field. Five-inch CDV disks will be shown in the U.S. this fall, and the company is developing a large-scale mastering lathe for the production of 8-inch and 12-inch laser videodisks.

Assistance in preparing this story was provided by Is Horowitz in New York.

**Billboard**  
1987 RADIO AWARDS

**VOTE!**

**FINAL BALLOT**

Opposite page 32 in this issue

## PPV STIRS VID RETAILERS

(Continued from page 1)

PPV movie.

Although PPV penetration is a small fraction of the VCR base, retailers are clearly concerned now over its long-term impact. Video consulting firm Paul Kagan Associates estimates there are 3 million-4 million PPV subscribers and projects there will be as many as 11 million wired households by 1990.

"None of us profit by creating confusion in the consumer's mind as to the release pattern," wrote Ron Berger, president of 700-store franchiser National Video, in a letter mailed to suppliers July 17. "Let's make it clear to everyone: theatrical, followed by home video, followed by pay-per-view, cable, and network. It's a natural progression, and it makes the most economic

sense for us all," continued Berger.

Berger is petitioning suppliers to give video dealers a 60-day window prior to a movie's exposure on PPV. He implored suppliers to announce such a policy at the VSDA convention, which begins Aug. 16 in Las Vegas. Sources at the manufacturer level, however, say it is unlikely that such a policy will be announced at any point in the foreseeable future.

One top executive at the home video division of a major studio says of PPV, "We have nothing to do with it—those decisions come from upstairs." The source, who requested anonymity, says that executives who run home video divisions cannot set companywide policy. "That's why they are running away from

it," he says, referring to the reluctance of some video labels to discuss the effect of PPV on video specialty stores.

"The bottom line is that PPV is profitable for studios, and they don't believe it affects the number of videotapes they sell," says the source.

Mickey Granberg, executive vice president of VSDA, says that when chapter presidents were polled during the spring about issues that impact their business, PPV emerged as a unanimous concern. In response, the trade group sent a letter to its members in May, asking them to compile cable company ads that positioned PPV as an alternative to video-store trade (Billboard, June 6).

What VSDA hopes to accomplish,

says Granberg, is an "objective case" that would convince studios that own video labels that a PPV erosion of videocassette dollars ultimately impacts their bottom line. But she stresses that unlike past issues that have caught the VSDA-convention spotlight, she does not want PPV to be addressed "on an emotional basis. We want to provide them with actual data of what is happening in the marketplace."

According to Bob Delellis, senior vice president of the CBS/Fox consumer products division, the effect is minimal. "I have not seen any effect on [the video business] when PPV is available at the same time or a little after the video release. And in those cases where PPV is available before the video release, I have not seen any dramatic effect."

Similarly, Len White, president of Orion Home Video, has long asserted that PPV's impact on retail is "more perception than reality," (Billboard, July 4). "Retailers say that PPV affects them. I don't believe that," White had previously told Billboard.

Still, some retailers adamantly maintain that studios are shortsighted. Dealers located in areas affected by PPV also stress that they buy far fewer copies of a movie that is available on cable pay services.

"We get the local cable guide and see what's coming out on PPV and order accordingly," says Tom Edwards, manager of Salzer's Video, a

one-store operation in Ventura, Calif., with over 15,000 cassettes. "If we usually buy 30 copies of an A title, we will cut that in half if we see the movie is available on PPV."

"PPV does not address the long-term growth of the industry," agrees Carol Pough, co-owner of Video Cassettes Unlimited, a one-store operation in Santa Ana, Calif. "We haven't felt the immediate effect since [PPV] has not penetrated our area, but there are many retailers who feel devastated by it."

"If it becomes a large enough entity, it will be very harmful," says Jack Messer, president of The Video Store, a 17-store chain based in Cincinnati, a city where PPV has been available for five years. "I think it would behoove the studios to go with the video release first," says Messer. He adds that he buys 10-15 copies of a hit movie if it is on PPV and perhaps as many as 50 if it is not.

The VSDA's Granberg acknowledges that one could argue that a video store facing off against cable TV is no different than competing with a nearby dealer. "It's competition, I'm aware of that. But what we're saying is there is value in having an extended window for home video, just as there is to having a window for theatrical release."

Assistance in preparing this story was provided by Jim McCullaugh in Los Angeles.

## AUSTRALIAN BUYBACK PROGRAMS

(Continued from page 1)

hit-driven market, as everyone wants those titles in the first six or seven weeks."

The plans also appear to be putting a damper on used-tape brokers. Slater says he is no longer selling off excess A product for \$25 after 60 days to the "second-hand" market; product he could not discount to his customers is now returning him \$40 from Warner under its program.

Slater says similarly structured programs are "a big success here. We're using all three. It reduces our risk, and we're able to satisfy consumer demand."

Comparable market dynamics make the Australian experience significant for the U.S., says Tony Wells, managing director of Warner Home Video, Sydney. Similar plans, he says, are being examined for other territories, including the U.S., the U.K., and Canada.

In the U.S., however, Barbara O'Sullivan, vice president of marketing for Warner Home Video in

Burbank, Calif., says senior Warner management has "yet to officially approve" a U.S. buyback program despite persistent distributor reports that one is imminent for "Lethal Weapon" (Billboard, July 25). U.S. distributors also say HBO Video has been sounding out a buyback plan for "Platoon," while Orion has already gone public with its intentions to offer "Malone" under a buyback plan (Billboard, July 25).

Warner broke ground in Australia last September with a "stock investment plan" for monthly lead titles. Retailers, who deal directly with Warner through a rep force, can return up to 60% of their stock for 40% of the purchase price after two months.

"We give them back \$40 after 60 days," says Wells. "They pay \$59 for 60 days, or \$1 a day." Premium product retails for \$99.

Returns, he says, are destroyed. "It's too dangerous to degauss and reduplicate. That risks damaging Warners' prestige image. It's better

just to dump it. And product doesn't get schlocked around to fringe dealers."

The buyback scheme, he says, was prompted by market conditions last fall in Australia, a market viewed as 18 months ahead of the U.S. VCR penetration reached 45%, a point at which "the business changed dramatically." Today, penetration is 60%. Australia experienced its own dealer "shake-out," he says, and there are now approximately 2,500 "solid" video specialty stores servicing the country's population of 16 million.

Store openings hit a plateau, he says, while a growing used-tape business was making dealers "very nervous" about stocking and depth needed on hot releases. SIP put some "insurance back into the business" for what he calls "phase-two" marketing.

"We knew we had to do something different," he says, "since dealers were not stocking in depth and the whole viability of the market was in jeopardy. That made us nervous."

With a 15% increase in sales of targeted titles, the plan, originally geared to smaller dealers, is now being modified to appeal more to larger chains, says Wells.

Among titles tested thus far: "National Lampoon's European Vacation," "Spies Like Us," "Police Academy III," "Cobra," "The Color Purple," "Wildcats," "Heartbreak Ridge," and two titles—"Rocky IV" and "Nightmare On Elm Street II"—which Warner has distribution rights to in Australia.

Palace, a Sydney-based "program acquirer/distributor" that handles the Playboy Video line, began Palace Easy Plan in May with "Rage Of Honor," an action film.

General manager John Vale concedes that PEP was begun in response to small-dealer acceptance of both the Warner and Village Roadshow plans. "They were both getting more product in the marketplace," he says. "PEP is now 25%-30% of our business."

Two lead titles in each new-release period are offered under PEP. It allows dealers to return 40% of product after 45 days for a credit that is "approximately a little less than half the original cost."

Returned product does not go to tape brokers, says Vale. But unlike Warner, if a tape is not damaged it is used to duplicate another program.

## Jamaican Producer Chris Stanley Launches A Second Career As Reggae Recording Artist

KINGSTON, Jamaica From the lofty perch of his Music Mountain studio complex here, writer/producer Chris Stanley is throwing his hat into the ring as a full-fledged recording artist.

Stanley—who has written and produced for such reggae talents as Marcia Griffiths, Sophia George, and Judy Mowatt—has launched one album, titled "Excuse Me While I Change My Head," and has started work on another. He classifies his music as "a synthesis of reggae, funk, and pop done as a backdrop for rough-and-ready vocals."

"No matter what people may say, I'm going against the tide of 'dancehall,' simply because I believe what reggae needs is more crossover," Stanley says. He contends that if such talents as Lionel Richie and Sting can gain acceptance, then the market must be ready for performers like him.

Stanley's sprawling Music

Mountain estate sits high in the hills overlooking the Caribbean. Stanley is completing construction of his studio/hotel facility. He expects the complex to be ready for full operation by the end of this year.

Constructing new sound studios on a split-level hillside has not been easy, but Stanley says there will be a demand for his exotic recording site. "Especially with 18 of the 30 rooms in the form of duplexes and apartments, it could be most attractive."

Stanley is not waiting, though, for his dreams to come true. He's already marketing his own, homegrown label, distributed from a U.S. base in Berkeley, Calif.

Among those Stanley says have recorded at his facilities recently are Boy George, Sly & Robbie, Sandi & the Sunsets, Maxi Priest, and Eric Gayle.

## 'LA BAMBA' SPOTLIGHTS VALENS, LOS LOBOS

(Continued from page 6)

One of the film's two trailers features an array of artists from different rock eras—Bob Dylan, Little Richard, and Bryan Adams—praising Valens' talent. Andrews credits Taylor Hackford, the film's producer, with the idea. "The strategy on that," he says, "was to show that the music of Ritchie Valens is as current now as it was then."

Bob Keane, Valens' original producer, is the man responsible for "La Bamba '87," the new single utilizing Valens' original vocal in a contemporary setting. Issued as a 7-inch and 12-inch single on his original Del-Fi label, which is now distributed by the Original Sound Sales Corp., the track comes in a variety of mixes—including, on the 12-inch, a long version, a "Latino power mix," and a "high-tone rock-box mix."

Keane, who says Los Lobos did "a creditable job" with Valens' material, believes the film should have incorporated Valens' original recordings rather than those of Los Lobos. "I think [using them] was a mistake because I think the people are ultimately going to want to hear the real Ritchie Valens," says Keane.

One reason Los Lobos were used was that they love Valens' music, says Rich Fitzgerald, vice president of promotion at Warner Bros., who adds that the group's involvement with the film will provide it with the career boost it has always deserved. "We needed a vehicle to break the group," he says, "and it ended up that 'La Bamba' came along."

Fitzgerald says nostalgia is not a factor in the single's current success. "The kids are really into this record. It's not a familiar track to 16-year-olds, and we're getting ma-

major requests [at radio] from the kids," he says.

Being pulled along by the single's success is Los Lobos' most recent album, "By The Light Of The Moon." Now No. 155 on the Top Pop Albums chart after 25 weeks, the album had sunk to No. 185 just three weeks ago.

Rhino Records, which distributes all of Valens' original material through an arrangement with Keane's Del-Fi, has reissued Valens' three original LPs—until recently available only as part of a deluxe boxed set from the label. Harold Bronson, the label's founder, points to the success MCA enjoyed with its Buddy Holly reissues in the mid-'70s during the theatrical run of "The Buddy Holly Story" as the motivating factor in the Valens reissues. "What we're looking at is obviously something similar," says Bronson. "Usually what happens with something like this is that people want the original versions."

## FOR THE RECORD

On this week's Hot Black Singles chart (see page 22), "Ooo Baby Baby" by Romeo on Triple T Records should have been listed with a bullet. The record is at No. 74 in its third week on the chart.

# Billboard TOP POP ALBUMS™ continued

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE                            |
|-----------|-----------|------------|---------------|--|----------------------------------|
| 110       | 130       | 144        | 3             | THE FIXX MCA 42008 (8.98) (CD)                                 | REACT                            |
| 111       | 101       | 109        | 35            | KOOL & THE GANG ● MERCURY 830 398 1/POLYGRAM (CD)              | FOREVER                          |
| 112       | 112       | 116        | 5             | TOM KIMMEL MERCURY 832 284 1/POLYGRAM (CD)                     | 5 TO 1                           |
| 113       | 114       | 118        | 25            | DAVID SANBORN WARNER BROS. 25479 (9.98) (CD)                   | A CHANGE OF HEART                |
| 114       | 106       | 108        | 173           | U2 ▲ ISLAND 90127/ATLANTIC (6.98) (CD)                         | UNDER A BLOOD RED SKY            |
| 115       | 120       | 83         | 8             | GLENN MEDEIROS AMHERST AMH 3313 (8.98) (CD)                    | GLENN MEDEIROS                   |
| 116       | 116       | 140        | 4             | MARILLION CAPITOL ST-12539 (8.98) (CD)                         | CLUTCHING AT STRAWS              |
| 117       | 118       | 123        | 42            | BOSTON ▲4 MCA 6188 (9.98) (CD)                                 | THIRD STAGE                      |
| 118       | 119       | 124        | 6             | JENNIFER RUSH EPIC BFE 40825/E.P.A. (CD)                       | HEART OVER MIND                  |
| 119       | 143       | 147        | 4             | REGINA BELLE COLUMBIA BFC 40537                                | ALL BY MYSELF                    |
| 120       | 102       | 104        | 10            | DIANA ROSS RCA 6388-1-R (8.98) (CD)                            | RED HOT RHYTHM & BLUES           |
| 121       | 109       | 121        | 16            | KOOL MOE DEE JIVE 1025-1-J/RCA (8.98)                          | KOOL MOE DEE                     |
| 122       | NEW ▶     |            | 1             | HANK WILLIAMS, JR. WARNER BROS. 25593 (8.98) (CD)              | BORN TO BOOGIE                   |
| 123       | 124       | 117        | 77            | BON JOVI ▲ MERCURY 814 982-1/POLYGRAM (CD)                     | BON JOVI                         |
| 124       | 126       | 120        | 95            | BON JOVI ▲ MERCURY 824 509-1/POLYGRAM (CD)                     | 7800 DEGREES FAHRENHEIT          |
| 125       | 90        | 91         | 49            | LIONEL RICHIE ▲4 MOTOWN 6158ML (9.98) (CD)                     | DANCING ON THE CEILING           |
| 126       | 111       | 111        | 15            | D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1026-1-J/RCA (8.98)    | ROCK THE HOUSE                   |
| 127       | 127       | 131        | 5             | THE CALL ELEKTRA 60739 (8.98) (CD)                             | INTO THE WOODS                   |
| 128       | 115       | 101        | 18            | JON BUTCHER CAPITOL ST-12542 (8.98) (CD)                       | WISHES                           |
| 129       | 105       | 106        | 61            | SOUNDTRACK ▲4 COLUMBIA SC 40323 (CD)                           | TOP GUN                          |
| 130       | NEW ▶     |            | 1             | LAURA BRANIGAN ATLANTIC 81747 (8.98) (CD)                      | TOUCH                            |
| 131       | NEW ▶     |            | 1             | JOE WALSH WARNER BROS./FULL MOON 25606/WARNER BROS. (8.98)     | GOT ANY GUM?                     |
| 132       | 128       | 102        | 12            | R.E.M. I.R.S. SP 70054/A&M (8.98) (CD)                         | DEAD LETTER OFFICE               |
| 133       | 136       | 125        | 16            | U2 ISLAND 90279/ATLANTIC (4.98)                                | WIDE AWAKE IN AMERICA            |
| 134       | 135       | 115        | 38            | ARETHA FRANKLIN ● ARISTA AL-8442 (9.98) (CD)                   | ARETHA                           |
| 135       | 146       | 133        | 15            | THE SMITHS SIRE 25569/WARNER BROS. (12.98) (CD)                | LOUDER THAN BOMBS                |
| 136       | 137       | 137        | 5             | JOHN HIATT A&M 5158 (8.98) (CD)                                | BRING THE FAMILY                 |
| 137       | 147       | 162        | 5             | HELLOWEEN RCA 6399-1-R (8.98)                                  | KEEPER OF THE SEVEN KEYS, PART I |
| 138       | 134       | 153        | 53            | WHITESNAKE GEFEN GHS 4018/WARNER BROS. (6.98) (CD)             | SLIDE IT IN                      |
| 139       | 142       | 100        | 11            | SUICIDAL TENDENCIES CAROLINE 1336 (8.98) (CD)                  | JOIN THE ARMY                    |
| 140       | 148       | 149        | 65            | THE JETS ● MCA 5667 (8.98) (CD)                                | THE JETS                         |
| 141       | 104       | 107        | 25            | BRUCE WILLIS ● MOTOWN 6222ML (8.98) (CD)                       | THE RETURN OF BRUNO              |
| 142       | 145       | 148        | 10            | THE REPLACEMENTS SIRE 25557/WARNER BROS. (8.98) (CD)           | PLEASED TO MEET ME               |
| 143       | 183       | 188        | 3             | DANNY WILSON VIRGIN 90596/ATLANTIC (8.98) (CD)                 | MEET DANNY WILSON                |
| 144       | 159       | 190        | 3             | SOUNDTRACK MCA 6210 (9.98) (CD)                                | DRAGNET                          |
| 145       | 122       | 103        | 11            | TNT MERCURY 830 979 1/POLYGRAM (CD)                            | TELL NO TALES                    |
| 146       | 168       | 168        | 3             | MARVIN SEASE LONDON 830 794 1/POLYGRAM                         | MARVIN SEASE                     |
| 147       | 125       | 114        | 11            | NONA HENDRYX EMI-AMERICA ST17248 (8.98) (CD)                   | FEMALE TROUBLE                   |
| 148       | NEW ▶     |            | 1             | BOY GEORGE VIRGIN 90617/ATLANTIC (8.98)                        | SOLD                             |
| 149       | 113       | 113        | 45            | TINA TURNER ▲ CAPITOL PJ 12530 (9.98) (CD)                     | BREAK EVERY RULE                 |
| 150       | 154       | 146        | 55            | RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)                  | STORMS OF LIFE                   |
| 151       | 153       | 145        | 25            | GEORGE STRAIT ● MCA 5913 (8.98) (CD)                           | OCEAN FRONT PROPERTY             |
| 152       | 129       | 122        | 33            | DURAN DURAN ▲ CAPITOL PJ-12540 (9.98) (CD)                     | NOTORIOUS                        |
| 153       | 133       | 136        | 40            | U2 ISLAND 90040/ATLANTIC (8.98) (CD)                           | BOY                              |
| 154       | 178       | 181        | 4             | THE DOORS ELEKTRA 60345 (4.98) (CD)                            | LIVE AT THE HOLLYWOOD BOWL       |
| 155       | 155       | 160        | 25            | LOS LOBOS SLASH 25523/WARNER BROS. (8.98) (CD)                 | BY THE LIGHT OF THE MOON         |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE                                       |
|-----------|-----------|------------|---------------|--|---|
| 156       | 150       | 134        | 32            | ERIC CLAPTON ● DUCK 25476/WARNER BROS. (9.98) (CD)             | AUGUST                                      |
| 157       | 163       | 143        | 28            | XTC GEFEN GHS 24117/WARNER BROS. (8.98) (CD)                   | SKYLARKING                                  |
| 158       | 138       | 119        | 79            | BANGLES ▲2 COLUMBIA FC 40039 (CD)                              | DIFFERENT LIGHT                             |
| 159       | 132       | 127        | 37            | STRYPER ● ENIGMA PJAS 73237/CAPITOL (9.98) (CD)                | TO HELL WITH THE DEVIL                      |
| 160       | 151       | 132        | 14            | ROCK AND HYDE CAPITOL ST-12569 (8.98) (CD)                     | UNDER THE VOLCANO                           |
| 161       | 164       | 139        | 12            | GARY MOORE VIRGIN 90588/ATLANTIC (8.98) (CD)                   | WILD FRONTIER                               |
| 162       | 162       | 167        | 9             | REBA MCENTIRE MCA 5979 (8.98) (CD)                             | GREATEST HITS                               |
| 163       | 144       | 128        | 7             | ORIGINAL BROADWAY CAST GEFEN GHS 24151 (19.95) (CD)            | LES MISERABLES                              |
| 164       | 139       | 129        | 40            | GEORGIA SATELLITES ● ELEKTRA 60496 (8.98) (CD)                 | GEORGIA SATELLITES                          |
| 165       | 158       | 142        | 18            | U2 ISLAND 90092/ATLANTIC (8.98) (CD)                           | OCTOBER                                     |
| 166       | 169       | 174        | 3             | COMPANY B ATLANTIC 81763 (8.98) (CD)                           | COMPANY B                                   |
| 167       | 131       | 135        | 34            | VANGELIS POLYDOR 8296631/POLYGRAM (CD)                         | OPERA SAUVAGE                               |
| 168       | NEW ▶     |            | 1             | MICHAEL FRANKS WARNER BROS. 25570 (8.98) (CD)                  | THE CAMERA NEVER LIES                       |
| 169       | 160       | 154        | 687           | PINK FLOYD ● HARVEST SMAS 11163/CAPITOL (9.98) (CD)            | DARK SIDE OF THE MOON                       |
| 170       | 141       | 141        | 6             | 4 BY FOUR CAPITOL ST 12560 (8.98) (CD)                         | 4 BY FOUR                                   |
| 171       | 156       | 151        | 25            | SHIRLEY MURDOCK ● ELEKTRA 60443 (8.98) (CD)                    | SHIRLEY MURDOCK                             |
| 172       | 149       | 161        | 41            | MEGADETH CAPITOL ST 12526 (8.98) (CD)                          | PEACE SELLS... BUT WHO'S BUYING?            |
| 173       | 140       | 152        | 42            | CHICAGO ● WARNER BROS. 25509 (9.98) (CD)                       | 18  |
| 174       | 180       | 163        | 60            | BOB JAMES/DAVID SANBORN ● WARNER BROS. 25393 (8.98) (CD)       | DOUBLE VISION                               |
| 175       | 177       | 177        | 4             | KING DIAMOND ROAD RACER 9622 (8.98) (CD)                       | ABIGAIL                                     |
| 176       | 181       | 166        | 89            | ROBERT PALMER ▲ ISLAND 90471/ATLANTIC (8.98) (CD)              | RIPTIDE                                     |
| 177       | 170       | 156        | 17            | NIGHT RANGER MCA 5839 (8.98) (CD)                              | BIG LIFE                                    |
| 178       | NEW ▶     |            | 1             | SALT-N-PEPA NEXT PLATEAU BL 1007 (8.98)                        | HOT, COOL AND VICIOUS                       |
| 179       | 187       | 169        | 14            | AL GREEN A&M SP 5150 (8.98) (CD)                               | SOUL SURVIVOR                               |
| 180       | RE-ENTRY  |            |               | HEART ▲4 CAPITOL SJ 12410 (9.98) (CD)                          | HEART                                       |
| 181       | NEW ▶     |            | 1             | CRUZADOS ARISTA AL 8439 (8.98) (CD)                            | AFTER DARK                                  |
| 182       | 161       | 164        | 5             | TONY MAC ALPINE SQUAWK 832 249 1/POLYGRAM                      | MAXIMUM SECURITY                            |
| 183       | NEW ▶     |            | 1             | SOUNDTRACK ATLANTIC 81767 (8.98) (CD)                          | LOST BOYS                                   |
| 184       | NEW ▶     |            | 1             | GRIM REAPER RCA 6250-1-R (8.98)                                | ROCK YOU TO HELL                            |
| 185       | NEW ▶     |            | 1             | JON ASTLEY ATLANTIC 81740 (8.98) (CD)                          | EVERYBODY LOVES THE PILOT (EXCEPT THE CREW) |
| 186       | 172       | 159        | 65            | JOURNEY ▲ COLUMBIA OC 39936 (CD)                               | RAISED ON RADIO                             |
| 187       | 165       | 165        | 7             | PRETTY MAIDS EPIC BFE 40713                                    | FUTURE WORLD                                |
| 188       | 188       | 200        | 10            | WAR PRIORITY SL 9467 (8.98) (CD)                               | THE BEST OF WAR                             |
| 189       | NEW ▶     |            | 1             | LARRY CARLTON MCA 42003 (8.98) (CD)                            | DISCOVERY                                   |
| 190       | 152       | 158        | 44            | CYNDI LAUPER ▲ PORTRAIT OR 40313/E.P.A. (CD)                   | TRUE COLORS                                 |
| 191       | NEW ▶     |            | 1             | DEAD MILKMEN ENIGMA ST 73260/CAPITOL (8.98) (CD)               | BUCKY FELLINI                               |
| 192       | 198       | 198        | 71            | METALLICA ● ELEKTRA 60439 (8.98) (CD)                          | MASTER OF PUPPETS                           |
| 193       | 173       | 176        | 8             | EZO GEFEN GHS 24143/WARNER BROS. (8.98)                        | EZO   |
| 194       | 193       | 183        | 8             | SOUNDTRACK MCA 6205 (9.98) (CD)                                | THE SECRET OF MY SUCCESS                    |
| 195       | NEW ▶     |            | 1             | EMMYLOU HARRIS WARNER BROS. 25585 (8.98)                       | ANGEL BAND                                  |
| 196       | 179       | 185        | 15            | GEORGIO MOTOWN 6229ML (8.98)                                   | SEXAPPEAL                                   |
| 197       | 185       | 157        | 20            | PATTY SMYTH COLUMBIA FC 40182 (CD)                             | NEVER ENOUGH                                |
| 198       | RE-ENTRY  |            |               | AEROSMITH ▲ COLUMBIA PC 36865 (CD)                             | AEROSMITH'S GREATEST HITS                   |
| 199       | 195       | 186        | 19            | PATRICE RUSHEN ARISTA 8401 (8.98) (CD)                         | WATCH OUT                                   |
| 200       | 190       | 191        | 3             | ERASURE SIRE 25547/WARNER BROS. (8.98) (CD)                    | CIRCUS                                      |

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- |                             |                              |   |  |                               |                                  |                                    |                        |
|-----------------------------|------------------------------|---|--|-------------------------------|----------------------------------|------------------------------------|------------------------|
| 4 By Four 170               | Cinderella 44                | Dan Fogelberg 48                        | The Isley Brothers 73                  | Madonna 43                    | Emmylou Harris 79                | Simple Minds 104                   | Luther Vandross 76     |
| Bryan Adams 20              | Eric Clapton 156             | Aretha Franklin 134                     | Janet Jackson 30                       | Megadeth 172                  | Tom Petty & The Heartbreakers 34 | Simply Red 88                      | Vangelis 167           |
| Aerosmith 198               | Club Nouveau 42              | Michael Franks 168                      | Freddie Jackson 61                     | Marrillion 116                | Pink Floyd 169                   | The Smiths 135                     | Suzanne Vega 14        |
| Gregg Allman 91             | Company B 166                | Ace Frehley 64                          | Bob James/David Sanborn 174            | Richard Marx 45               | Poison 10                        | Patty Smyth 197                    |                        |
| Herb Alpert 27              | The Robert Cray Band 49      | Kenny G. 7                              | D.J. Jazzy Jeff & The Fresh Prince 126 | Reba McEntire 162             | Pretty Maids 187                 | SOUNDTRACKS                        | John Waite 78          |
| Anthrax 72                  | Crowded House 26             | Peter Gabriel 77                        | The Jets 140                           | Glenn Medeiros 115            | Prince 51                        | Beverly Hills Cop II 9             | Joe Walsh 131          |
| Jon Astley 185              | Cruzados 181                 | Genesis 24                              | Elton John 86                          | Metallica 192                 | Pseudo Echo 54                   | Dragnet 144                        | War 188                |
| Atlantic Starr 31           | The Cult 47                  | Georgia Satellites 164                  | Journey 186                            | Eddie Money 81                | Psychadelic Furs 100             | La Bamba 55                        | Roger Waters 50        |
| Anita Baker 41              | The Cure 36                  | Gloria Estefan & Miami Sound Machine 19 | Judas Priest 52                        | Gary Moore 161                | R.E.M. 132                       | Lost Boys 183                      | Jody Watley 38         |
| Bangles 158                 | Cutting Crew 74              | Lou Gramm 106                           | The Judds 95                           | Motley Crue 5                 | REO Speedwagon 99                | The Secret Of My Success 194       | The Whispers 32        |
| Beastie Boys 22             | Danny Wilson 143             | The Grateful Dead 12                    | Keel 85                                | Alison Moyet 94               | The Replacements 142             | Top Gun 129                        | Whitesnake 138.3       |
| Regina Belle 119            | Dead Milkmen 191             | Great White 93                          | Tom Kimmel 112                         | Shirley Murdock 171           | Restless Heart 102               | Starship 16                        | Kim Wilde 59           |
| George Benson/Earl Klugh 60 | Chris De Burgh 57            | Al Green 179                            | King Diamond 175                       | Najee 96                      | Lionel Richie 125                | George Strait 151                  | Hank Williams, Jr. 122 |
| Bon Jovi 124, 123, 8        | Kool Moe Dee 121             | Grim Reaper 184                         | Klymaxx 98                             | Neil Young & Crazy Horse 80   | Smokey Robinson 40               | Barbra Streisand 39                | Bruce Willis 141       |
| Boston 117                  | Duran Duran 152              | Sammy Hagar 18                          | Kool & The Gang 111                    | Robbie Nevil 69               | Rock And Hyde 160                | Stryper 159                        | Steve Winwood 33       |
| David Bowie 82              | EZO 193                      | Emmylou Harris 195                      | L.L. Cool J 6                          | Night Ranger 177              | Diana Ross 120                   | Suicidal Tendencies 139            | X 107                  |
| Boy George 148              | Steve Earle 90               | Heart 2, 180                            | Cyndi Lauper 190                       | The Nylons 56                 | Mason Ruffner 84                 | The System 62                      | XTC 157                |
| Laura Branigan 130          | Erasure 200                  | Helloween 137                           | Level 42 23                            | Omar and The Howlers 89       | Run-D.M.C. 97                    | Starship 16                        | Y&T 92                 |
| The Breakfast Club 71       | Europe 37                    | Nona Hendryx 147                        | Huey Lewis & The News 70               | ORIGINAL BROADWAY CAST        | Jennifer Rush 118                | George Strait 151                  | Dwight Yoakam 83       |
| Jon Butcher 128             | Expose 29                    | John Hiatt 136                          | Lisa Lisa & Cult Jam 11                | Les Miserables 163            | Patrice Rushen 199               | Barbra Streisand 39                | Warren Zevon 63        |
| Jonathan Butler 53          | The Fabulous Thunderbirds 67 | Bruce Hornsby & The Range 35            | Little Steven 108                      | Ozzy Osbourne/Randy Rhoads 28 | Salt-N-Pepa 178                  | Stryper 159                        |                        |
| The Call 127                | The Fat Boys 17              | Whitney Houston 1.65                    | Los Lobos 155                          | The Outfield 25               | David Sanborn 113                | The Secret Of My Success 194       |                        |
| Cameo 87                    | The Fixx 110                 | Billy Idol 105                          | Tony Mac Alpine 182                    | Robert Palmer 176             | Marvin Sease 146                 | Top Gun 129                        |                        |
| Larry Carlton 189           | Fleetwood Mac 13             |   |  | Dolly Parton, Linda Ronstadt. | Carly Simon 66                   | Twisted Sister 109                 |                        |
| Chicago 173                 |                              |   |  |                               | Paul Simon 15                    | U2 153, 4, 165, 114, 101, 103, 133 |                        |

# NMPA Members Paint Healthy Financial Picture

BY IRV LICHTMAN

NEW YORK The annual meeting of the National Music Publishers Assn. here July 21 brought good fiscal news from the domestic and—from the point of view of Japan—foreign fronts.

U.S. gains for 1986 in mechanical royalty collections were reported by Ed Murphy, president/CEO of NMPA and its sister collection unit, the Harry Fox Agency. Additionally, Arnold Broido, chief of NMPA's print committee and president of Theodore Presser Co., a leading music print company, cited gains for the print segment of the industry last year. And Shimpei Matsuoka, managing director of JASRAC, Japan's licensing and collection agency, cited a new high in revenues for the fiscal year ending in March 1987.

NMPA/HFA chief Murphy reported that mechanical royalty income in 1986 surpassed \$100 million for the second year in a row. In addition, Murphy predicted that licensing of importers of recordings would add about \$10 million annually to the coffers of music publisher clients. In March, a federal court in New Jersey upheld publishers' rights under the Copyright Act to license importers even though the product may have been licensed abroad.

In music print, although the tally by the accounting firm Arthur Young Co. is yet to be fully documented, print committee head Broido reported a 4.1% increase in sales in 1986—from \$275.1 million in 1985 to \$286 million. Gains in 1985 were 3.1% over 1984. Broido also said that the survey indicates that "the trend continues toward consolidation of sales in fewer companies."

Broido, hitting a sour note, told of plans of reviewing "the problem of massive illegal copying by education and church groups."

"It is apparent," Broido said, "that explanations, lectures, lawsuits, threats, cajoling, and all the rest have not dented the enthusiasm of the market for illicit copying. Accordingly, another approach is being tried—to sensitize the leadership in the user groups to the gradual disappearance of much material that they assumed would be around forever."

"These groups are being encouraged to study the market situation

and see for themselves, rather than being told by publishers, what is actually happening. They are also being encouraged to consider the effects of their wholesale copying on the whole fragile system of making music available to the users—focusing on the ultimate result of driving composers away from composition, simply because the chance of making a living is being destroyed." Early indications, Broido said, point to "enthusiastic support for this approach and the promise of action."

In what is believed to be the first address at an NMPA/HFA meeting

by a member of JASRAC, Matsuoka reported that the society collected a record total of \$204 million in performance/mechanical fees in the fiscal year ending in March, about \$62 million of which was paid to foreign copyrights. Matsuoka couldn't tell NMPA members how much of the latter figure was distributed to them, but he said it was "safe to say" that members got the major portion.

Matsuoka reported that JASRAC collected \$11.8 million last year from record rental shops, with more due this year. Recent revision of Japan's copyright law granted publishers

rights to license rental establishments.

Another source of new revenue for publishers in Japan is *karaoke* shops, which enable customers to vocalize against instrumental tracks of well-known songs. JASRAC expects to initially license 100,000-150,000 of the larger establishments. Although there are about 450,000 *karaoke* shops in Japan, JASRAC has made smaller units exempt from payment.

On the hotly debated issue in the U.S. of whether imported digital audiotape machines should have a spoiler to defeat home taping of encoded

recordings, Matsuoka said that it is JASRAC's position, formally adopted in February on the eve of DAT hardware introduction in Japan, that "the best and only solution should be the royalty/levy system on audio and video equipment and tapes." While he said publishers are aware of how important the recording industry is to their welfare, Matsuoka posed the question, "Still, should the creators of music always follow the record business solution?"

## PUBLISHERS BATTLE COPYRIGHT EROSION

(Continued from page 4)

which finally render payments back to the U.S. copyright owners. Distribution delays of two years or more are not uncommon under this arrangement."

Another problem raised by Murphy was multiple commissions taken by several principals in this long chain of distribution, resulting in decreased royalty payments to copyright owners, especially those in the U.S.

Murphy noted that NMPA hosted and participated in a number of discussions of centralized accounting in the U.S. and other countries. At what he described as a "historic"

BIEM conference he attended in Paris in May, "a consensus was reached, with American support, that although centralized licensing is unobjectionable, royalties should always be collected in the country of sale rather than by a central society." Murphy said a plan proposed by the British Music Publishers Assn. along these lines would be reviewed by NMPA in September when additional details are submitted by MPA.

Remarks by NMPA's Washington, D.C., liaison Lionel H. Olmer of the Washington, D.C., office of the law firm Paul, Weiss, Rifkind,

Wharton & Garrison indicated that the 100th Congress is unlikely to deal with the source licensing issue, which he said was losing many of its original co-sponsors. Congressional sanction of source licensing would enable producers of syndicated television shows to "buy" the performance rights of music from composers, eliminating the need for TV stations to make payments to ASCAP or BMI. Olmer said that U.S. adherence to the Berne Convention would be signed by President Reagan before he leaves office in January 1989.

In a light note about a major vic-

tory this year, Alan Shulman, special attorney on infringement matters for NMPA, said his favorite song is "Ol' Man River." The standard song was the basis of the suit against importer Jem Records.

Introducing Murphy was Irwin Robinson, NMPA chairman and president of Chappell Music. He said a strong trade organization is necessary to "keep pace with rapid-fire challenges" to the erosion of royalty payments and the growth of avoidance of payments.

## NASHVILLE COPYCODE TEST

(Continued from page 3)

tests of the system, he said, there was statistically no correlation between what people believed they were hearing and "what the facts were."

In the demonstration here, Cusino played unencoded and encoded samples of country, classical, rock, and pop instrumental music. He said that CBS, which developed the system at a cost of about \$500,000, has agreed to make the technology available to the rest of the record industry on a royalty-free basis.

The record companies have agreed not to encode their music until Congress acts on the scanner-inclusion legislation. Hilary B. Rosen, RIAA's vice president for govern-

ment relations, told the audience that the legislation, if passed, would not require copyright owners to encode their music if they prefer not to nor would it mandate the use of the CBS system. The legislation further allows for the exemption of DAT machines for professional use, Rosen said.

To settle the question of whether Copycode impairs music, Congress has asked the National Bureau of Standards to conduct its own tests and report its results, which are expected in December. Action on the legislation, which is in the House and Senate commerce committees, may be taken by next spring, Rosen said.

Cusino said that the machine used

for encoding will cost studios about \$2,000 each. He predicted that the inclusion of scanners in DAT recorders would "add very little cost to the end unit."

The demonstrators agreed that Stevie Wonder's attack on encoding (Billboard, July 4) had hurt their cause. However, they said, he has agreed to listen to the system and give a second opinion.

Rosen said Marantz's decision to sell DAT recorders in the U.S. later this year is for the purpose of "basically testing us."

Harold Shedd, studio owner and producer of Alabama and K.T. Oslin, said he was satisfied with the quality of the encoded music he heard, but added that he was unfa-

miliar with the demonstration music and would like to test it on his own material. Rosen said that an encoding machine would be loaned to studios for this purpose.

Producer Bob Montgomery said, "I couldn't hear any discernible differences in the samples. I think they've come up with a good system."

A second demonstration was set to be held after Billboard's press time July 23 in Los Angeles. The final one is set for Tuesday (28) in New York.

Other label engineers participating in the demonstration were Dennis Drake, PolyGram; Gene Wooley, MCA; Al McPherson, Warner Bros.; and Dave Stebbings, CBS.

## MCA, SCORPIO SUIT

(Continued from page 6)

sello, indicted July 9 for federal income tax evasion on monies made in other dealings with MCA (Billboard, July 25), was among those named in Scorpio's original action against MCA.

MCA's exoneration in the case would appear to leave slim chance for any further Scorpio-MCA show-

downs. At a February pretrial hearing, Judge Stephen V. Wilson, who presided in both suits, told Scorpio attorney Rafael Chodos that "you have to win everyplace down the line" to get an airing of the racketeering charges.

Following last week's verdict, Wilson set Wednesday (29) as the

date for a hearing to determine whether any further steps will be taken by the litigants.

At press time, Chodos was unavailable to comment on any potential future litigation, but a source close to the case says, "[Chodos] is not straight on about what the next move is going to be."

Scorpio president John Gervasoni was unavailable for comment at press time.

Speaking for MCA, senior vice president Larry Solters says, "The verdict of the jury merely confirms what we've maintained from the start of Scorpio's proceedings against MCA: that Scorpio had no legitimate claims against MCA."

Trenton, N.J.-based Scorpio had agreed in late 1984 to purchase more than 1 million cutout albums from L.A. dealer Ranji Bedi of Betaco Enterprises after seeing a 60-

page list of titles, which Chodos claimed in court was "straight off the MCA computer."

During the weeklong trial, Scorpio had charged that the records it was eventually shipped were "worthless junk" and that it had received back only \$150,000 of the \$350,000 advanced to Bedi in down payment on the shipment.

In its defense, MCA had countered that the computer list was "prepared in error" and that Scorpio should have known that many of the supposedly available titles were still-active midline product. The label had also held that Bedi was not an agent of MCA.

Should MCA's current court victory result in an end to Scorpio's actions, it will take some legal heat off the already besieged Pisello, who was a central figure in Scorpio's original filing.

Scorpio had claimed that Pisello used go-betweens, including Betaco, Bedi, and Roulette Records, to "attempt to legitimize and 'insulate' defendants from civil and criminal liability."

(Roulette Records president Morris Levy has himself been indicted in New Jersey on federal extortion charges stemming from another cutout deal [Billboard, Oct. 4, 1986].)

The original suit also stated, "The co-conspirators caused another purchaser of cutouts, John Lamonte, to be beaten for failure to pay for records delivered during the period of this conspiracy." (Lamonte, operator of Pennsylvania cutout dealer Out Of The Past, is the key figure in the New Jersey cutout case.)

To date, Pisello has not been indicted in the New Jersey proceedings.

## ATLANTIC RECORDS EXECUTIVE DIES

(Continued from page 6)

Ginsburg, vice president of press and public relations at Atlantic for five years starting in the late '70s, says that Uterano was one of those behind-the-scenes people who "never lost the joy of their business. People who made it work, people who could tell you what a record would sell, where it would sell, and most importantly, when to get off it. All

this without losing their youthful glee for the music, the people, and the joy."

Uterano is survived by his wife, Mary; five children; and two grandchildren. Donations can be made to The Heart Center, St. Francis Hospital, Port Washington Blvd., Roslyn, N.Y. 11576.



## AUGUST ALBUM RELEASE SCHEDULE

(Continued from page 3)

Head. The self-produced, six-song record, coming on Elektra Aug. 24, is all covers.

• ABC, currently sailing to the top of the Hot 100 with "When Smokey Sings," bows "Alphabet City" Aug. 3 on Mercury/PolyGram.

• The success of Crowded House has prompted A&M to issue "History Never Repeats—Best Of Split Enz," chronicling the decadelong career of lead singer and guitarist Neil Finn's first band. It's due Aug. 4.

• Ex-Eagle Timothy B. Schmit is hoping the recent success of band mates Glenn Frey and Don Henley portends better sales on "Timothy B.," due Aug. 24 on MCA, than his first solo album realized—"Playin' It Cool" peaked at No. 160 in late 1984. Schmit is currently in the public ear as a guest on Richard Marx's hot eponymous debut release.

• Warner Bros. has the soundtrack to the latest James Bond flick, "The Living Daylights." The album, which features a-ha singing the title track and the Pretenders, comes out Aug. 4.

• Curiosity Killed The Cat bows in the U.S. Aug. 3 on Mercury/PolyGram with "Keep Your Distance," which debuted on the British charts at No. 1.

• The Dukes Of Stratosphere—aka XTC—are coming out with "Psonic Pspot" Aug. 18 on Gefen.

• The Jamaica Brothers debut Aug. 25 on Warner Bros. with a self-titled album; Robert Townsend of "Hollywood Shuffle" fame is directing the group's first video.

• "UB40 Live In Moscow" may well be the first live album recorded in Russia by a Western group. The album will be out Aug. 4 on A&M.

• "In My Life" is a compilation of material from Stephanie Mills, whose "If I Were Your Woman" is currently topping the black charts. The Casablanca/PolyGram album is scheduled to be released Aug. 24.

• Jennifer Holliday releases "Get Close To My Love" Aug. 11 on Gefen. In addition to serving as execu-

tive producer on the album, Holliday selected all the songs on it—including one written by Ashford & Simpson—and oversaw its artwork.

• Original glam rockers Slade return Aug. 3 on CBS Associated with "You Boz Make Big Noize," produced by Roy Thomas Baker, currently represented on the charts by

T'Pau.

• Enigma's soundtrack to the destined-to-be-a-cult-film "I Was A Teenage Zombie" compiles tracks by such critics' favorites as the Smithereens, Fleshtones, Del Fuegos, Violent Femmes, dB's, and Los Lobos; the record will be released Aug. 12.

• The dB's have an album all to themselves on "The Sound Of Music." Lead singer and songwriter Peter Holsapple recently completed a cross-country solo tour conducted in a '63 pink Rambler; the group as a whole will hit the road in more conventional transportation soon after I.R.S. issues the album Aug. 10.

Other hot releases for the month include the Crusaders' "The Vocal Album," Aug. 24, MCA; Colonel Abrams' "You And Me Equals Us," Aug. 10, MCA; Bonnie Hayes' "Bonnie Hayes," Aug. 19, Chrysalis; Spyro Gyra's "Stories Without Words," Aug. 10, MCA; New Order's "Substance," Aug. 18, Qwest; Tom Waits' "Frank's Wild Years," Aug. 17, Island; Sawyer Brown's "Somewhere In The Night," Aug. 12, Capitol; and Lions & Ghosts' "Velvet Kiss: Lick Of The Lime," Aug. 12, EMI America.

Assistance in preparing this story was provided by Valerie Bisharat in Los Angeles and Doug Redler and Jennifer McGarrity in New York.

## August Hot Album Releases

Eleven albums are slated for release in August by artists who hit gold or platinum with their last studio album. An asterisk indicates simultaneous CD release.

| ARTIST          | TITLE                      | LABEL       | DATE     | PRODUCER   |
|-----------------|----------------------------|-------------|----------|--|
| THE CARS        | *DOOR TO DOOR              | ELEKTRA     | AUG. 24  | RIC OCASEK   |
| DEF LEPPARD     | *HYSTERIA                  | POLYGRAM    | AUG. 3   | ROBERT JOHN LANGE  |
| MICHAEL JACKSON | BAD                        | EPIC        | AUG. 31  | QUINCY JONES, MICHAEL JACKSON  |
| LOVERBOY        | *WILD SIDE                 | COLUMBIA    | AUG. 24  | BRUCE FAIRBANK   |
| JOHN MELLENCAMP | THE LONESOME JUBILEE       | POLYGRAM    | AUG. 24  | DON GEHMAN, JOHN MELLENCAMP  |
| PINK FLOYD      | *MOMENTARY LAPSE OF REASON | COLUMBIA    | AUG. 31* | DAVID GILMOUR, BOB EZRIN   |
| R.E.M.          | *DOCUMENT                  | I.R.S.      | AUG. 31* | SCOTT LITT, R.E.M.   |
| 38 SPECIAL      | *FLASHBACK                 | A&M         | AUG. 4   | VARIOUS  |
| VARIOUS         | DISORDERLIES (Soundtrack)  | POLYGRAM    | AUG. 3   | VARIOUS  |
| DIONNE WARWICK  | *RESERVATIONS FOR TWO      | ARISTA      | AUG. 3   | BURT BACHARACH & CAROLE BAYER SAGER, KASHIF, SMOKEY ROBINSON, BARRY MANILOW, JERRY KNIGHT & AARON ZIGMAN |
| WHODINI         | OPEN SESAME                | JIVE/ARISTA | AUG. 27  | LARRY SMITH, SINISTER ROY, COMIR, WHODINI  |

## RADIO JUMPS GUN ON JACKSON

(Continued from page 1)

Epic executives will not comment on the subject "because it is a matter in which we may be involved in litigation," says CBS general attorney Andrew Gerber.

Any potential legal action is presumed to be against WHTZ "Z-100" New York, which aired the single as a "world premiere" July 20 some time between 1:30 and 2 p.m.

According to T.J. McKay, PD at KKYS "Kiss 105" College Station/Bryan, Texas, however, his station may have been the first. On his initial day as PD at Kiss 105, McKay says, he stumbled onto the Jackson track while listening to a sin-

gle mislabeled as a Stevie Ray Vaughan & Dick Dale record, "Pipeline," on Columbia.

"First, I thought Stevie had had a sex change," says McKay. "Then I recalled the Jackson single was set to come out this week. I figured it was a mistake or an act of God, and we had it on the air by 9 a.m. July 20."

Calls from listeners, record collectors, and programmers from Idaho to New York followed, says McKay, "but we really didn't send any copies out." At least one copy was sent out by Kiss 105's midday jock, however, McKay admits. "But we wanted it as an exclusive,

and I really didn't feel at liberty to be distributing Epic's product."

A source at Epic says the label won't believe the pressing-plant mix-up until it gets a copy of the supposedly mislabeled record. Epic employees reportedly opened several copies of the Vaughan & Dale record, and nobody found a mislabeled version.

Kiss 105's McKay agreed to send the single to Epic—even though he'd already gotten a \$500 bid for it from a collector.

More than one programmer claims to have received the record via the Kiss 105 route, but there are other versions as to where the leaks started. One source claims to have been given the single by a staffer from another label; there are also reports that people working out of shared Columbia and Epic branch offices made the record available to select PDs.

According to Z-100 operations manager Steve Kingston, "No dub, dupes, or copies [of the record] were mailed, sent, delivered, or dropped to any other radio station from Z-100." Kingston gives no hints as to where Z-100's copy came from and claims, "I do not believe anything was served to this station" in the way of legal documents.

According to a source, however, Epic served Z-100 with a cease-and-desist order the day it played the Jackson record. That would explain why Epic did not immediately service the rest of the New York market with the record once Z-100 aired it.

Larry Berger, PD of WPLJ New York, says he has dealt with Epic's executives for years, "and they've

always been straight with me. I think their fatal mistake was in not covering us on the record. The leaking of records goes back to the '60s and the Beatles, so Epic should have gone into this release with that frame of reference and made sure that anyone who had the record was spoken to and dealt with."

Jackson's mass appeal makes this situation particularly prickly because accusations of racial prejudice often arise when a top 40 station gets a song of this nature before a competing urban outlet, or vice versa. At least one station responded nobly to the sensitive matter.

At leading hit outlet WRBQ "Q-105" Tampa/St. Petersburg, Fla., PD Randy Kabrich says he got the single "through my pipeline" and immediately sent a copy of it to WTMP, the market's urban outlet. "It's a pretty well-known fact that

there were racial tensions between black and white when the retailers were invited to that party [pre-viewing the Jackson album] and none of them were black," he says (Billboard, July 25).

At press time, it was known that the record was aired before Epic's green light in New York, Philadelphia, Austin, Dallas, Houston, and Bryan/College Station. It was believed to have been accessible in several others markets.

## TRANS WORLD ACQUIRES 7 MIDLAND RECORDS STORES

(Continued from page 4)

nance for Trans World. A source close to Midland says those stores—two located in Providence, the third in Billeric, Mass.—will be sold to Mark Pine, a Midland employee. Williamson says he does not anticipate trying for those leases at a later date.

In the deal, publicly traded Trans World (NASDAQ: TWMC) lands stores in Providence; Warwick, R.I.; and Methuen, Mass. Oddly, the package also includes a location in suburban Minneapolis, which puts Trans World in the backyard of The Musicland Group's headquarters, the only U.S. music web with a larger store count (546 units).

Williamson says that the stores will continue to operate under the Midland logo for a while. "Then we will evaluate the various stores to what name changes will be appropriate." Current Trans World ban-

ners include Record Town, Tape World, and, in a few markets, Peaches Records & Tapes.

As a consequence of the buyout, Providence one-stop Rhody Records & Tapes, owned by Zubin "Ruby" Zeidman, plans to fold its tent soon. Rhody's primary function was to service Midland.

A source at the wholesaler says that a contributing factor to the company's demise is encroachment by Hagerstown, Md.-based Interstate Record Distribution. Interstate recently bought out Smithfield, R.I.-based New England Record & Tape Distribution, a move that made Rhody fearful of a fierce price war.

Assistance in preparing this story was provided by David Wykoff in Boston.

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# At Elektra, The Comeback Required 'Nerves Of Steel'

BY FRED GOODMAN

NEW YORK Just one year after Elektra Records was rumored to be on the verge of a dismantling, the label has come roaring back.

Despite having the slimmest roster of the Warner/Elektra/Atlantic triumvirate, Elektra/Asylum artists currently hold 10 slots on the Top Pop Album chart. Motley Crue, whose "Girls, Girls, Girls" album leads the pack, is said to have enjoyed the largest initial shipment—1.2 million copies—in Elektra's history. The multiplatinum debut of singer Anita Baker and gold albums for Shirley Murdock, Metallica, and Howard Hewett have conspired to create one of the strongest comebacks in recent industry history.

"With only 20-30 releases a year, there's a lot of pressure for each album to succeed," says Elektra chairman Bob Krasnow. "But we don't have expectations that are overreaching for each record. It's a high-wire act, but we've chosen this path. You need nerves of steel to run a company like this."

Krasnow says that despite the comparatively modest release schedule the label seeks a balance on its roster. "Elektra strives to be a full-line record company. It's important to us to have representation in heavy metal, black, pop, and classical music. Nonesuch is certainly an integral part of our operation."

Krasnow credits Elektra's current success to a combination of well-crafted, well-timed releases and a willingness on the part of each of the label's departments to find what works for each act.

"Our sales and promotion departments realize they have a commitment to each act," he says. "And they recognize that some get on the radio and succeed and some don't get on the radio and still succeed."

Metallica never made a video, let alone getting on radio. But they still went gold. That's marketing.

"Conversely," Krasnow says, "the Georgia Satellites rose on the strength of a No. 2 single, and radio was important to them."

While proud of the label's achievements, Krasnow is willing to point out instances in which the company was slow to recognize the proper program for an artist.

"Shirley [Murdock] was a pure radio record," he says, adding that Elektra stumbled several times before finally working the right song. "It was the stations who insisted on the right single," he says.

He's also quick to concede that Elektra needs to reinforce its presence in the pop market. He has high hopes for albums-in-progress from Jackson Browne and Rubén Blades, the latter featuring songs by writers like Elvis Costello. And late-summer and early-fall releases include packages from the Cars, Dokken, Metallica, and Guadalcanal Diary.

Krasnow also characterizes the staff of Elektra as "good and young. The average age of our employees is comparatively young, and our average a&r staffer is in his 20s." Pointing to the recent promotions of Hale Milgrim and Dave Urso to senior vice presidents of marketing and promotion, respectively—posts previously held by Mike Bone—Krasnow notes: "If I have to go outside to replace Mike, what have I been doing?"

"Elektra is a team of people doing what they've chosen to do," he adds. "That's what bonds us. The financial rewards are there in any successful company. The more esoteric rewards are there only with that bonding. That's the message I sell every day."

## Enigma Boosts Promo Team Increased Sales Cited

BY LINDA MOLESKI

NEW YORK In the wake of successes with Poison, Stryper, and the Smithereens, independent Enigma Records is beefing up its in-house promotion team.

Immediate plans call for the appointment of two national promo-

tion directors, for album radio and top 40. Additionally, Enigma, which is distributed by Capitol, will open a New York office staffed by an associate director of radio promotion and a manager of press & media relations.

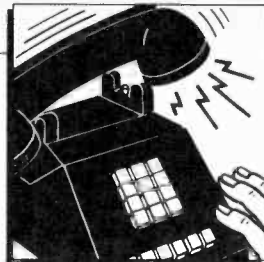
"We've been so successful that we're just staffing up in conjunction with the increased sales," says Rick Winward, national director of radio promotion for the El Segundo, Calif.-based label. "Our ultimate goal is to better serve radio."

"It's the next step in the evolution of Enigma," says William Hein, co-founder and chairman of the label, adding that the move will allow the company to be more competitive with the majors.

According to Winward, Enigma is in the process of slowly phasing in a full field staff, whose responsibilities will "encompass a variety of promotional and retail activities."

"We're also accepting applications for regional promotion representatives in the Chicago, Dallas, Atlanta, and San Francisco areas," says Winward.

## INSIDE TRACK



Edited by Irv Lichtman

**AS THE ACQUISITION** of Chappell Music by Warner Communications Inc. draws closer to finalization, Jim Harmon, chairman of both Chappell and Wertheim & Co., the financial institution that is Chappell's largest shareholder, may be WCI's choice to chair a combined Chappell/Warner Bros. Music entity. Harmon, who reportedly likes the music publishing business, would retain his Wertheim association. Freddy Bienstock, a 15% shareholder in Chappell, has said he would not go along with the Chappell/Warner deal if he doesn't run the day-to-day operations. But Harmon's role is likely to be similar to his current Chappell position—that of, as the English put it, a "nonexecutive chairman." This leaves room for Bienstock to stay as day-to-day chief, if, of course, he can work out a deal with WCI. Harmon tells Track that scenario is a possibility, but it's too premature to confirm.

**NIPPER AWAITS NEW DISTRIB MASTER:** Sal Licata starts his stint as head of EMI America/Manhattan on Monday (27). In the meantime, no replacement has been named for the presidential slot he left at RCA/A&M/Arista Distribution. Insiders say an announcement will probably be made in mid-August.

**NEED MORE PROOF** that video stores are getting serious about compact disks? Comptron, the largest U.S. video distributor, has \$1 million worth of CDs at its New York branch. Meanwhile, another established video wholesaler, Artec, has hired two staffers from rackjobbers Lieberman and Handleman to bolster its efforts to get audio product into the video pipeline. CD player sales to retailers, by the way, are strong. The Electronic Industries Assn. reports that unit sales this year will top 4 million, a 33% gain over 1986.

**DOLLARS AND SENSE:** Convenience-store chain 7-Eleven has upped its video rental prices in some markets to \$1.99. How has business been affected by the hike? An industry source says those stores are showing a per-day volume increase of 50%. The \$1.99 rate is eventually expected to roll out to all of the chain's markets. Dallas-based Sound Warehouse planned to open its 25,000-square-foot superstore in downtown Chicago by July 24. Originally, web topper Terry Worrell hoped to have the outlet open in April (Billboard, Feb. 14), but he soon found that projection to be too ambitious.

**A BEATLES TRACK** not currently on any other compact disk appears this week with the release by DRG Records of the soundtrack of "Withnail & I," an English film produced by ex-Beatle George Harrison's Handmade Films. The cut is Harrison's own "While My Guitar Gently Weeps." The soundtrack, also being marketed on LP and cassette, includes two cuts by Jimi Hendrix and one by King Curtis. Al Bowly is also represented. Track, by the way, should have noted last week in its item about upcoming LP/cassette equivalents of the Beatles' original U.K. album releases that there are currently eight Beatles CDs, not seven, available from Capitol. "Sgt. Pepper's Lonely Hearts Club Band," the eighth release, won't be part of the LP/cassette release. Thanks to Atlantic Records' Steve Sussman for bringing this goof to Track's attention.

**THE DECADE-PLUS CLUB:** Board members of the National Music Publishers Assn. who have served 10 or more years were singled out by NMPA chief Ed Murphy at the association's annual meeting in New York July 20. The champ is Leon Brettler of Shapiro-Bernstein, with 25 years of service as a director. The decade-plus board members are Al Brackman, Bill Lowery, Stanley Mills, Ralph Peer II, Irwin Robinson, Mike Stewart, and Sam Trust. All were among those elected to new two-year terms last week, with Charles Koppelman of SBK the only new member elected. He fills the slot vacated by Wesley Rose, who sold his music publishing firm. On a good-cause note, Irwin Robinson, NMPA chairman and president of Chappell Music, reported that a fund-raising effort to create a lung cancer research laboratory at Mt. Sinai Hospital in New York in memory of the late publisher and

NMPA head Sal Chiantia has reached the halfway mark toward its goal of \$250,000.

**TOWER TURNOVER:** John Fagot, newly installed VP of promotion at Capitol, has made his first big round of personnel changes, cutting loose local promotion staffers in five markets. Those getting the ax are Steve Pachter in Miami, Geno Rumble in Atlanta, Dick Bethel in Cincinnati, Sandy Williams in Nashville, and Craig Brashear in the Carolinas. Not surprisingly, Fagot is turning to former colleagues at CBS as replacements. He already has hired Columbia veteran Tim Burruss in Atlanta and is said to be talking with Epic's Michael Conway about the Carolinas job. Also said to be on Fagot's wish list is Epic's Miami man, Jeff Shane.

**BEST WISHES FOR A** speedy recover to George Chaltas. The Columbia director of national promotion/West Coast took a .45-caliber bullet in the left arm late July 22 after two men followed George's wife, Paula, home. George was on the phone with former colleague Jim McKeon, now with RCA, when the two men followed Paula into the Studio City, Calif., house. A scuffle ensued, and, when George rushed to his wife's assistance, one of the assailants opened fire. At press time, George was said to be in stable condition following microsurgery to remove the shattered pieces of bone from his upper arm. Police were still searching for the attackers.

**A FEDERAL BANKRUPTCY COURT** in New Jersey continued a temporary injunction against the Crazy Eddie chain July 17, preventing it from dismissing the services of Benel Distributors as a source of its audio/video software inventory (Billboard, July 25). Another hearing in September may resolve the dispute, which resulted from Benel's filing for reorganization under federal bankruptcy laws.

**MARK LEONARD, THE SONGWRITER:** Track got the name right when it ran an item in the July 11 issue about a Mark Leonard who has sued Atlantic Records and Ratt over breach of contract. There is, however, another Mark Leonard in the person of a songwriter/producer/bassist. He is the co-author with John Waite of the smash "Missing You," among other successes, notes his lawyer, Gerald F. Rosenblatt of Mason, Sloane & Gilbert in Santa Monica, Calif.

**CHARITY IS A WINNER, TOO:** Yamaha Corp. of America's Soundcheck competition will send a lucky unsigned American band to perform at Tokyo's Budokan this fall. The winner will be selected from six groups, which will play a benefit concert at the Santa Monica, Calif., Civic Auditorium on Oct. 1; all proceeds will go to the T.J. Martell Foundation, the music industry cancer/leukemia research charity. Entrants in the contest, who must submit their own demos to Yamaha, will be sifted down to a half-dozen by mid-September; the victors at the show will be determined by a panel of six industry pros. Besides the trip to Japan, where they will compete against acts from 22 other countries, the American winners will receive \$10,000 in cash or equipment and a chance to record a professional demo. Yamaha announced the competition July 16 at a star-studded party at L.A.'s retro-style diner Ed Debevic's. Joni Mitchell, Stephen Bishop, Peter Asher, Michael McDonald, former Supreme Mary Wilson, Charlie Sexton, David & David, and members of Mr. Mister, Giuffria, and the Cruzados were on hand to lend support.

**FAR FROM A DUTCH TREAT:** Dutch record executive Ruud Jacobs had his attache stolen by three men while waiting outside of New York's Marriott Marquis during the recent New Music Seminar. He ran after one of the alleged perpetrators and handed him over to the police. However, the attache case, containing personal and NMS items, was not retrieved. Jacobs has requested that those who gave him cassettes, addresses, etc., forward such items to him at Boudisque Records, 41/43 De Ruyterkade, 1012 AA Amsterdam, Holland.

**A VETO FOR THE VOTE?** Victor Fuentealba, president of the American Federation of Musicians who recently lost a re-election bid, has cried "foul." He's asked the union's international board to set aside the results because of the alleged improper use of AFM funds by opponents during the election campaign. A major campaign issue was the contract Fuentealba negotiated with the recording industry, a pact that cut deeply into the Music Performance and Special Payments Funds.

Billboard  
1987 RADIO AWARDS

**VOTE!**

**FINAL BALLOT**

Opposite page 32 in this issue



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