

# Billboard

NEWSPAPER

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**FIVE YEARS OF ENIGMA**  
 Follows page 44

VOLUME 99 NO. 29 THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT July 18, 1987/\$3.95 (U.S.), \$5 (CAN.)

## Vid Catalog Promos Fuel Sales, But At What Cost?

This story was prepared by Jim McCullaugh in Los Angeles and Al Stewart in New York.

**NEW YORK** While a wave of \$19.95 catalog promotions is likely to move a record number of videocassettes during the remainder of the year, the low-ball price structure is also creating anxiety for dealers and suppliers. (For holiday season promotions, see page 4.)

The chief concern on the supply side is that the practice of recycling titles at lower price points is begin-

ning to erode studio profitability. Suppliers are also mindful of frustration—and even resentment—at retail as dealers often see list prices plummet from \$89.95 to \$19.95 in a matter of months.

The under-\$20 price point is seen as critical to mass-merchant breakthroughs this holiday season. Manufacturers are also quick to point out that, more than anything else, competitive pressures have forced prices down.

Even so, the myriad of repriced titles and new price policies has created what one dealer terms “a nightmare” at retail. Though most dealers

**A SPECIAL BILLBOARD ANALYSIS**

## National Video Goes Superstore

BY GEOFF MAYFIELD

**NEW YORK** National Video Inc., already the largest U.S. video store franchiser, aims to enhance its market position through the development of 500 superstores.

Ron Berger, chairman, president, and CEO of the Portland, Ore.-based company, revealed NVI's intention to add all the proposed large-scale outlets to its system within the next three years at a press conference here July 9.

A franchise development agreement has been signed to open 42 of the superstores in Atlanta and Nashville, another has been signed to open at least 10 in St. Louis, and a

(Continued on page 86)

## 6,500 Expected For 8th New York Confab New Music Seminar On A Soapbox

BY FRED GOODMAN

**NEW YORK** The New Music Seminar is taking a decidedly political turn this year, emphasizing the role popular music and artists can play in precipitating social and cultural change.

Approximately 6,500 registrants are expected at the eighth-annual, four-day meet, beginning Sunday (12). And while the seminar's schedule again offers a hefty dose of workshops, clinics, and panel discussions on the nuts and bolts of the record business, its organizers have expanded topics to include racism in the U.S. record industry, pop music's role in bringing people together around social issues, and censorship in music.

Concert promoter and co-keynote

speaker Bill Graham, who is helping to organize this year's series of benefit concerts for Amnesty International, is expected to set the convention's tone by speaking on rock and social responsibility.

Rick Dutka, associate director and political adviser to the seminar, says the program's organizers believe it is “more and more important that the industry realize it's part of society. We're not producing widgets. We're producing contemporary culture.”

The seminar's political hue comes into sharp focus with the panel “Music For Peace,” which Dutka says will explore “the value of music in bringing people together around issues of peace and social change.”

That panel will highlight four cur-

rent movements for peace associated with pop music. Peter Gabriel will speak on the UN's Univ. for Peace and his involvement with its recent Tokyo concert with Little Steven, Jackson Browne, and artists from around the world. A full-length film of the concert will be previewed at the panel and shown in its entirety at a special screening room.

Appearing on the panel with Gabriel will be Amnesty International's Jack Healy; Harlem Desir of

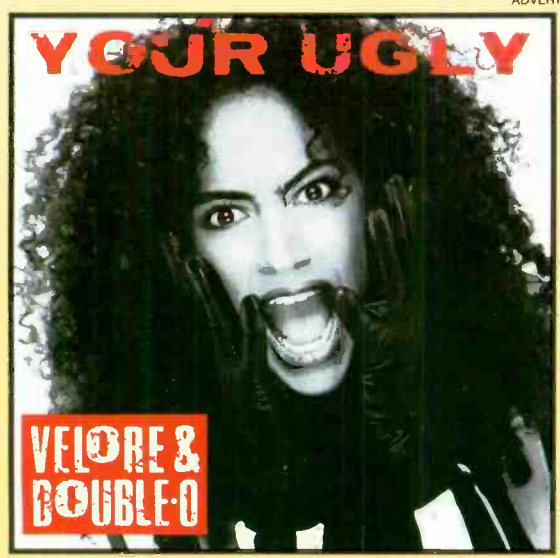
(Continued on page 80)

## Radio Awards Nominees Set

**NEW YORK** Billboard's readers have made their nominations for the 1987 Billboard Radio Awards. The final ballot will appear in the Aug. 1 issue; winners will be announced in a special section Sept. 19.

The radio categories include station of the year and best program director, music director, promotion director, and air personality in the following formats: top 40/crossover, black/urban, adult contemporary, album rock, and country. Network/syndicator categories include best weekly national music show in each format. Awards will also be given for national and regional record promotion.

A complete list of the nominees appears on page 78.



SOMETHING REALLY UGLY IS COMING YOUR WAY!  
 Your Ugly will never be an insult again.  
 Your Ugly from Velore & Double-O ships July 20th.  
 Your Ugly. This 12" is so hot, it will tear up the dance floor.  
 Your Ugly from Velore & Double-O on Virgin Records.  
 WATCH OUT!



With 4 hits already from their debut Columbia album (B6C-40406), THE SWEETHEARTS OF THE RODEO release a 5th single Aug. 10—“Gotta Get Away.” And their music reaches the silver screen when the newest Robert Benton film, “Nadine,” starring Kim Bassinger and Jeff Bridges opens nationally Aug. 7. Promotional screenings in the top 50 U.S. markets begin July 18. Sweet Success.

**SPOTLIGHT ON Australian Music**  
 Follows page 64

**Music AND NEW**  
 Follows page 32



**ROBBIE NEVIL IS MAKING IT LOOK EASY.**  
**C'EST LA VIE**  
 POP, R&B AND CLUB SMASH!  
**WOT'S IT TO YA**  
 STREAKING UP THE CHARTS! POWER ROTATION ON MTV!

“ROBBIE NEVIL” AN UNCOMMON DEBUT ALBUM STILL GOING STRONG ON MANHATTAN RECORDS (ST-53006), CASSETTES (4XT-53006) AND COMPACT DISCS (CDP-7-463902).

Produced by Alex Sadkin for Peregrine Productions, Inc. and Philip Thornalley for Voodoo Limited. Management: Nu Visions Entertainment, Ltd. Ron Weisner/Bennett Freed



**SO MANY ROADS TO TRAVEL...  
BUT THERE'S ONLY  
"ONE WAY HOME"!**



**"ONE WAY HOME"** OC 40659

The eagerly awaited follow-up to  
the platinum "Nervous Night" FC 39912  
Featuring "Johnny B." 38-07241

On Columbia Records,  
Cassettes and Compact Discs.

# HOOTERS



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VOLUME 39 NO. 29

JULY 18, 1987

## NEW AGE IS THE RAGE AT RADIO

The adult-oriented new age/AC/jazz radio format may be to 1987 what classic rock was to 1986. Terry Wood reports on the mushrooming trend. **Page 19**

## Spotlight On Dance Music

More than ever, dance is a musical omnivore that stretches overground and underground, capable of launching left-fielders that eventually turn into bona fide pop crossovers and, conversely, giving hardcore panache to garden-variety pop music. Brian Chin explores the beat. **Page 32**

## WHAT'S NEW IN NEW MUSIC?

Dave DiMartino mulls over the vague terminology that surrounds new music and handicaps the top 10 groups destined for breakthrough in 1987. **Follows page D-8**

## Spotlight On Australian Music

Australian rock makes no apologies for its abrasiveness or its unwillingness to compromise. The purveyors of the diverse yet distinctive Down Under sound share a common attitude: Take us or leave us, but don't try to change us. **Follows page 64**

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# Philips Expects Launch In 2-3 Years Record/Erase CD Is On The Way

BY NICK ROBERTSHAW

LONDON A compact disk capable of being erased and re-recorded up to 1,000 times may be on sale within two to three years, according to Netherlands-based, multinational Philips. The breakthrough reportedly hinges on new compounds developed by scientists at the company's Eindhoven laboratories.

Possible applications extend across the whole family of laser-read disks and include interactive videodisk and computer storage uses. But with digital audiotape machines already on the market in some parts of the world, the Philips discovery's potential impact on the consumer electronics field will occupy the record industry's attention.

The search for an affordable recordable CD system has been ongoing almost since the development of the disk itself. But recordable CD technology is not new: Japanese hardware maker Nakamichi used to tout such a system in its ads in consumer electronics and hi-fi magazines, saying that its consumer CD gear came from the same pedigree as its \$100,000 OMS-1 recordable CD system.

Still another form of recordable disk—on floppy, not CD—is now being marketed by Denver-based CompuSonic. The \$6,995 DSP-1000 uses expensive, specially designed floppy disks to record digital stereo music from any source, but the price has inhibited large

sales.

Philips began work on an economical system for recording on CD at home four years ago and says its research has made "impressive progress." Recording quality is expected to match DAT standards, it says, and the cost of the system should be "reasonable."

Although few details of the technology involved have been disclosed, it is believed a single laser

beam will serve to read, erase, and rewrite recorded material.

By the beginning of the next decade, home users may therefore be able to afford to make high-quality home recordings of both audio and video material on a single machine using disk rather than tape software.

Assistance on this story from Willem Hoos in Amsterdam.

## CBS/Records Group Posts Record 2nd-Quarter Profits

NEW YORK With a Michael Jackson album yet to come later in the year, the CBS/Records Group appears headed for a record year in revenues and profits.

The figures for the CBS Inc. division's second quarter show a rise of 14% in revenues over 1986 (\$369.6 million against \$325.5 million) and profits of \$30.7 million compared with \$21.9 million in the second quarter of 1986. The second-quarter profits were the highest in the history of the CBS/Records Group.

For the first half of 1987, revenues reached \$782.5 million, up from \$680.6 million in 1986. Profits in the six months ending June 30 rose to \$38.6 million from \$74.1 million a year before.

Last year, the CBS/Records Group generated profits of \$162.1 million on revenues of \$1.5 billion.

According a corporationwide report on overall CBS Inc. results in the second quarter and first half, strong revenue increases were registered by the CBS/Records Group's international and Columbia House (record club) operations, with international profits aided by the continuing weakness of the dollar. In addition, the company reports, the unit's income improved due to the absence of "unusual item" charges of \$7.3 million taken in 1986 related to changes in manufacturing facilities. IRV LIGHTMAN

## Profile Records To Open London Office Success Of British Artists, Run-D.M.C. Spurs Move

BY LINDA MOLESKI

NEW YORK In the wake of its achievements with U.K.-based acts Boys Don't Cry, Paul Hardcastle, and Motorhead, Profile Records is branching out and plans to open a London office in January.

During the last few years, the Manhattan-based label has proved

to be one of the most successful independent outfits, with rap group Run-D.M.C. topping its roster.

According to label co-founder/president Cory Robbins, "It's a logical move to have a presence there. We had a lot of success in the U.K. with Run-D.M.C. as well as with English artists here in the U.S."

Through the new office, Profile

plans to sign acts for the U.K. and U.S. and license product to other companies around the world. The label also hopes to release more titles in the U.K. than it has in the past.

Profile is licensing Run-D.M.C.'s multiplatinum release, "Raising Hell," to London Records, which also has an option on the group's next album, due in September. "We're still licensing product to U.K. labels," says Robbins, who adds, "It will be six months before we get everything going." Other companies Profile licenses its product to include Champion, RCA, Carrere, and Street Wave.

Though the label is handled by an independent distribution network in the U.S., Robbins says he and partner/vice president Steve Plotnicki are in the process of speaking with several major labels about setting up distribution for the U.K.

"Here we're happy with independent distributors," says Robbins. "But there we'll only be going over a few times a year," he says, noting that the company won't be able to keep a close watch on the day-to-day sales.

Initially, Profile's London office will consist of a staff of five or six, says Robbins, who adds that the label is looking for a managing director and a&r director.

## Soul Asylum Will Be First Release Twin/Tone, A&M In Pact

BY DAVE DIMARTINO

LOS ANGELES A&M Records and the independent, Minneapolis-based Twin/Tone label have inked a long-term deal that will bring a minimum of two of Twin/Tone's acts a year to A&M's roster for the next three years.

Initial beneficiaries of the agreement—announced here during A&M's 25th anniversary worldwide conference June 22-27—will be Minneapolis band Soul Asylum, whose next album will be the first to bear the logos of both A&M and Twin/Tone. Announcement of yet another Twin/Tone artist to be picked up by A&M will be coming "within weeks," officials at both labels confirm.

Among the acts Twin/Tone has had on its roster are the Replacements and the Suburbs, both of which left the label to sign with majors. Current Twin/Tone artists include the Blue Hippos, David Thomas, Chris Stamey, and several others. Stamey, formerly of the dB's, is signed to the Hoboken, N.J.-based Coyote Records, which Twin/Tone manufactures and distributes, and whose roster is also included in the A&M-Twin/Tone link.

According to the deal, A&M will release albums by a minimum of six Twin/Tone acts within the next three years. "It gets sort of complicated," says David Ayers at Twin/Tone. "But if [during this

(Continued on page 87)

# Vid Firms Ready Sell-Through Blitz

## \$29.95 'Lady,' 'Star Trek IV' Lead List

BY JIM McCULLAUGH

LOS ANGELES As home video holiday campaigns begin taking final shape, "Lady And The Tramp" and "Star Trek IV" at \$29.95 lead fourth-quarter sell-through promotions from Walt Disney and Paramount, respectively. Marketing strategies arrive, however, with supplier and dealer concerns over catalog pricing strategies (see story, page 1).

The two titles from Disney and

Paramount are joined by MCA's similarly priced "An American Tail," which hits stores on Sept. 3.

Although "Lady And The Tramp" and "Star Trek IV" don't include commercials, Disney plans a major cross-promotional association with McDonald's and at least one other major consumer-identifiable company, precise details of which will be announced at the upcoming Video Software Dealers' Assn. convention. Disney also says its marketing budget will be "substantially high-

er" than last year's \$6 million.

Sept. 1 is prebook for the Disney program, while Oct. 6 is the street date. In all, Disney will feature 29 titles in its Irresistible Christmas campaign, including the classics "Sleeping Beauty," "Dumbo," and "Alice In Wonderland" at \$29.95. Such live-action titles as "Flight Of The Navigator," "The Journey Of Natty Gann," and "Never Cry Wolf" are also being repriced to \$29.95.

Consumers will also be offered a free bonus tape with the purchase of "Lady" and one other \$29.95 title—either the holiday-themed "Jiminy Cricket's Christmas" or "A Walt Disney Christmas," valued at \$19.95 each.

Other titles in the Disney campaign are the animated featurettes "Winnie The Pooh And The Blustery Day," "Winnie The Pooh And Tigger Too," "Winnie The Pooh And The Honey Tree," and "Winnie The Pooh And A Day For Eeyore," all at \$14.95. Other live-action titles at \$29.95 are "Mary Poppins," "Pete's Dragon," and "Old Yeller."

Animated musical compilations at \$14.95 include "Disney's Sing-Along Songs: Zip-A-Dee-Doo-Dah," "Disney's Sing-Along Songs: Heigh Ho," and the cartoon classics "Here's Mickey!," "Here's Donald!," "Here's Pluto!," "Here's Goofy!," "Silly Symphonies!," "Starring Mickey & Minnie," "Starring Donald & Daisy," "Starring Pluto & Fifi," and "Mickey's Christmas Carol." Gift pack collections will also be available.

The cornerstone of the Disney campaign, according to marketing director Ann Daly, is collectibility—

(Continued on page 87)

# Vestron Moves To Purchase Messer's Video Store Chain

BY GEOFF MAYFIELD

NEW YORK In a move that has puzzled several trade insiders, Vestron Video has purchased an option to buy the Video Store, a 14-store chain based in Cincinnati.

Operated by Jack Messer, the Video Store web has long been seen as an established player in the marketplace. Industry observers estimate that the firm rank among the industry's 40 top chains in terms of 1986 revenue.

"At this point, right now, we have an agreement that is exercisable by them," says Messer. "They don't have to buy unless they want to."

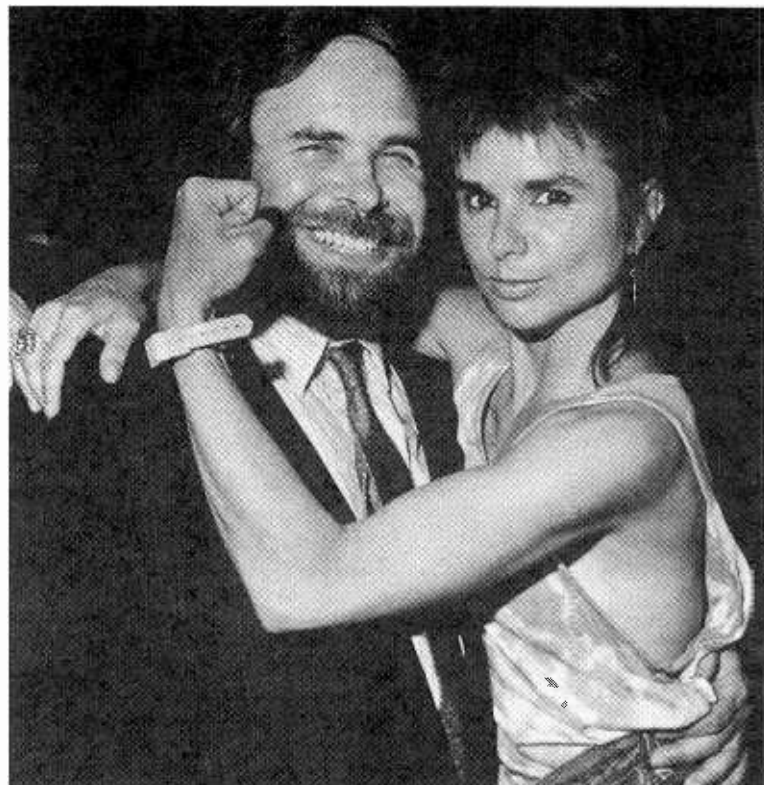
Messer, a member of the Video Software Dealers Assn. board of directors, further states that he had not been looking to sell his operation and that the negotiations with Vestron began as the consequence of an "informal conversation from a

chance meeting."

Neither party has divulged either the cost of the option, the timetable under which it must be exercised, the agreed-upon purchase price for the chain, or the timetable under which the option must be exercised. It is certain, however, that Messer would not let go of his stores for a fire-sale price.

Originally a local chain with all of its stores in the greater Cincinnati area, the operation has since grown to two additional markets, Lexington, Ky., and Knoxville, Tenn. And Messer says it will soon enter a fourth market, Columbus, Ohio, with "four or five stores," regardless of whether Vestron exercises its acquisition option. The Columbus plunge is part of an expansion that will see 10 new stores open between now and October, with three in the firm's home market, and the

(Continued on page 87)



**Patty Packs A Punch.** Columbia artist Patty Smyth takes a night off from her tour with Bryan Adams for her own sold-out show at New York City's Ritz. Congratulating Patty on her performance and the success of her debut solo album is CBS Records Division president Al Teller.

## Executive Turntable

**RECORD COMPANIES.** Jim McKeon is named vice president of album promotion for RCA Records in New York. He was director of album promotion for Columbia Records.

Virgin Records in Los Angeles appoints Sharon L. Heyward director of national r&b promotion. She was national director of black music promotion for RCA Records.

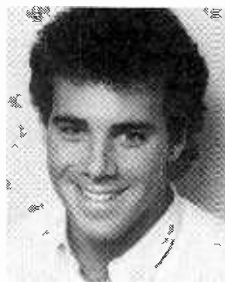
Bob Kranes is named manager of a&r for PolyGram Records in New York. He was assistant program director/music director for WXRK-FM New York. Charles Graney is promoted to vice president of credit for the



HEYWARD



KRANES



LIPMAN

label. He was director of that area.

Chuck Fassert is appointed vice president of sales and marketing for Macola Records in Los Angeles. He was executive vice president and part-owner of Beverly Glenn Music.

A&M Records names Jamon Green local marketing coordinator for the Los Angeles area. He was a buyer for Warehouse Entertainment.

Arista Records promotes Monte Lipman to local marketing manager for the New York area. He was an intern in the sales department.

Bill Mack becomes head of marketing for Luv Records, based in Dallas. He was associated with various labels.

**RETAILING/DISTRIBUTION.** Blockbuster Entertainment Corp. in Dallas makes the following appointments: Steven R. Berrard, chief financial officer; Joseph J. Burke, corporate controller; and James F. Ellis, senior vice president.

**HOME VIDEO.** Mindy Warren Pickard becomes marketing manager for Key Video and Playhouse Video in New York. She was account manager, affiliate marketing and sales, for MTV Networks.

Joe Marzotto is named Northeast regional sales manager for Peter Pan Industries, a children's home video company in Newark, N.J. He was New York field sales manager for RCA Records.

**PUBLISHING.** C. Thomas Bates resigns as vice president of finance and planning for the Benson Co., the Nashville-based gospel music firm, to become a partner in the certified public accounting firm Rayburn and Betts.

## Total Music Center Is The Goal

# Nashville Is Rolling With Rock Again

BY GERRY WOOD

NASHVILLE A pop music center before its national renown as the citadel of country music, Nashville is re-emerging as a vibrant town for developing pop and rock bands.

From the 1948 pop hit "Near You" by Francis Craig to the years when the Everly Brothers, Bob Dylan, Simon & Garfunkel, and Elvis Presley recorded some of their greatest hits here, Nashville has been in the mainstream, though not in the spotlight, of the U.S. rock'n'roll scene.

"We haven't begun to see what's out there [in relation to talent]," says David Skepner, chairman of the board of the Nashville Entertainment Assn. The organization is devoted to promoting Nashville's image as a total music center.

This year, Skepner's group sponsored its second Nashville Music Extravaganza, a two-day showcase of pop talent. Last year's inaugural event drew nine a&r executives from Nashville and Los Angeles. The word spread, and this year's event attracted 23 a&r scouts, plus SRO crowds. "The Music Extravaganza has shown us there's such a tremendous amount of talent in the

Nashville and Southeast marketplace," says Skepner.

To showcase the strength of Nashville's burgeoning rock scene, the association is sponsoring a booth and distributing a Nashville pop compilation CD at this week's New Music Seminar in New York. Some 70 Nashville-area bands and acts submitted tapes for the promotional CD, and 14, with material ranging from r&b to rock, were selected.

The NEA's promo CD is the organization's latest ploy to draw national attention to the Nashville rock scene. Ten thousand copies of the CD have been produced for the promotional effort.

Acts on the CD are Hocus Pocus, the Drmls, Johnny Cobb, the Nerve, These Are Houseplants, Audience, Radio One, Neil Deaf, Order Of Silence, Neecie Alexander, Jamie Houston, Eleven 59, Dessau, and the Grinning Plowman. A booklet contains information on the bands, including the all-important contact phone number and address.

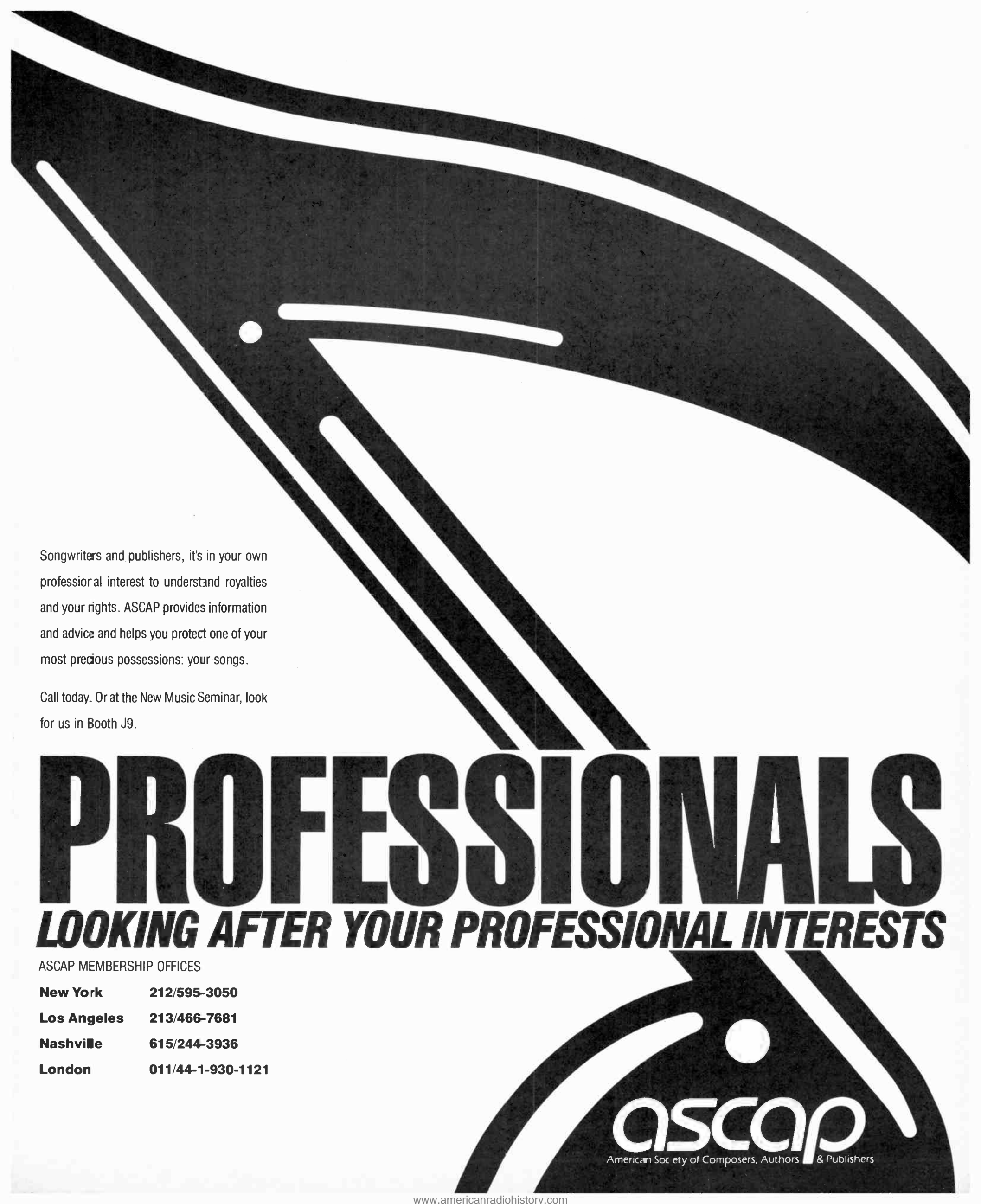
Other signs of Nashville's rock success are abundant: Steve Winwood, Duane Eddy, and Mick Ronson have all recently moved to Mu-

sic City; Nashville-based rockers hitting the charts include Tom Kimmel and Steve Earle; and such new traditionalist country acts as Randy Travis and Dwight Yoakam crash Billboard's Top Pop Albums chart. Additionally, Restless Heart hits both the pop and adult contemporary charts.

Recent signings include In Pursuit to MTM Records, the Sluggers to Arista, Delta City Rebels (formerly the Rock City Angels) to Geffen, Tommy Deluca to Epic, Mark Germino to RCA, and Walk The West to Capitol.

"When they talk about music in the mid-'80s, I put my money on Nashville," says David Anderle, director of a&r for A&M Records, Los Angeles. He came to Nashville, heard a group called the Royal Court Of China, and signed it to the label. "If I were a young band trying to make it, I'd be in Nashville," adds Anderle. He believes Nashville is "a great place for kids to develop. Los Angeles is too hard—there aren't enough clubs, and New York is too expensive and crazy." The new A&M group's self-produced album will ship to album rock radio in mid-August.





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# Layoffs At Praxis Canada CD Plant 'Cash-Flow Problems' Said To Be Cause

BY KIRK LaPOINTE

OTTAWA Praxis Technologies Inc. has laid off employees at the company's compact disk manufacturing plant, according to president Michael Sifton.

The Mississauga, Ontario, plant, which opened in August as the first Canadian facility in a field that sorely lacked supply, has trimmed an undisclosed number of staff from the payroll to avoid what Sifton calls "a potential cash-flow problem." But, he says, "This is by no means the beginning of the end."

Praxis now has about 130 people employed at the plant.

"We are looking at bringing people back soon," Sifton says. "August is shaping up as a big month, and September is expected to be even bigger."

But with three plants in Canada and many others in the U.S., Praxis no longer holds an exalted position in the market.

"What we found is that the market is plateauing," he says. "Vinyl plants are used to summer layoffs, but it was something we hoped not to have to do ourselves."

A major problem for Praxis and Canadian competitors Cinram and Americ Disc has been securing Canadian business. With most labels foreign-owned, including the seven major companies, long-term contracts were set between Canadian operations and multinational parent companies with foreign pressing facilities long before the Canadian plants came aboard. Initial delivery problems at all three companies also hampered attempts to pry Canadian business away from foreign plants. The result is that most Canadian CD business is conducted abroad, while most Canadian-produced CDs are shipped to other territories.

Praxis went public with a share offering last year to finance expansion of the plant and set aside funds for future development. Sifton says

that the result "is we don't have a banker sitting on our doorstep when these [cash-flow] things come up."

Sifton says Praxis hired John Leffler for marketing in Los Angeles and is in the process of hiring another marketing executive in the U.S. From now on, Praxis' Canadian executives won't be beating the drums for the company abroad; the work will be left to hired hands there.

It isn't clear how many CDs Praxis will press this year, Sifton says. As for manufacturing for the domestic market, however, "I think it will definitely continue to have its roadblocks."



**A Great Day.** Singer Jessye Norman receives an honorary doctorate of music from Harold Shapiro, president of the Univ. of Michigan. Norman earned a master's degree at the university.

## Technotronics On Line

### CD Plant Gets Computerized

NEW YORK Technotronics has begun manufacturing compact disks at its plant in West Chester, Pa., making use of self-contained computerized systems that handle most of the production process without human interaction.

Two systems have been placed in operation, according to company spokesman David McQuade, with an additional two scheduled to go into service next week. Each system is said to be capable of producing at the rate of 2.5 million CDs a year.

Current plans call for the activa-

tion of 20 systems by the end of the year, according to McQuade.

The use of the specially designed systems is said to economize on space and employees and to be more resistant to product contamination than conventional CD manufacturing methods.

The price per raw CD, minus packaging, tapers down to \$1.65 based on quantity, with mastering supplied gratis for large orders.

Technotronics also manufactures and sells "turnkey" production systems to third parties.

## FTC Studying MTV Memo

BY STEVEN DUPLER

NEW YORK As part of an ongoing investigation, the Federal Trade Commission is examining a high-level, internal MTV memo that allegedly outlines a long-term strategy described as a way to "protect the channel from competition" by "locking up channel capacity with cable operators."

The document—apparently signed by MTV's then-president,

Bob Pittman, and intended for top Warner Communications Inc. executives, including Steven Ross, Drew Lewis, and David Horowitz—was provided to the FTC by Houston-based Hit Video USA, the 24-hour national video music outlet that is suing MTV for alleged antitrust violations. At Hit Video USA's request, the FTC is investigating alleged attempts on MTV's part to monopolize the music video televi-

(Continued on page 87)

## '86 Blank Tape Sales Surge ITA: Gains Despite Price Erosion

NEW YORK Manufacturer sales of blank audiocassettes and videocassettes in the U.S. were brisk in 1986, even though price erosion continues to be a fact of life in the industry.

According to the International Tape/Disc Assn., sales of blank VHS videocassettes in 1986 rose 23.4% in dollar volume over 1985 figures, to \$1.250 billion vs. \$1.103 billion. Unit sales were up 35.2%, from \$231.4 million in 1985 to \$312.8 million in 1986.

Dollar volume of audiocassette sales in 1986 was up 17.2%, with rev-

enues at \$336.2 million vs. the \$286.9 million reached in 1985, while unit sales rose 24.8% to \$368.5 million from \$295.3 million.

In videotape, the Beta format continued its slide in both dollar volume and units. Dollar sales declined 27.6% to \$137.3 million from \$189.6 million. Unit sales dropped 20.5% in 1986, falling to \$34.2 million from \$43 million.

As a whole, blank videocassette sales were up by 15.4% in dollars, from \$1.203 billion to \$1.387 billion. Unit sales rose 26.5%, from \$274 mil-

(Continued on page 86)

## Michael Cracks Top 10 With 'Sex'; Controversy Has't Slowed Song's Climb

GEORGE MICHAEL'S "I Want Your Sex" jumps two notches to No. 9 on this week's Hot 100, becoming the most sexually direct song ever to crack the top 10. Michael's hit is just a bit more blunt than a pair of Marvin Gaye smashes: "Let's Get It On," which hit No. 2 in 1973, and "Sexual Healing," which reached No. 3 in 1983.

Several other explicit songs have cracked the top 10 in the past few years, including Frankie Goes To Hollywood's "Relax," Sheena Easton's "Sugar Walls," and Samantha Fox's "Touch Me (I Want Your Body)." Any of these records make such then-provocative '60s hits as the Rolling Stones' "Let's Spend The Night Together" and the Doors' "Light My Fire" seem almost quaint. It's worth remembering that more recent hits like Rod Stewart's "Tonight's The Night" and Olivia Newton-John's "Physical" also raised eyebrows when they were first released.

The controversy over "I Want Your Sex" generated a lot of press and television coverage—or was it the other way around? In any event, the headlines seem to have helped the record in the long run. The song took just seven weeks to crack the top 10, which is a little faster than average for Michael. Of the singer's eight previous top 10 hits, four took longer to reach the top 10, and only two took less time: "Careless Whisper," which cracked the top 10 in just five weeks, and "I Knew You Were Waiting (For Me)," which took six.

**POP QUIZ:** Name the four acts that have earned two or more top five singles on the Hot 100 so far this year.

If you guessed Janet Jackson, Madonna, and Genesis as the first three, you get no bonus points for long shots, but you are right. The fourth act is a bit less obvious. It's the dance group Exposé, which peaked at No. 5 in April with "Come Go With Me" and returns to the top five this week with "Point Of No Return."

Anybody who was able to name all four can skip the rest of this column. You know too much as it is.

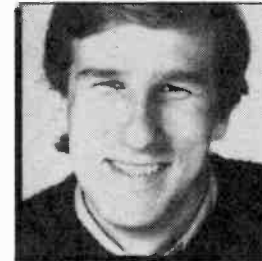
**FAST FACTS:** Rod Stewart's remake of Sam Cooke's "Twistin' The Night Away" debuts at No. 85 on this week's Hot 100. It's not the first time Stewart has recorded this classic. In fact, it's not the first time he's hit the chart with it: He took the song to No. 59 in 1973. The new version is featured in the movie "Innerspace."

Heart's "Alone" logs its second week at No. 1 on the Hot 100, becoming the group's best-charting single to date. "These Dreams" spent one week on top

last year.

Bob Seger's "Shakedown" jumps to No. 2 this week, becoming the singer's second single to climb to the runner-up spot on the Hot 100. "Shame On The Moon" peaked at No. 2 in 1983.

The Jimi Hendrix Experience's "Live At Winterland" on Rykodisc dips to No. 13 on this week's Top Pop Compact Disk chart but is still the highest-ranking and best-selling CD-only release ever, according to Rykodisc's Noah Herschman. The executive adds that "Live At Winterland" has been the only independently distributed CD on the chart for the past month. What makes all this so amazing is that Hendrix has been dead for 17 years, and nearly 20 years have passed since the Winterland concerts.



by Paul Grein

**WE GET LETTERS:**

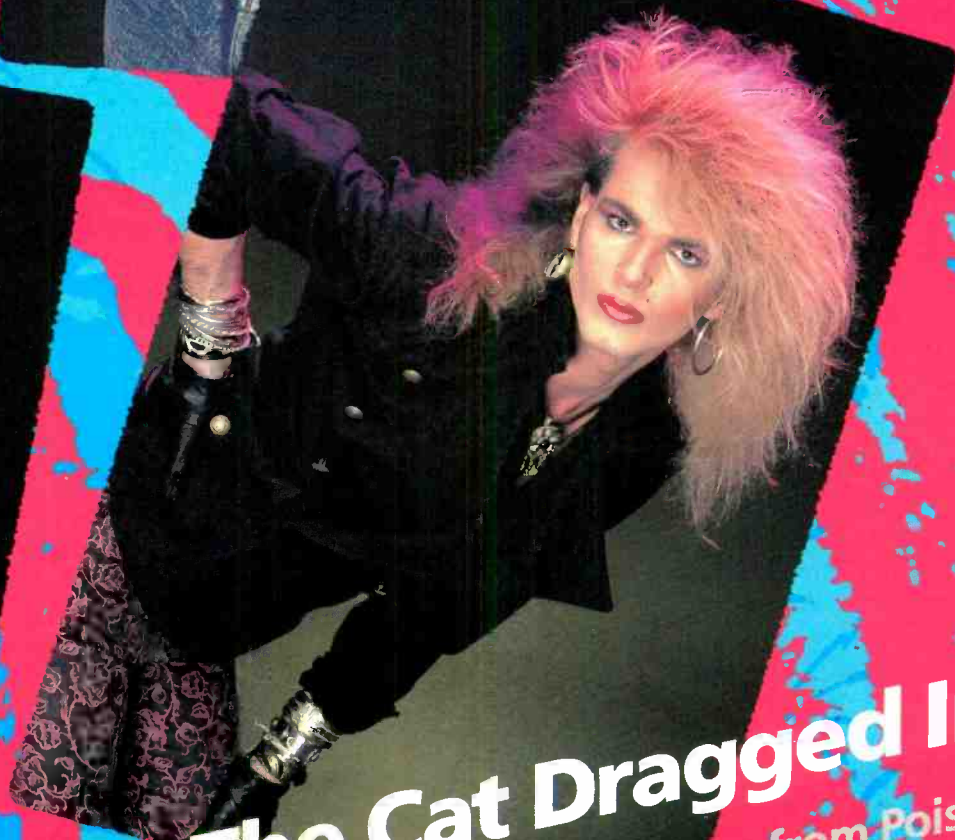
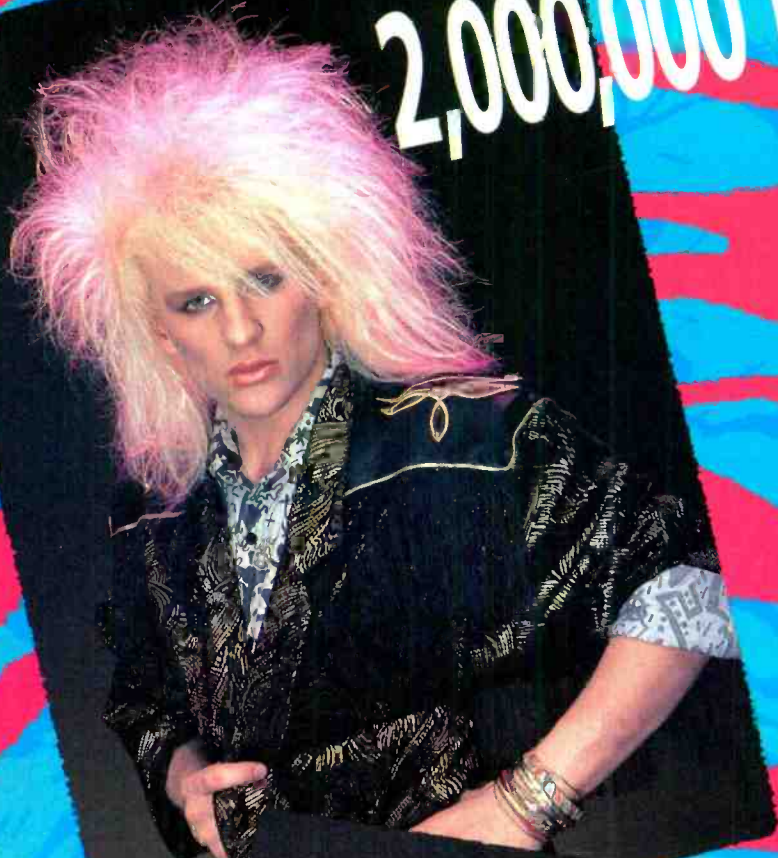
Larry Freda of South Orange, N.J., notes that Motley Crue's "Girls, Girls, Girls"—which holds at No. 13 on this week's Hot 100—is the group's second chart hit to include some or all of the band members' names. "Smokin' In The Boys Room" cited all four members; "Girls, Girls, Girls" names just Vince Neil and Tommy Lee. Freda adds that "Girls, Girls, Girls" was the name of an Elvis Presley movie, and that the Crue's album includes a live remake of Elvis' "Jailhouse Rock."

Marty LeGere of Rotterdam, N.Y., notes that ABC's "When Smokey Sings"—which jumps to No. 57 this week—is on the Hot 100 at the same time as the latest hit by the man it salutes, Smokey Robinson. LeGere says the last time something like this happened was in May 1982, when Stars On 45 hit the top 30 with "A Tribute To Stevie Wonder" at the same time that Wonder was on the chart with "Ebony And Ivory."

Mike Perini of Ypsilanti, Mich., notes that "Bruce Springsteen & The E Street Band Live/1975-1985" is the briefest-charting album of Springsteen's career. The five-record set logged 26 weeks on the Top Pop Albums chart from November to May. "Nebraska" was formerly Springsteen's shortest-charting album, with 29 weeks. Some will argue that this is further proof that the album was a "platinum turkey." They'd be wrong on two counts. First, the album rose and fell quickly because everyone who wanted it bought it at once. Second, any five-record set that sells 3 million copies—or 500,000 copies, for that matter—has to be rated a smashing success. Name another one that's come close.



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*By The Numbers*

# NEW YORK CITY'S ARCHAIC CABARET LAW

BY JOHN GLASEL

Disco music blares from a powerful sound system in a neighborhood tavern. An electric bass and guitar join an amplified keyboard/synthesizer with drum machine, all cranked up to maximum volume levels, playing hard rock in a small nightclub. A string quartet interprets light classics in a posh, dimly lit restaurant. A name jazz pianist is featured at a downtown bistro with his trio.

All of the above are normal occurrences in major cities all over the world. But in New York, if one of these establishments doesn't have a cabaret license, it is violating a city ordinance.

Which one? You guessed it. The restaurant with the string quartet! New York's archaic cabaret licensing law, enacted back in the roaring '20s to curb the "wild" behavior of residents and tourists alike, permits unlicensed establishments to provide music to their clientele only if it is produced by "mechanical devices" or "not by more than three persons."

The law also used to limit live music in these venues to string and keyboard instrumentalists. But last summer, Local 802 and the musical community won a two-and-a-half-year struggle to end discrimination against wind and percussion players.

No other city in the world has a similar law. In truth, New York doesn't really need it, because building codes, fire laws, noise ordinances, and other statutes are already on the books to protect the public.

What's the big deal? Why don't these places just get licenses? Unfortunately, it's not that easy. In order to qualify for a cabaret license, an establishment must fulfill several requirements.

First of all, the location needs a alarm system directly wired to the fire department. It must also have a sprinkler system with its own water supply, which requires a water tower on the building's roof. In addition, a licensed cabaret must have an exit in the rear or one leading to a street that is different from the one at the main entrance.

While these safety measures may be advisable in larger places, especially if they feature dancing (which

A maximum of three musicians limits the types of music that can be played. Most jazz styles require four to six musicians. Bluegrass needs at least four players. And it's impossible for a string quartet or woodwind quintet to perform with three people.

But, in practice, the city hasn't been busting venues with string quartets. They're mostly after those "low-down, dirty" jazz joints! In the past year or so, quite a num-

the law may be racial in origin. They wonder whether real-estate interests, in their quest for ever-increasing property values, aren't really trying to keep "undesirables" (read "minorities") out of their areas by making it tough to operate jazz clubs.

Certainly, real-estate development has been one of the main reasons why licensed cabarets presenting live music are becoming scarcer in New York. An expansion of Rockefeller Center long ago silenced Swing Street, that fabulous stretch of 52nd Street now memorialized only by a street sign.

More recently, the Half Note was unable to survive its move to the midtown, high-rent district, and Jimmy Ryan's and Eddie Condon's have fallen victim to the wrecker's ball.

We don't know if the city fathers are consciously trying to banish music by restricting most styles to the ever-shrinking number of licensed venues. But one thing is clear: To make a living these days, most jazz players must spend most of their working lives on the road.

George T. Simon, the noted author and critic, recently remarked that jazz musicians originally gave our town its nickname, the Apple, because it was *the core* of our country's jazz culture. Now, he says, it's fast gaining a reputation of being "the pits."

The New York City Council recently adopted a resolution declaring jazz a "civic treasure." We believe that the first step in rehabilitating this musical treasure in New York must be the abolition of the city's senseless and unfair cabaret law.

We have found many new friends and allies in our battle. God (and the judge) willing, we'll win this fight soon, so that every kind of music will be welcome in "the cultural capital of the world."



**'It's illegal to present more than 3 musicians in most clubs & restaurants in our town'**

*John Glasel is president of N.Y.'s Local 802, American Federation of Musicians.*

ber of jazz clubs have been fined or even padlocked for presenting four- or five-piece bands without a proper license.

Why is the city getting so tough? The people who opposed our long fight to remove the law's discrimination against horns and drums at first alleged that they wanted to protect the quiet of their neighborhoods—even after our union helped the New York City Council enact a new, stronger noise-control code.

Now they are saying that they're afraid that bigger bands will cause traffic congestion! But a traffic expert told us that there's no evidence for this and that only the seating capacity of an establishment has an effect on traffic. Some people feel that the real reason behind opposition to amending

can present problems in case of fire, it is ludicrous to suggest that adding a few people to a musical group can, by itself, create a fire hazard. Moreover, the costs of such safety measures, when they are doable, are often more than a small business can afford.

So the smaller places don't have licenses, and it's illegal to present more than three musicians in most clubs and restaurants in our town. Local 802 and three individual musicians are challenging the law in New York State Supreme Court. We believe that it violates musicians' rights to equal protection under the law as well as the First Amendment rights of musicians and audiences alike. Music has been ruled a constitutionally protected form of free speech.

I suggest that Kelly really listen to what is being played on country radio today. The current hit single by Randy Travis, "Forever And Ever, Amen," for instance, promotes monogamy.

I could cite more examples. But my point is that we're all radio broadcasters, and we need to avoid stereotyping each other's formats.

Theresa Binon  
Program Director  
KGEM Boise, Idaho

**SUCCESS STORY**  
We all enjoyed Linda Moleski's article on the Austin, Texas, radio marketplace (Billboard, June 13). We appreciate the attention. There's just one thing. We were overlooked in the coverage of the new players.

KKMJ (the former KOKE-FM) is a new acquisition of Keymarket Communications. With a format change, call-letter change, and tower location and power change (from 7,400 watts to 100,000 watts), we have become the fifth-rated station in Austin 12-plus and second in the 25-54 demo. I think you'll agree that this new player has had significant

impact on the marketplace.

Bob Cole  
Director Of Programming  
KKMJ-FM Austin, Texas

**POSITIVE METAL**  
So the Parents Music Resource Center is back on the warpath again (Billboard, July 4). Another list of artists is targeted with little or no understanding of lyrics.

Anthrax's "Among The Living," one of the albums the PMRC cites, is one of the most positive heavy metal releases of 1987. The album includes songs that speak out against drug use and for peace. Who would be damaged by this kind of a band?

Maybe I should become a politician. My political background is comparable to PMRC's musical insight.

Tracy Fisher  
Budget Tapes & Records  
Longmont, Colo.

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.

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**THE CD CHART FACTOR**

I was shocked and disappointed to learn of Billboard's inadequate method of compiling the Top Pop Albums chart (Chart Beat, June 20). To ignore compact disk sales for determining album chart position is not only misleading but shows a serious lack of foresight.

It is no wonder that heavy metal bands accounted for five of the top six albums on the album chart while none appears in the top six of the Top Compact Disks chart, as reported in Chart Beat. Common demographic sense would tell anyone that the heavy metal sound appeals to the younger age groups, with fewer dollars and fewer CD players.

During the course of a typical year, my company spends more than \$5,000 on recorded material, and for years I have used your charts for reference in making my purchases. But until it reflects a more realistic idea of overall album

sales, I will view the chart as a source of entertainment rather than a tool for record purchases.

Carl Caprioglio  
Amnesia Co.  
Torrance, Calif.

*(Editor's note: It is not yet feasible to include sales of CDs in the Top Pop Albums chart because of inconsistencies in retail fill. Currently, most fluctuations on the Pop Compact Disk chart are primarily due to the uneven flow of reorders on the disks. It is our intention to fold in sales of CDs when our ongoing testing of the marketplace reflects that it can be done consistently and accurately.)*

**STEREOTYPING FORMATS**

I resent WYTC Chicago program director Brian Kelly's remarks quoted in the recent Billboard story "Stations Want Love, Not Sex" (June 27).

While I agree with him that "the whole [issue] is a little overexposed," I take exception to Kelly's further comment that "99% of the country songs out there are just as bad, if not a lot worse."



## RIAA Warns Against Use Of CD Compilations

BY BILL HOLLAND

WASHINGTON The nation's radio program suppliers and satellite networks could find themselves in copyright infringement hot water if they are selling compilations of broadcast-use-only compact disk product to stations without having first obtained permission to make copies.

The possible legal tangle, which could affect a number of the country's 170 radio program suppliers and networks that utilize satellite prerecorded programming, looms as a result of a June cease-and-desist warning letter from the Recording Industry Assn. of America to Century 21 Programming Inc. of Dallas.

The RIAA letter, which was written by general counsel Joel Schoenfeld, points out to Century that "reproduction of a copyrighted sound recording is impermissible unless expressly authorized by the copyright proprietor of the sound recording."

Century president Dave Scott says the letter "came as a big surprise. I had no idea we were doing anything wrong." He adds that he has personally checked with several other programming firms as to whether they have sought written permission from labels to dupe

prerecorded product for their package programs. "They all reply, 'Of course not!'" says Scott.

Century supplies automated and nonautomated station clients across the country with taped rotation product (reel-to-reel and cartridge) as well as sequenced CD compilations of current hits in three formats (top 40, AC, and country). It also offers reccurrents and oldies. The new CD venture apparently sparked the RIAA let-

### 'Reproduction must be approved'

ter, which evidently was requested by a member label, according to a source.

Scott says that perhaps as many as 60 other firms could be affected by the RIAA warning, including Drake-Chenault Consultants and Programming Consultants Inc. (formerly TM Programming), The Album Network, and The Hard Report. He also mentions satellite music feature programs like "American Top 40," "American Country Countdown," and "Rick Dees' Top 30 Countdown." Scott has been in touch with several of these firms and programs.

According to Scott, each week

Century projects the next week's charts, then collects promotional copy CDs, masters its own CD compilation of the cuts, and sends the master to a Columbus, Ohio, plant, where 500 copies are made for station use only. They are then sent by Federal Express to the stations. Each hits-package CD contains six top 40, AC, and country cuts each.

Scott also maintains that record companies mail "submasters" of reccurrents and oldies cuts to Century for inclusion in the company's separate offerings.

Century has replied to the RIAA warning letter, and Scott has spoken with Schoenfeld in a telephone conversation. Scott has said that Century will request permission in writing from RIAA labels, including MCA Records Inc., CBS Inc., BMG Music (formerly RCA/Ariola and Arista), Warner Bros. Records Inc., Elektra/Asylum Records, PolyGram Records, Atlantic Recording Corp., and Chrysalis Records Inc.

"I want to be cooperative about this," says Scott. "But, really, this is the first time in 15 years that Century's activities have been questioned by the recording industry."

Scott adds that he has also written letters to 50 other labels, explaining what Century's activities are and asking any label that is concerned to get in touch with him. Century's HitDisc CD service, providing weekly CD currents to stations, is used by such stations as WYNY-FM New York, KOST-FM Los Angeles, WKSZ-FM Philadelphia, WOMC-FM Detroit, WHDH-AM Boston, and WASH-FM Washington, D.C. The service costs \$57 a week.

Although no official statistics

are available, it is popularly believed that more than 60% of music stations in the country's large and medium radio markets now have or utilize CD players in their studios. It is also believed that at least one station in each market touts its use of CD.

Century also supplies music licensing information about ASCAP, BMI, and SESAC to stations with the packages, but a spokesman at

the Harry Fox Agency indicates that some publishing firms it represents might want a mechanical royalty from programmers like Century if the practice were brought to their attention. The Fox official, however, suggests that most publishers might not bother about a fee because of the tradeoff of airplay and the small amount of money involved with the CDs being sent to stations.



Programmers reveal why they have jumped on certain new releases.

### TOP 40

Steve Kelly, PD of WKSI "Kiss FM" Greensboro, N.C., was in a Motown mode recently, starting with Smokey Robinson's "One Heartbeat" (Motown). "This reminds me of the old Motown sound, the sound that made Smokey famous, and it's the choicest record out right now," says Kelly. That pick segues nicely into ABC's "When Smokey Sings" (PolyGram). "This is a classic summertime record, and for the teens, it gives them a taste of the Motown sound," Kelly says. The PD says he found a gem on the flip side of Whitney Houston's "I Wanna Dance With Somebody," which is "Moment Of Truth" (Arista). The track is not included on Whitney's album, but is sounds like Kiss' listeners wish it were. The PD says, "Last week, this was our No. 10 request overall, and our No. 5 request 18-plus." Kelly says he's getting similar across-the-board response from Madonna's "Where's The Party" (Warner Bros.) "To me 'Who's That Girl' [her current single] is just 'La Isla Bonita Part II,'" says Kelly. "Where's The Party" goes back to the Madonna groove." Last but not least is Europe's "Karrie" (Epic). "This is a very mass appeal rock ballad, and it's a nice change of pace for the group. I'm gaga over the record."

### ALBUM ROCK

"The audience reaction to the Grateful Dead [Arista] is astounding," says Dave Lange, WLAV Grand Rapids, Mich. PD. A fan of "A Touch Of Gray," "West L.A. Fadeaway," and "Hell In A Bucket," Lange says that reaction is largely coming from listeners "who may not consider themselves Deadheads, but like other music by heritage artists and are suddenly discovering the Dead." Lange says WLAV is also getting an impressive reaction on Pete Bardens' "In Dreams," one of the first projects from the Cinema label. The PD likens Bardens' sound to that of the Alan Parsons Project and says this track is starting to sell after drawing good response in all dayparts. "I don't understand why album rock is scared of the Cure," Lange laments. "Why Can't I Be You" (Elektra) is "selling extremely well in 18-24 demos, they sell out concerts, and they're certainly doing well with us." After four weeks of play, Marillion's "Incommunicado" (Capitol) has moved into WLAV's heavy rotation. "This is probably their best record to date," Lange enthuses. Finally, it's the Hooters' latest, "Johnny B" (Columbia). "This may not be a hit single, but it's a great album track," he says.

### COUNTRY

KFRE Fresno, Calif., PD Bob Mitchell says Dwight Yoakam's "Little Ways" (Warner Bros.) may be the artist's first No. 1 record. Mitchell says he has been playing it as an album track for three weeks, and the song is generating instant response from listeners, many of whom want to be the first to point out Yoakam's musical reference to the Buck Owens/Bakersfield contribution to modern country music, a favorite topic of Mitchell's. Eddy Raven's "Shine, Shine, Shine" (RCA) is "an excellent, up-tempo, summertime record," says Mitchell. Conway Twitty crops up in the modern country spotlight via his latest, "I Want To Know You Before We Make Love" (MCA). "This has generated the strongest response on a Conway record we've gotten from listeners in a couple of years time," the PD says. Additionally, Mitchell says the Desert Rose Band's "Love Reunited" (MCA/Curb) is a winner for many reasons. "An act like this is so great for the format because it plays well with current country listeners, [and] it has so many ties to the past that it has the ability to attract new people to the format," he says, referring to the rock'n'roll record of group leader Chris Hillman.

KIM FREEMAN



**Power Post.** Staffers at hit outlet KRBE Houston take a swim in a few of the four tons of postcards they received in the Power Prom promotion, after which the high school that submitted the most cards won a free performance by Ready For The World at its year-end dance. Seated clockwise from center are KRBE PD Paul Christy and staffers Chris Kelley, Grethia Hightower, Casi Love, Terry Michaels, Carol Nelson, and Mark Waldi.

## Washington Roundup

BY BILL HOLLAND

**CALLING OUT THE TROOPS:** That's what NAB president Eddie Fritts did last week in an effort to get massive grass-roots opposition to a Congressional proposal to tax advertising deductions. The House Ways & Means Committee is looking at a number of proposals to raise new revenue, and the one NAB doesn't like would permit the deduction of only 80% of advertising expenses, with the left-over 20% deferred to the next year. NAB is part of a coalition of newspaper, magazine, broadcaster, and advertising groups opposing the measure. Similar proposals have also been offered as separate legislation in both houses; those pending bills would eliminate ad deductions for products such as cigarettes.

**AM DAYTIMER PREFERENCE:** The U.S. Court of Appeals here (Continued on page 16)

## newsline...

**LYNN ANDERSON POWELL** becomes the highest-ranking female at a Gannett radio property by getting the promotion to KIIS-AM-FM Los Angeles' president/GM post. Anderson, who had been appointed VP/GM of the leading top 40 in November, is a seven-year KIIS veteran.

**PAULETTE WILLIAMS** is promoted to VP/GM of KMEL San Francisco. She was elevated from station manager to general manager last July, and in that time has increased KMEL's billings by 300%.

**SHANNON LANGE** is promoted to station manager of WRQC "92Q" Cleveland. He had been the hit outlet's GSM for the past three years, and was previously GM at WBBG/WMJI Cleveland.





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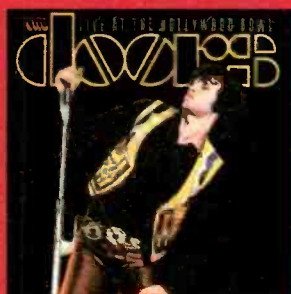
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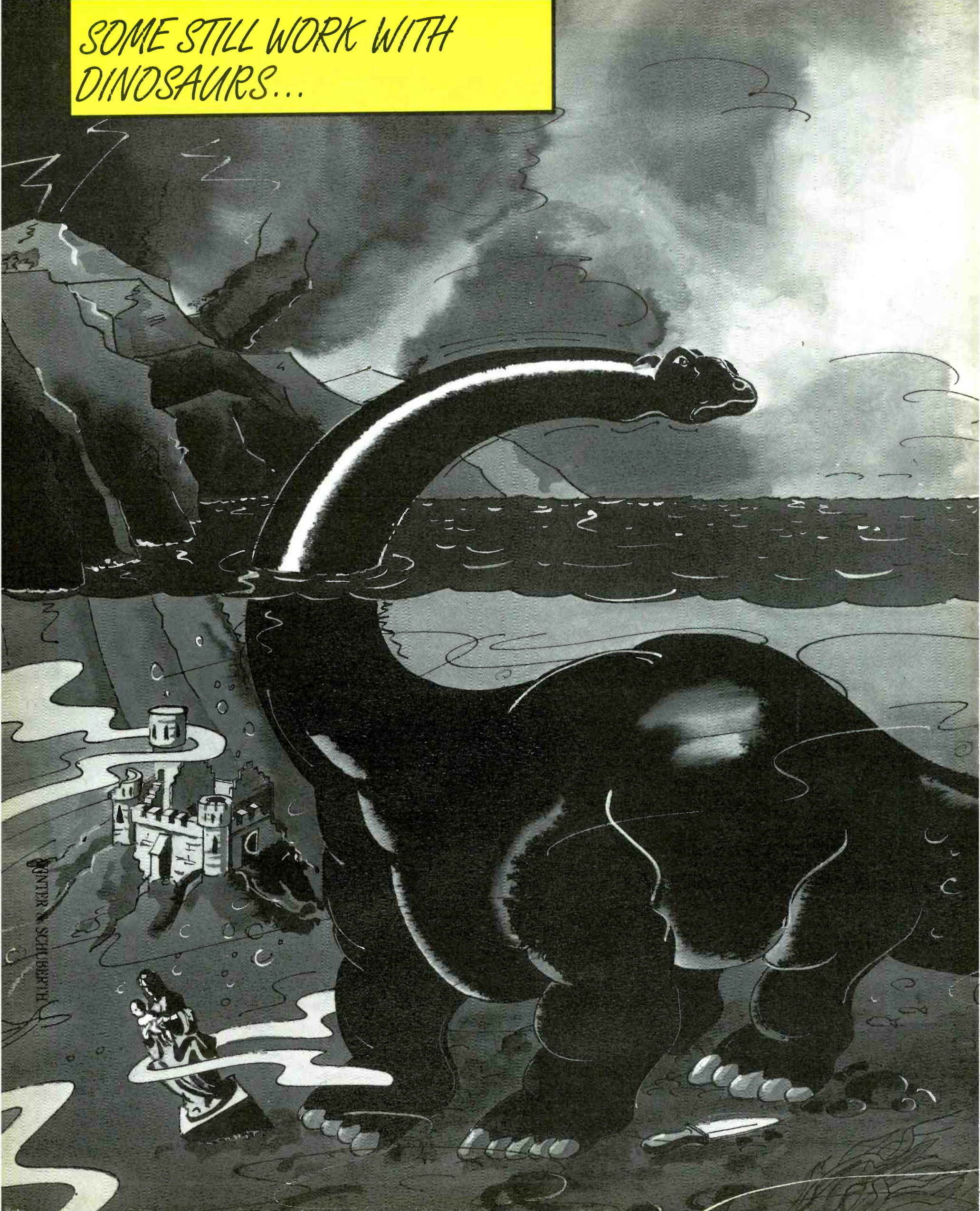
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## CHUM-FM Still Reigns In Toronto

BY KIRK LaPOINTE

OTTAWA In the Toronto market, CHUM-FM maintains its ratings lead, CFRB-AM continues to draw the most loyal listeners, and CFTR-AM is re-emerging as a bona-fide force in Canadian radio, judging from the latest ratings survey from the Bureau of Broadcast Measurement.

Meanwhile, in Montreal, the big news for the English-language market is the highest-ever ratings

for album rock outlet CHOM-FM, third overall in the market, behind two French-language stations. CHOM has a healthy lead over easy-listening outlet CFQR-FM.

The BBM figures, compiled April 6-12 and April 20-May 3, suggest CHUM-FM is entrenched in its position as the top broadcaster in the competitive Toronto market. During the testing period, its soft-rock format attracted 1,114,100 people for at least 15 minutes weekly, and its overall listenership

constituted 8.1% of the market's share. CFTR, at the top of the heap only two years ago, has rebounded from its slip in the market to finish second, with its contemporary hit format grabbing 999,000 listeners and a 7.9% share.

CILQ-FM, which turned 10 years old in April, cornered its largest-ever audience over the age of 19 while finishing fourth overall. The AOR outlet has 819,700 listeners and a 6% share, placing it behind CFRB-AM, a soft-rock outlet heavy on news and information that garnered 896,700 listeners and a city-leading 12.1% share. CFRB's audience has been slowly eroding, however.

Light rock CHFI-FM also had a strong showing. Its 563,900 listeners and 9.5% share resulted in its best book in more than two years.

Format information, listenership, and shares of other major stations in Toronto are as follows:

- CHUM-AM, adult contemporary, 774,200, 5.8%.
- CKFM-FM, soft rock, 678,300 listeners, 7.5%.
- CBC-AM, information, 601,300, 5.9%.
- CJCL, nostalgic, 585,900, 7.7%.
- CFNY-FM, rock, 530,500, 4.6%.
- CBC-FM, classical, 417,900, 3.4%.
- CKEY-AM, gold, 404,900, 4.3%.
- CFGM-AM, country, 268,200, 2.9%.



**Getting Silly.** Gotham radio executives and members of the New York Market Radio Broadcasters Assn. take a break from business to help celebrate the group's 20th year. Pictured from left are the alter egos of WNCN VP/GM Matt Field, WRKS VP/GM Barry Mayo, WNSR VP/GM Mark Bench, and WHTZ VP/GM Dean Thacker.

## Teller Tells Poe Confab: Music Is The Bottom Line

WASHINGTON The precarious balance between "art and the bottom line" was the theme of CBS Records president Al Teller's keynote speech at the recent Bobby Poe Pop Music Survey Convention here for top 40 programmers.

"We must have total, unshake

**'Music is not reducible to a precise set of facts and figures'**

able, unwavering dedication to recognize that music is the bottom line," said Teller. One way to lose that dedication, he suggested, was to think of radio and records as opposing forces. "They are two completely different things, but both are utterly dependent upon each other."

"So often, we are driven by the numbers. But music is not reducible to a precise set of facts and

figures. If it was, then facts could be drawn and sooner or later duplication [of that information] would make us all the same," Teller said. "But that nightmare will never happen because art will always triumph over technology.

"Our main duty is to see that the music keeps moving along. We can never assume that the public's tastes are frozen in time. Even the cautious turtle realizes that to make progress, he must stick his neck out."

Teller suggested that "our love for the music" should be the "common bottom line" between the record and radio industries. "You are doomed to a career as an imitator if you do not love the music," he said.

Teller noted that top 40 programmers have an increased responsibility because the mainstream tastes the format serves are wider than ever. "You've got to maintain your role of playing the hits," he said.

In closing, Teller said the business was exciting because "there are no road maps to success. It's like life—it's only studied by looking back, and only lived by looking forward."

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## Hot Stuff At Baltimore's 95.9: Urban WWIN-FM Changes Its Sound

WWIN-FM BALTIMORE has dropped its straight-ahead urban fare for a crossover format, and is now calling itself "Hot 95.9." At presstime, the station—which was recently bought by the Ragan Henry-led Communications Management Limited Partnership—was using the WHITE calls, while hoping to get clearance to use WGHT. WWIN-AM remains an oldies-based urban outlet.

WHAS LOUISVILLE, that 50,000-watt clear channel AC outlet, has a hot opening for a warm female talent in middays. Among the hundreds of tapes he's received for the opening, WHAS PD Gary Bruce says only four have been from women. WHAS is personality-oriented, and Bruce says he'd be especially receptive to someone coming from a loose album rock background. The top-rated midday shift is open because its former host, Liz Curtis, is going into full-time motherhood and part-time work for WHAS. "She came from WFBQ Indianapolis... a former 'screaming earth mother,'" Bruce says. "I think there's probably a lot of budding personalities working in album rock right now that might be getting tired of playing rock," says Bruce to other AC PDs in need of a fresh source for talent. The PD says five years' experience and a college degree are preferable traits, and adds that he's open to taking calls on the slot, in addition to getting T&Rs.



by Kim Freeman



ROB BENNETT AND HANK O'NEIL have flipped shifts on country outlet WCXI-AM Detroit, with the former now doing mornings and the latter now in afternoons. On WCXI's sister FM, WWWW, Sharon Foster leaves her morning partnership with Chuck Santoni to take on middays for the country outlet... Mark Stevens, the former production director at WXRC Hickory, N.C., has landed at WCCQ-FM Joliet, Ill., a country outlet, as operations manager and morning man.

There's another Shadow Stevens on the scene, and he's now doing nights at hit outlet WSSX Charleston, S.C. He joins from WKZL Winston-Salem, N.C., where he had worked with WSSX PD Don Josephs.

LEAVE IT TO ED LEVINE, PD of leading rock outlet WPYX Albany, N.Y., to surround the recruitment of 10-year WQBK Albany PD John Cooper with high-flying hype. Cooper gave notice to WQBK three weeks ago to become the assistant PD and MD at WPYX, and offered to do whatever was necessary to make his departure from WQBK a smooth one. It's typical, of course, that PDs leaving for the competition are asked to split ASAP, but WQBK GM Dick Birkson accepted and respected Cooper's offer to work out his two weeks and ease acting PD Bob Welch into the gig.

Levine, in turn, jumped at the chance to make WQBK out as the bad guy and staged a "Free John Cooper" campaign led by WPYX morning man Bob Mason for the last two weeks of Cooper's employment at WQBK. At Mason's urging, listeners jammed WQBK's business line demanding that Cooper be "freed." Levine says there were angry calls between GMs, but WPYX didn't let up. The campaign culminated on July 3, the last day of Cooper's WQBK gig, when Cooper dressed in prisoner's garb to parachute into WPYX's Lake George remote broadcast/listener party/"Free Cooper" rally, going on air with comments to the effect that he'd been waiting two weeks to say, "This is John Cooper in the Capitol Lands, PXY 106." The move created a nice cap for local press stories on the battle between WPYX and WQBK.

"I want to publicly thank WQBK for giving us the biggest promotion we've had all summer," says WPYX's Levine. At WQBK, Birkson says, "It was completely reasonable for an employer to expect

someone on the payroll to remain for a week, and not spend that time working for someone else." Birkson says Cooper honored his commitment to facilitate a smooth transition and adds that he continues to respect Cooper. The amount and tone of press generated by Cooper's move, says Birkson, was a result of the "puerile, contemptible" behavior of "people down the road."

Now, those "people down the road" may well be the source of rumors that WQBK is looking into a satellite format. Birkson says, "There is no basis for a story that we are going to do it, or that we aren't going to do it."

WNBC NEW YORK "becomes a thing of the past," explain liners that began airing on the station last week. "Time Machine," a mix of upbeat '60s songs, is now the daytime music fare on WNBC, which had been floundering with a mix of high-profile personalities, AC cuts, and lots of sports at night. The night sports stuff will continue. Among a few new on-air talents at WNBC is former WHN (now all-sports WFAN) personality Dan Taylor. The "Time Machine" tracks are padded with reverb sound effects and commercials from the '60s.

Sidney Wood is bringing his commercial background (from WIGO and WEKS Atlanta) to noncommercial, all-jazz WCLK Atlanta. He arrives there as PD and says, "It would be wise for other stations to keep an ear on us in the next six months." The success of the nighttime "Jazz Flavors" on WQXI-FM "94Q" proves that Atlanta loves jazz, and Wood plans to exploit that by programming mainstream/contemporary jazz by day, and more traditional cuts by night.

IN A SAD REPORT of a good DJ apparently going wrong, word arrives that Manuel Francisco Navarro—commonly remembered as Paco on the old disco stalwart WKTU New York—was arrested last week as one of four men allegedly involved in a heroin transaction involving roughly \$12 million worth of the drug.

DIR Broadcasting is reporting close to 300 clearances on its Aug. 2 Billy Joel concert broadcast live from Leningrad and about an equal amount for the July 30 live call-in show with Joel from Moscow. Interestingly, the shows will be offered nonexclusively in some markets. In New York, for example, rockers WNEW-FM and hit outlet WHTZ "Z-100" will both be carrying it.

CHUCK TAYLOR is appointed PD at WKLI "K-Lite" Albany, N.Y. Most recently, he was program and operations manager at WLEV-FM Allentown, Pa. ... KEDS-AM Omaha is no longer—it's now KEZO-AM and has starting simulcasting the rock fare on KEZO-FM "Z-92."

KEX Portland, Ore., gets a new promotion director in Amy Gutmann. She's fresh from KKKI/KKSN Portland. KEX also has a new afternoon man, Jim Donovan. He was doing the station's midday shift and will continue his weatherman role for WPTV-TV... Moving into the promotion director role at WTRG Durham, N.C., is Christopher Sousa, who had been on the air at the AC outlet.

KDAB-FM OGDEN, UTAH, leaves its oldies "Music You Know... The Best Songs From The Best Years" format for a "Quiet Storm" variation featuring soft jazz. Geared for sophisticated 25- to 54-year-olds who like a mix of jazz, fusion, and pop, KDAB will be processed digitally in production and replay... Chris DeCarlo joins WDSY Pittsburgh as midday talent. He comes back to the Pittsburgh market after working at WYFM Youngstown, Pa.

## ALBUM ROCK TRACKS™

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

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.



## WASHINGTON ROUNDUP

(Continued from page 10)

has upheld the FCC policy of granting preferences to AM daytime stations applying for an FM station. In the unanimous opinion, the court said granting enhancement credits to daytimers is "within the agency's authority" and the commission "struck the correct balance" in its preference rules. The FCC rule had been challenged by the National Black Media Coalition (NBMC), which maintained that the consideration was unfair.

**SPEAKING OF AM STATIONS**... NAB reports that more and more AMers across the country have implemented the voluntary National Radio Systems Committee standards to "tune up" AM sound quality. Several dozen stations a week have adopted the standard—nearly 200 stations should be beaming "tuned-up" sound by the end of July. Receiver

manufacturers have also pledged to produce non-cheesy AM components in home and auto radios.

**USE MULTIPLE** transmitters for AM broadcast? That's what the FCC is still mulling over after announcing it was looking into the matter earlier this year. NAB has just gotten FCC approval for an extension of the date for its comments after explaining that more experimental data on the use of multiple transmitters for AMers is on the way. NAB supports the FCC proposal.

**RADIATION:** NAB has revised its FCC RF Radiation Compliance Guide. Although stations only have to certify compliance at renewal time, the trade group suggests checking out the booklet now. It's available from NAB Services at 1-800-368-5644.

FOR WEEK ENDING JULY 18, 1987

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## HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	1	10	WHITNEY HOUSTON ARISTA	★★ NO. 1 ★★ I WANNA DANCE WITH SOMEBODY
2	2	4	8	JANET JACKSON A&M	THE PLEASURE PRINCIPLE
3	3	6	7	GEORGE MICHAEL COLUMBIA	I WANT YOUR SEX
4	4	2	9	THE WHISPERS SOLAR	ROCK STEADY
5	5	5	9	CLUB NOUVEAU WARNER BROS.	WHY YOU TREAT ME SO BAD
6	7	9	7	EXPOSE ARISTA	POINT OF NO RETURN
7	9	18	6	GLORIA ESTEFAN EPIC	RHYTHM IS GONNA GET YOU
8	6	8	12	SURFACE COLUMBIA	HAPPY
9	14	21	5	THE JETS MCA	CROSS MY BROKEN HEART
10	12	25	4	WILL TO POWER EPIC	DREAMIN'
11	16	24	4	ALEXANDER O'NEAL TABU	FAKE
12	24	29	3	REGINA BELLE COLUMBIA	SHOW ME THE WAY
13	15	26	4	HEART CAPITOL	ALONE
14	8	3	15	LISA LISA & CULT JAM COLUMBIA	HEAD TO TOE
15	21	23	4	THE ISLEY BROTHERS WARNER BROS.	SMOOTH SAILIN' TONIGHT
16	18	20	4	L.L. COOL J DEF JAM	I'M BAD
17	13	19	10	DEBBIE GIBSON ATLANTIC	ONLY IN MY DREAMS
18	11	14	15	KLYMAXX CONSTELLATION	I'D STILL SAY YES
19	28	30	3	FREDDIE JACKSON CAPITOL	JAM TONIGHT
20	17	22	5	JONATHAN BUTLER JIVE	LIES
21	19	10	7	PSEUDO ECHO RCA	FUNKYTOWN
22	29	—	2	AL JARREAU MCA	MOONLIGHTING (THEME)
23	23	16	6	STEPHANIE MILLS MCA	I FEEL GOOD ALL OVER
24	26	28	4	PRINCE PAISLEY PARK	IF I WAS YOUR GIRLFRIEND
25	NEW ▶	—	1	BOB SEGER MCA	SHAKEDOWN
26	NEW ▶	—	1	MADONNA SIRE	WHO'S THAT GIRL
27	22	11	7	JODY WATLEY MCA	STILL A THRILL
28	10	7	14	HERB ALPERT A&M	DIAMONDS
29	NEW ▶	—	1	ROBBIE NEVIL MANHATTAN	WOT'S IT TO YA
30	NEW ▶	—	1	GEORGIO MOTOWN	TINA CHERRY

## Promotions

### POE POURRI

A number of promotion tips and concepts were bandied about at the recent Bobby Poe top 40 convention in Washington (Billboard, July 11).

First, some observations: **KHYI** "Y-95" Dallas PD **Mark Driscoll** said pricey, "cinematic" production elements have separated Y-95 from its two direct format competitors. To illustrate the impact of various elements, Driscoll noted that some diary keepers had attributed their listening to "Y-Y-Y 9-9-9 5-5-5," an effect created by a sampler. Responding to programmers with smaller production budgets, Driscoll said renting time in recording studios is one alternative to buying your own equipment. He cautioned, however, that the studio rental expense must be made a part of long-term budgets in order to maintain consistency of updated spice elements over time.

**WRBQ-FM "Q-105"** Tampa PD **Randy Kabrich** said his station's production duties were handled nicely on a simple four-track machine and noted that Casio and other manufacturers had plenty of inexpensive effects equipment. And **WZGC "Z-93"** Atlanta PD **Bob Case** stressed good copy. "That's your imagination," Case said. "You can have the greatest production, and nobody's going to believe it if the copy's bad."

Now, on to competitive concepts... **KKSS** Santa Fe PD **Bill Thomas** said his station has stiff promotional competition in newcomer **KIVA** "Power 105" Albuquerque. Thomas said Power 105 had taken its attack to listeners with on-air references (of an insulting nature) to PDs of other radio stations. Thomas agreed with other PDs who said market leaders couldn't afford to respond on the air to those kinds of challenges from newcomers, but said there were more subtle and effective ways to fight back. For example, **KIVA** had run a contest whereby listeners could win money by repeating a **KIVA** slogan 10 times in 105 seconds. Thomas said the station's slogan was a lengthy, complicated one and there were few winners as a result.

**KKSS**, in turn, staged a similar promotion but asked listeners to say a simple **KKSS** slogan just once in 97 seconds. "We made a big buildup for it, and it created a lot of talk just because it was so stupid," Thomas said.

Another illustration of outsmarting, rather than outspending, the competition was drawn by **WPXY** Rochester, N.Y., PD **Tom Mitchell**. Explaining that his top 40 outlet is up against a major album rocker that gets most of the rock co-promotes, Mitchell said **WPXY** stole the rival station's fire a bit by securing giveaway concert tickets for dates preceding the Rochester show. Winning listeners were sent to those shows as "critics at large," and asked to report back to **WPXY**, creating hype for the show and cementing **WPXY**'s association with the tour.

KIM FREEMAN

FOR WEEK ENDING JULY 18, 1987

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## HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	10	★★ NO. 1 ★★ I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) ARISTA 1-9598 3 weeks at No. One	◆ WHITNEY HOUSTON
2	2	4	13	CAN'T WE TRY COLUMBIA 38-07050	DAN HILL (DUET WITH VONDA SHEPARD)
3	4	9	7	MOONLIGHTING (THEME) MCA 53124	◆ AL JARREAU
4	3	7	11	EVERY LITTLE KISS RCA 14361	◆ BRUCE HORNSBY & THE RANGE
5	5	6	10	GIVE ME ALL NIGHT ARISTA 1-9587	◆ CARLY SIMON
6	9	10	8	ALONE CAPITOL 44002	◆ HEART
7	11	12	6	BACK IN THE HIGHLIFE AGAIN ISLAND 7-28472/WARNER BROS.	◆ STEVE WINWOOD
8	7	2	13	IN TOO DEEP ATLANTIC 7-89316	◆ GENESIS
9	6	3	14	MEET ME HALF WAY COLUMBIA 38-06690	◆ KENNY LOGGINS
10	8	5	16	SONGBIRD ARISTA 1-9588	◆ KENNY G.
11	13	13	10	I'D STILL SAY YES CONSTELLATION 53028/MCA	KLYMAXX
12	12	14	10	KISS HIM GOODBYE OPEN AIR 0022/A&M	THE NYLONS
13	10	8	17	ALWAYS WARNER BROS. 7-28455	◆ ATLANTIC STARR
14	16	17	7	LOVE LIVES ON MCA 53077	JOE COCKER
15	19	27	4	LUKA A&M 2937	◆ SUZANNE VEGA
16	24	40	3	LOVE POWER ARISTA 1-9567	DIONNE WARWICK & JEFFREY OSBORNE
17	20	23	4	MARY'S PRAYER VIRGIN 7-99465	◆ DANNY WILSON
18	18	20	8	LIES JIVE 1038/RCA	◆ JONATHAN BUTLER
19	15	15	19	JUST TO SEE HER MOTOWN 1877	◆ SMOKEY ROBINSON
20	21	22	6	UNDER THE BOARDWALK MOTOWN 1896	◆ BRUCE WILLIS
21	23	28	3	SEVEN WONDERS WARNER BROS. 7-28317	◆ FLEETWOOD MAC
22	22	24	7	UNITED IN LOVE POLYDOR 885 760-7/POLYGRAM	◆ COMMODORES
23	14	11	16	NOTHING'S GONNA CHANGE MY LOVE FOR YOU AMHERST 311	◆ GLENN MEDEIROS
24	27	33	5	SOMETHING SO STRONG CAPITOL 5695	◆ CROWDED HOUSE
25	25	25	6	CHICAGO SONG WARNER BROS. 7-28392	DAVID SANBORN
26	17	16	27	THE LADY IN RED A&M 2848	◆ CHRIS DE BURGH
27	26	26	5	HAPPY COLUMBIA 38-06611	◆ SURFACE
28	28	18	16	LA ISLA BONITA SIRE 7-28425/WARNER BROS.	◆ MADONNA
29	30	21	22	I'LL STILL BE LOVING YOU RCA 5065	RESTLESS HEART
30	39	—	2	FATAL HESITATION A&M 2942	CHRIS DE BURGH
31	34	—	2	MINUTE BY MINUTE MCA 53119	LARRY CARLTON
32	32	36	3	FLAMES OF PARADISE EPIC 34-07119/E.P.A.	◆ JENNIFER RUSH (DUET WITH ELTON JOHN)
33	29	19	15	IF SHE WOULD HAVE BEEN FAITHFUL... WARNER BROS. 7-28424	CHICAGO
34	31	29	17	SAME OLE LOVE (365 DAYS A YEAR) ELEKTRA 7-69484	◆ ANITA BAKER
35	40	—	2	DON'T DISTURB THIS GROOVE ATLANTIC 7-89320	◆ THE SYSTEM
36	33	35	6	ARE YOU STILL IN LOVE WITH ME CAPITOL 44005	ANNE MURRAY
37	NEW ▶	—	1	WHO'S THAT GIRL SIRE 7-28341/WARNER BROS.	◆ MADONNA
38	38	34	18	DON'T DREAM IT'S OVER CAPITOL 5614	◆ CROWDED HOUSE
39	37	30	20	THE FINER THINGS ISLAND 7-28498/WARNER BROS.	◆ STEVE WINWOOD
40	NEW ▶	—	1	RHYTHM IS GONNA GET YOU EPIC 34-07059/E.P.A.	◆ GLORIA ESTEFAN & MIAMI SOUND MACHINE

○ 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.



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. **Looks Like We Made It**, Barry Manilow, ARISTA
4. **My Heart Belongs To Me**, Barbra Streisand, COLUMBIA
5. **Da Do Ron Ron**, Shaun Cassidy, WARNER/CORB
6. **Best Of My Love**, Emotions, COLUMBIA
7. **Do You Wanna Make Love**, Peter McCann, 20th Century
8. **Margaritaville**, Jimmy Buffett, ABC
9. **(Your Love Has Lifted Me) Higher And Higher**, Rita Coolidge, A&M
10. **Whatcha Gonna Do?**, Pablo Cruise, A&M

## POP SINGLES—20 Years Ago

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

## TOP ALBUMS—10 Years Ago

1. **Rumours**, Fleetwood Mac, WARNER BROS
2. **I'm In You**, Peter Frampton, A&M
3. **Superman**, Barbra Streisand, COLUMBIA
4. **Love Gun**, Kiss, CASABLANCA
5. **Barry Manilow Live**, ARISTA
6. **CSN**, Crosby, Stills & Nash, ATLANTIC
7. **Book Of Dreams**, Steve Miller Band, CAPITOL
8. **Here At Last . . . Live**, Bee Gees, RSO
9. **Commodores**, MOTOWN
10. **J.T.**, James Taylor, COLUMBIA

## TOP ALBUMS—20 Years Ago

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

## COUNTRY SINGLES—10 Years Ago

1. **It Was Almost Like A Song**, Ronnie Milsap, RCA
2. **I Can't Love You Enough**, Loretta Lynn & Conway Twitty, MCA
3. **Rolling With The Flow**, Charlie Rich, EPIC
4. **I Don't Wanna Cry**, Larry Gatlin, MONUMENT
5. **Honky Tonk Memories**, Mickey Gilley, PLAYBOY
6. **Way Down/Pledging My Love**, Elvis Presley, RCA
7. **A Song In The Night**, Johnny Duncan, COLUMBIA
8. **Making Believe**, Emmylou Harris, WARNER BROS
9. **A Tear Fell**, Billy "Crash" Craddock, ABC/DOIT
10. **I'm The Only Hell (Mama Ever Raised)**, Johnny Paycheck, EPIC

## SOUL SINGLES—10 Years Ago

1. **Slide, Slave**, COTILLION
2. **Strawberry Letter 23**, Brothers Johnson, A&M
3. **Float On**, Floaters, ABC
4. **Best Of My Love**, Emotions, COLUMBIA
5. **Sunshine, Enchantment**, ROADSHOW
6. **Easy**, Commodores, MOTOWN
7. **Livin' In The Life**, Isley Brothers, EPIC
8. **This I Swear**, Tyrone Davis, COLUMBIA
9. **A Real Motha For Ya**, Johnny Guitar Watson, DJM
10. **Party Lights**, Natalie Cole, CAPITOL

## The Myths And Facts Of Progressive Rock

### ▶ THE MYTHS:

- Progressive Rock is for people with blue hair
- Progressive Rock is hard-core and dissonant
- Only teens listen to it

### ▶ THE FACTS:

- Progressive Rock is mass appeal.
- Progressive Rock builds and maintains an audience
- Progressive Rock improves ratings

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# ROCK TRENDS



# POWERPLAYISTS

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

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

### PLATINUM

New York P.D.: Larry Berger

- 1 Whitney Houston, I Wanna Dance With S
- 2 Heart, Alone
- 3 Atlantic Starr, Always
- 4 Kenny G, Songbird
- 5 Lisa Lisa & Cult Jam, Head To Toe
- 6 Bob Seger, Shakedown
- 7 Smokey Robinson, Just To See Her
- 8 George Michael, I Want Your Sex
- 9 Chris De Burgh, The Lady In Red
- 10 Herb Alpert, Diamonds
- 11 Surface, Happy
- 12 Genesis, In Too Deep
- 13 The System, Don't Disturb This Groove
- 14 Gloria Estefan & Miami Sound Machine, Pseudo Echo, Funkytown
- 15 U2, I Still Haven't Found What I'm Looking For
- 16 Crowded House, Something So Strong
- 17 Level 42, Lessons In Love
- 18 Expose, Point Of No Return
- 19 The Whispers, Rock Steady
- 20 Klymaxx, I'd Still Say Yes
- 21 Suzanne Vega, Luka
- 22 Glenn Medeiros, Nothing's Gonna Change Us
- 23 Debbie Gibson, Only In My Dreams
- 24 Janet Jackson, The Pleasure Principle
- 25 Madonna, Who's That Girl
- 26 Kenny Loggins, Meets My Half Way
- 27 Noel, Silent Morning
- 28 —
- 29 T'Pau, Heart And Soul

New York P.D.: Scott Shannon

- 1 Whitney Houston, I Wanna Dance With S
- 2 Heart, Alone
- 3 Kenny G, Songbird
- 4 Atlantic Starr, Always
- 5 Lisa Lisa & Cult Jam, Head To Toe
- 6 Bob Seger, Shakedown
- 7 George Michael, I Want Your Sex
- 8 Smokey Robinson, Just To See Her
- 9 Chris De Burgh, The Lady In Red
- 10 Herb Alpert, Diamonds
- 11 The System, Don't Disturb This Groove
- 12 Motley Crue, Girls, Girls, Girls
- 13 Klymaxx, I'd Still Say Yes
- 14 Gloria Estefan & Miami Sound Machine, Pseudo Echo, Funkytown
- 15 U2, I Still Haven't Found What I'm Looking For
- 16 Crowded House, Something So Strong
- 17 Level 42, Lessons In Love
- 18 Expose, Point Of No Return
- 19 Genesis, In Too Deep
- 20 Crowded House, Something So Strong
- 21 Surface, Happy
- 22 Club Nouveau, Why You Treat Me So Bad
- 23 The Jets, Cross My Broken Heart
- 24 The Whispers, Rock Steady
- 25 Will To Power, Dreamin'
- 26 Debbie Gibson, Only In My Dreams
- 27 Madonna, Who's That Girl
- 28 Suzanne Vega, Luka
- 29 Glenn Medeiros, Nothing's Gonna Change Us
- 30 Kim Wilde, You Keep Me Hangin' On
- 31 Bon Jovi, Wanted Dead Or Alive

### WLS

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- Chicago P.D.: John Gehron
- 1 Whitney Houston, I Wanna Dance With S
  - 2 Kenny G, Songbird
  - 3 Bob Seger, Shakedown
  - 4 Crowded House, Something So Strong
  - 5 Steve Winwood, Back In The High Life
  - 6 Heart, Alone
  - 7 Atlantic Starr, Always
  - 8 Eddie Money, Endless Nights
  - 9 Carly Simon, Give Me All Night
  - 10 The System, Don't Disturb This Groove
  - 11 T'Pau, Heart And Soul
  - 12 Fleetwood Mac, Seven Wonders
  - 13 Al Jarreau, Moonlighting (Theme)
  - 14 Gloria Estefan & Miami Sound Machine, Level 42, Lessons In Love
  - 15 Bruce Hornsby & The Range, Every Little Bit
  - 16 Jennifer Rush (Duet With Elton John), The Outfield, Since You've Been Gone
  - 17 The Nylons, Kiss Him Goodbye
  - 18 Suzanne Vega, Luka
  - 19 Madonna, Who's That Girl
  - 20 Chris De Burgh, The Lady In Red
  - 21 Robbie Nevil, Wo's It To Ya
  - 22 Chicago, Niagara Falls
  - 23 Dan Hill (Duet With Vonda Shepard), C
  - 24 Dancin' Queens, Meet Me Half Way
  - 25 The System, Don't Disturb This Groove
  - 26 Dianne Warren & Jeffrey Osborne, Lov
  - 27 Cutting Crew, (I Just) Died In Your A
  - 28 Huey Lewis, Doing It For My Baby

Chicago P.D.: Buddy Scott

- 1 Whitney Houston, I Wanna Dance With S
- 2 Heart, Alone
- 3 Kenny G, Songbird
- 4 Bob Seger, Shakedown
- 5 Expose, Point Of No Return
- 6 George Michael, I Want Your Sex
- 7 The Whispers, Rock Steady
- 8 Debbie Gibson, Only In My Dreams
- 9 Atlantic Starr, Always
- 10 Surface, Happy
- 11 Al Jarreau, Moonlighting (Theme)
- 12 Pseudo Echo, Funkytown
- 13 Club Nouveau, Why You Treat Me So Bad
- 14 Gloria Estefan & Miami Sound Machine, Klymaxx, I'd Still Say Yes
- 15 Suzanne Vega, Luka
- 16 Lisa Lisa & Cult Jam, Head To Toe
- 17 The Pointer Sisters, Be There
- 18 The Jets, Cross My Broken Heart
- 19 Level 42, Lessons In Love
- 20 The System, Don't Disturb This Groove
- 21 Jonathan Butler, Lies
- 22 Kim Wilde, You Keep Me Hangin' On
- 23 Freddie Jackson, Jam Tonight
- 24 Los Lobos, La Bamba
- 25 Madonna, Who's That Girl
- 26 Alexander O'Neil, Fake
- 27 Kool & The Gang, Holiday
- 28 U2, I Still Haven't Found What I'm Looking For
- 29 The Nylons, Kiss Him Goodbye
- 30 Jody Watley, Still A Thrill
- 31 Robbie Nevil, Wo's It To Ya

Los Angeles P.D.: Steve Rivers

- 1 Whitney Houston, I Wanna Dance With S
- 2 The System, Don't Disturb This Groove
- 3 Janet Jackson, The Pleasure Principle
- 4 Pseudo Echo, Funkytown
- 5 George Michael, I Want Your Sex
- 6 Klymaxx, I'd Still Say Yes
- 7 Gloria Estefan & Miami Sound Machine, The Whispers, Rock Steady
- 8 Crowded House, Something So Strong
- 9 Surface, Happy
- 10 Bob Seger, Shakedown
- 11 Bruce Hornsby & The Range, Every Little Bit
- 12 Heart, Alone
- 13 U2, With Or Without You
- 14 Lisa Lisa & Cult Jam, Head To Toe
- 15 Debbie Gibson, Only In My Dreams
- 16 Eddie Money, Endless Nights
- 17 The Jets, Cross My Broken Heart
- 18 Atlantic Starr, Always
- 19 Genesis, In Too Deep
- 20 The Nylons, Kiss Him Goodbye
- 21 Suzanne Vega, Luka
- 22 Robbie Nevil, Wo's It To Ya
- 23 Level 42, Lessons In Love
- 24 Cutting Crew, One For The Mockingbird
- 25 Kenny G, Songbird
- 26 Starship, It's Not Over (Til It's Over)
- 27 T'Pau, Heart And Soul
- 28 Madonna, Who's That Girl
- 29 Richard Marx, Don't Mean Nothing
- 30 Living In A Box, Living In A Box
- 31 ABC, When Smokey Sings
- 32 Dan Hill (Duet With Vonda Shepard), C
- 33 Jellybean, Who Found Who
- 34 Dianne Warwick & Jeffrey Osborne, Lov
- 35 Los Lobos, La Bamba
- 36 Level 42, Running In The Family
- 37 Smokey Robinson, One Heartbeat
- 38 Kool & The Gang, Holiday
- 39 Bryan Adams, Hearts On Fire
- 40 The Outfield, Since You've Been Gone
- 41 Wang Chung, Hypnotize Me (From "Inner

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Boston P.D.: Harry Nelson

- 1 Whitney Houston, I Wanna Dance With S
- 2 Lisa Lisa & Cult Jam, Head To Toe
- 3 Atlantic Starr, Always
- 4 George Michael, I Want Your Sex
- 5 Pseudo Echo, Funkytown
- 6 Bob Seger, Shakedown
- 7 Bon Jovi, Never Say Goodbye
- 8 Kenny Loggins, Meets My Half Way
- 9 Crowded House, Something So Strong
- 10 Genesis, In Too Deep
- 11 Bruce Hornsby & The Range, Every Little Bit
- 12 Heart, Alone
- 13 U2, I Still Haven't Found What I'm Looking For
- 14 The Nylons, Kiss Him Goodbye
- 15 Steve Winwood, Back In The High Life
- 16 Motley Crue, Girls, Girls, Girls
- 17 Wang Chung, Hypnotize Me (From "Inner
- 18 Bryan Adams, Hearts On Fire
- 19 Madonna, Who's That Girl
- 20 Expose, Point Of No Return
- 21 Sammy Hagar, Give To Live
- 22 The System, Don't Disturb This Groove
- 23 T'Pau, Heart And Soul
- 24 Janet Jackson, The Pleasure Principle
- 25 Fleetwood Mac, Seven Wonders
- 26 Poison, I Want Action
- 27 Los Lobos, La Bamba
- 28 Cutting Crew, One For The Mockingbird
- 29 Gloria Estefan & Miami Sound Machine, Pseudo Echo, Funkytown
- 30 Suzanne Vega, Luka
- 31 The Jets, Cross My Broken Heart
- 32 Klymaxx, I'd Still Say Yes
- 33 Richard Marx, Don't Mean Nothing
- 34 Robbie Nevil, Wo's It To Ya
- 35 Surface, Happy
- 36 The Outfield, Since You've Been Gone
- 37 Living In A Box, Living In A Box
- 38 Tom Kimmel, That's Freedom
- 39 Freddie Jackson, Jam Tonight
- 40 Kool & The Gang, Holiday
- 41 Jennifer Rush (Duet With Elton John), The Outfield, Since You've Been Gone
- 42 Klymaxx, I'd Still Say Yes
- 43 Whitesnake, Here I Go Again
- 44 The Jets, Cross My Broken Heart
- 45 Jack Wagner, Weatherman Says
- 46 Company B, Fascinated
- 47 Europe, Rock The Night
- 48 INXS & Jimmy Barnes, Good Times

Boston P.D.: Sunny Joe White

- 1 Heart, Alone
- 2 Bob Seger, Shakedown
- 3 Janet Jackson, The Pleasure Principle
- 4 U2, I Still Haven't Found What I'm Looking For
- 5 George Michael, I Want Your Sex
- 6 T'Pau, Heart And Soul
- 7 Crowded House, Something So Strong
- 8 The Whispers, Rock Steady
- 9 Fleetwood Mac, Seven Wonders
- 10 Gloria Estefan & Miami Sound Machine, Jennifer Rush (Duet With Elton John), The Outfield, Since You've Been Gone
- 11 Suzanne Vega, Luka
- 12 The Jets, Cross My Broken Heart
- 13 Pseudo Echo, Funkytown
- 14 The System, Don't Disturb This Groove
- 15 Steve Winwood, Back In The High Life
- 16 Bruce Hornsby & The Range, Every Little Bit
- 17 Bob George, Everything I Own
- 18 The Nylons, Kiss Him Goodbye
- 19 Jonathan Butler, Lies
- 20 Jon Astley, Jane's Getting Serious
- 21 Kool & The Gang, Holiday
- 22 Radio Heat Featuring Gary Noonan, Ra
- 23 Nancy Martinez, Move Out
- 24 Debbie Gibson, Only In My Dreams
- 25 Surface, Happy
- 26 Wang Chung, Hypnotize Me (From "Inner
- 27 Living In A Box, Living In A Box
- 28 Richard Marx, Don't Mean Nothing
- 29 Bryan Adams, Hearts On Fire
- 30 Al Jarreau, Moonlighting (Theme)
- 31 Jody Watley, Still A Thrill
- 32 Klymaxx, I'd Still Say Yes

Hartford P.D.: Lyndon Abell

- 1 Heart, Alone
- 2 Kenny G, Songbird
- 3 Bob Seger, Shakedown
- 4 Debbie Gibson, Only In My Dreams
- 5 Eddie Money, I Want Your Sex
- 6 Surface, Happy
- 7 The Jets, Cross My Broken Heart
- 8 Whitney Houston, I Wanna Dance With S
- 9 T'Pau, Heart And Soul
- 10 The Whispers, Rock Steady
- 11 Janet Jackson, The Pleasure Principle
- 12 Smokey Robinson, Just To See Her
- 13 Gloria Estefan & Miami Sound Machine, Pseudo Echo, Funkytown
- 14 Suzanne Vega, Luka
- 15 Eddie Money, Endless Nights
- 16 U2, I Still Haven't Found What I'm Looking For
- 17 Al Jarreau, Moonlighting (Theme)
- 18 Jonathan Butler, Lies
- 19 Expose, Point Of No Return
- 20 Madonna, Who's That Girl
- 21 Los Lobos, La Bamba
- 22 Fleetwood Mac, Seven Wonders
- 23 Atlantic Starr, Always
- 24 Wang Chung, Hypnotize Me (From "Inner
- 25 The Nylons, Kiss Him Goodbye
- 26 Chris De Burgh, The Lady In Red
- 27 Cutting Crew, One For The Mockingbird
- 28 Starship, It's Not Over (Til It's Over)
- 29 Kool & The Gang, Holiday
- 30 Bryan Adams, Hearts On Fire
- 31 Living In A Box, Living In A Box
- 32 Los Lobos, La Bamba
- 33 Jellybean, Who Found Who
- 34 Freddie Jackson, Jam Tonight
- 35 Rod Stewart, Twistin' The Night Away
- 36 ABC, When Smokey Sings
- 37 Laura Branigan, Shattered Glass
- 38 Bananarama, I Heard A Rumor
- 39 Huey Lewis, Doing It For My Baby
- 40 Dianne Warwick & Jeffrey Osborne, Lov

Washington P.D.: Chuck Morgan

- 1 Heart, Alone
- 2 Whitney Houston, I Wanna Dance With S
- 3 Atlantic Starr, Always
- 4 Expose, Point Of No Return
- 5 Kim Wilde, You Keep Me Hangin' On
- 6 Debbie Gibson, Only In My Dreams
- 7 Bob Seger, Shakedown
- 8 U2, I Still Haven't Found What I'm Looking For
- 9 Robbie Nevil, Wo's It To Ya
- 10 Cutting Crew, One For The Mockingbird
- 11 Motley Crue, Girls, Girls, Girls
- 12 Kenny G, Songbird
- 13 The System, Don't Disturb This Groove
- 14 Kenny Loggins, Meet Me Half Way
- 15 Gloria Estefan & Miami Sound Machine, Pseudo Echo, Funkytown
- 16 T'Pau, Heart And Soul
- 17 Suzanne Vega, Luka
- 18 The Jets, Cross My Broken Heart
- 19 Klymaxx, I'd Still Say Yes
- 20 Madonna, Who's That Girl
- 21 The System, Don't Disturb This Groove
- 22 Wang Chung, Hypnotize Me (From "Inner
- 23 The Whispers, Rock Steady
- 24 Steve Winwood, Back In The High Life
- 25 Bon Jovi, Wanted Dead Or Alive
- 26 Richard Marx, Don't Mean Nothing
- 27 Lisa Lisa & Cult Jam, Head To Toe
- 28 Bryan Adams, Hearts On Fire
- 29 Dianne Warwick & Jeffrey Osborne, Lov
- 30 LL Cool J, I Need Love

Philadelphia P.D.: Scott Walker

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

Pittsburgh P.D.: Jim Richards

- 1 Heart, Alone
- 2 Kenny G, Songbird
- 3 Steve Winwood, Back In The High Life
- 4 U2, I Still Haven't Found What I'm Looking For
- 5 Janet Jackson, The Pleasure Principle
- 6 Bob Seger, Shakedown
- 7 Expose, Point Of No Return
- 8 Gloria Estefan & Miami Sound Machine, The Whispers, Rock Steady
- 9 T'Pau, Heart And Soul
- 10 Robbie Nevil, Wo's It To Ya
- 11 Bryan Adams, Hearts On Fire
- 12 Crowded House, Something So Strong
- 13 Suzanne Vega, Luka
- 14 Motley Crue, Girls, Girls, Girls
- 15 Fleetwood Mac, Seven Wonders
- 16 Starship, It's Not Over (Til It's Over)
- 17 Whitney Houston, I Wanna Dance With S
- 18 Pseudo Echo, Funkytown
- 19 Kenny Loggins, Meet Me Half Way
- 20 The Fat Boys, Wipe Out
- 21 The Jets, Cross My Broken Heart
- 22 The System, Don't Disturb This Groove
- 23 Madonna, Who's That Girl
- 24 George Michael, I Want Your Sex
- 25 Smokey Robinson, Just To See Her
- 26 Eddie Money, Endless Nights
- 27 Lisa Lisa & Cult Jam, Head To Toe
- 28 Debbie Gibson, Only In My Dreams
- 29 Huey Lewis, Doing It For My Baby
- 30 Los Lobos, La Bamba
- 31 Atlantic Starr, Always
- 32 Dianne Warwick & Jeffrey Osborne, Lov
- 33 Whitesnake, Here I Go Again
- 34 Dan Fogelberg, Lonely In Love

Washington P.D.: Mark St. John

- 1 Heart, Alone
- 2 Whitney Houston, I Wanna Dance With S
- 3 Kenny G, Songbird
- 4 U2, I Still Haven't Found What I'm Looking For
- 5 Expose, Point Of No Return
- 6 Kim Wilde, You Keep Me Hangin' On
- 7 Bob Seger, Shakedown
- 8 Bruce Hornsby & The Range, Every Little Bit
- 9 The System, Don't Disturb This Groove
- 10 Gloria Estefan & Miami Sound Machine, Pseudo Echo, Funkytown
- 11 U2, I Still Haven't Found What I'm Looking For
- 12 Klymaxx, I'd Still Say Yes
- 13 Surface, Happy
- 14 George Michael, I Want Your Sex
- 15 Kenny Loggins, Meet Me Half Way
- 16 Gloria Estefan & Miami Sound Machine, Pseudo Echo, Funkytown
- 17 The Jets, Cross My Broken Heart
- 18 Suzanne Vega, Luka
- 19 Club Nouveau, Why You Treat Me So Bad
- 20 Lisa Lisa & Cult Jam, Head To Toe
- 21 Robbie Nevil, Wo's It To Ya
- 22 LL Cool J, I Need Love
- 23 Cutting Crew, One For The Mockingbird
- 24 T'Pau, Heart And Soul
- 25 Madonna, Who's That Girl
- 26 The Whispers, Rock Steady
- 27 Bananarama, I Heard A Rumor
- 28 George Michael, I Want Your Sex
- 29 Steve Winwood, Back In The High Life
- 30 Pepsi & Shirley, Heartache
- 31 Richard Marx, Don't Mean Nothing
- 32 Nick Barry, Every Loser Wins
- 33 Bananarama, I Heard A Rumor
- 34 Crowded House, Something So Strong
- 35 Los Lobos, La Bamba
- 36 Dianne Warwick & Jeffrey Osborne, Lov

Atlanta P.D.: Bob Case

- 1 Heart, Alone
- 2 Whitney Houston, I Wanna Dance With S
- 3 T'Pau, Heart And Soul
- 4 U2, I Still Haven't Found What I'm Looking For
- 5 Bob Seger, Shakedown
- 6 Expose, Point Of No Return
- 7 Pseudo Echo, Funkytown
- 8 Crowded House, Something So Strong
- 9 Atlantic Starr, Always
- 10 U2, I Still Haven't Found What I'm Looking For
- 11 The Nylons, Kiss Him Goodbye
- 12 U2, I Still Haven't Found What I'm Looking For
- 13 Gloria Estefan & Miami Sound Machine, Robbie Nevil, Wo's It To Ya
- 14 The Jets, Cross My Broken Heart
- 15 Janet Jackson, The Pleasure Principle
- 16 Jennifer Rush (Duet With Elton John), The Outfield, Since You've Been Gone
- 17 Wang Chung, Hypnotize Me (From "Inner
- 18 Poison, I Want Action
- 19 Klymaxx, I'd Still Say Yes
- 20 Bryan Adams, Hearts On Fire
- 21 Fleetwood Mac, Seven Wonders
- 22 Club Nouveau, Why You Treat Me So Bad
- 23 Surface, Happy
- 24 Cutting Crew, One For The Mockingbird
- 25 Richard Marx, Don't Mean Nothing
- 26 Sammy Hagar, Give To Live
- 27 INXS & Jimmy Barnes, Good Times
- 28 The Outfield, Since You've Been Gone
- 29 The Whispers, Rock Steady
- 30 George Michael, I Want Your Sex
- 31 Debbie Gibson, Only In My Dreams
- 32 Living In A Box, Living In A Box
- 33 Whitesnake, Here I Go Again
- 34 Madonna, Who's That Girl
- 35 Jody Watley, Still A Thrill
- 36 Jellybean, Who Found Who
- 37 Dianne Warwick & Jeffrey Osborne, Lov
- 38 Los Lobos, La Bamba
- 39 EX ABC, When Smokey Sings
- 40 The Fat Boys, Wipe Out
- 41 Freddie Jackson, Jam Tonight
- 42 Kool & The Gang, Holiday
- 43 Debbie Harry, In Love With Love
- 44 Kim Wilde, Say You Really Want Me

Tampa P.D.: Mason Dixon

- 1 Heart, Alone
- 2 Whitney Houston, I Wanna Dance With S
- 3 Bob Seger, Shakedown
- 4 Lisa Lisa & Cult Jam, Head To Toe
- 5 Dan Hill (Duet With Vonda Shepard), C
- 6 Smokey Robinson, Just To See Her
- 7 Suzanne Vega, Luka
- 8 Bruce Hornsby & The Range, Every Little Bit
- 9 The System, Don't Disturb This Groove
- 10 George Michael, I Want Your Sex
- 11 U2, I Still Haven't Found What I'm Looking For
- 12 Kenny G, Songbird
- 13 Atlantic Starr, Always
- 14 Motley Crue, Girls, Girls, Girls
- 15 Expose, Point Of No Return
- 16 Bon Jovi, Never Say Goodbye
- 17 Klymaxx, I'd Still Say Yes
- 18 Surface, Happy
- 19 The Whispers, Rock Steady
- 20 Pseudo Echo, Funkytown
- 21 Crowded House, Something So Strong
- 22 Kool & The Gang, Holiday
- 23 Al Jarreau, Moonlighting (Theme)
- 24 Freddie Jackson, Jam Tonight
- 25 Bryan Adams, Hearts On Fire
- 26 Steve Winwood, Back In The High Life
- 27 Starship, It's Not Over (Til It's Over)
- 28 The Fat Boys, Wipe Out
- 29 Richard Marx, Don't Mean Nothing
- 30 The Whispers, Rock Steady
- 31 T'Pau, Heart And Soul
- 32 EX Starship, It's Not Over (Til It's Over)
- 33 EX Dianne Warwick & Jeffrey Osborne, Lov
- 34 EX Debbie Gibson, Only In My Dreams
- 35 EX Whitesnake, Here I Go Again
- 36 EX Dan Fogelberg, Lonely In Love

Miami P.D.: Rick Stacy

- 1 Will To Power, Dreamin'
- 2 Gloria Estefan & Miami Sound Machine, Heart, Alone
- 3 Expose, Point Of No Return
- 4 Surface, Happy
- 5 George Michael, I Want Your Sex
- 6 Bob Seger, Shakedown
- 7 Debbie Harry, In Love With Love
- 8 The Whispers, Rock Steady
- 9 Cyndi Lauper, Boy Blue
- 10 Nick Kamen, Each Time You Break My Heart
- 11 Whitney Houston, I Wanna Dance With S
- 12 Kool & The Gang, Holiday
- 13 Club Nouveau, Why You Treat Me So Bad
- 14 Los Lobos, La Bamba
- 15 U2, I Still Haven't Found What I'm Looking For
- 16 Sa-Fire, Let Me Be The One
- 17 The Jets, Cross My Broken Heart
- 18 Whitney Houston, I Wanna Dance With S
- 19 Kool & The Gang, Holiday
- 20 Club Nouveau, Why You Treat Me So Bad
- 21 Jody Watley, Still A Thrill
- 22 The System, Don't Disturb This Groove
- 23 LL Cool J, I'm Back
- 24 Jellybean, Who Found Who
- 25 Expose, Point Of No Return
- 26 Pepsi & Shirley, Heartache
- 27 Level 42, Lessons In Love
- 28 Kenny G, Songbird
- 29 Robbie Nevil, Wo's It To Ya
- 30 Janet Jackson, The Pleasure Principle
- 31 The Cover Girls, Spring Love
- 32 Suzanne Vega, Luka
- 33 Promise Circle, Be Mine Tonight
- 34 EX The Outfield, Since You've Been Gone
- 35 EX Dianne Warwick & Jeffrey Osborne, Lov
- 36 EX Starship, It's Not Over (Til It's Over)
- 37 EX ABC, When Smokey Sings
- 38 EX Alexander O'Neil, Fake
- 39 EX Smokey Robinson, One Heartbeat
- 40 EX Regina Belle, Show Me The Way
- 41 EX The Cover Girls, Show Me

Chicago P.D.: Ric Lippincott

- 1 Heart, Alone
- 2 Whitney Houston, I Wanna Dance With S
- 3 Pseudo Echo, Funkytown
- 4 George Michael, I Want Your Sex
- 5 Bob Seger, Shakedown
- 6 Kenny G, Songbird
- 7 Expose, Point Of No Return
- 8 Lisa Lisa & Cult Jam, Head To Toe
- 9 Gloria Estefan & Miami Sound Machine, Motley Crue, Girls, Girls, Girls
- 10 The System, Don't Disturb This Groove
- 11 The Nylons, Kiss Him Goodbye
- 12 Atlantic Starr, Always
- 13 U2, I Still Haven't Found What I'm Looking For
- 14 Debbie Gibson, Only In My Dreams
- 15 T'Pau, Heart And Soul
- 16 Suzanne Vega, Luka
- 17 Al Jarreau, Moonlighting (Theme)
- 18 Herb Alpert, Diamonds
- 19 Kim Wilde, You Keep Me Hangin' On
- 20 Chris De Burgh, The Lady In Red
- 21 Company B, Fascinated
- 22 Poison, I Want Action
- 23 The Jets, Cross My Broken Heart
- 24 Genesis, In Too Deep
- 25 Klymaxx, I'd Still Say Yes
- 26 Club Nouveau, Why You Treat Me So Bad
- 27 Crowded House, Something So Strong
- 28 Club Nouveau, Why You Treat Me So Bad
- 29 Richard Marx, Don't Mean Nothing
- 30 Yellow, Oh Yeah
- 31 Janet Jackson, The Pleasure Principle
- 32 EX INXS & Jimmy Barnes, Good Times
- 33 EX ABC, When Smokey Sings
- 34 Living In A Box, Living In A Box
- 35 EX Madonna, Who's That Girl
- 36 EX Los Lobos, La Bamba
- 37 EX The Outfield, Since You've Been Gone
- 38 EX O'Jays, Love Train
- 39 EX Dianne Warwick & Jeffrey Osborne, Lov
- 40 EX Sammy Hagar, Give To Live
- 41 EX Kim Wilde, Say You Really Want Me

Cleveland P.D.: Kid Leo

- 1 Heart, Alone
- 2 Bob Seger, Shakedown
- 3 Motley Crue, Girls, Girls, Girls
- 4 T'Pau, Heart And Soul

Detroit P.D.: Rick Gillette

- 1 Whitney Houston, I Wanna Dance With S
- 2 Bob Seger, Shakedown
- 3 Kenny G, Songbird
- 4 George Michael, I Want Your Sex
- 5 Al Jarreau, Moonlighting (Theme)
- 6 Surface, Happy
- 7 Freddie Jackson, Jam Tonight
- 8 Klymaxx, I'd Still Say Yes
- 9 Whitney Houston, I Wanna Dance With S
- 10 The Jets, Cross My Broken Heart
- 11 Heart, Alone
- 12 Expose, Point Of No Return
- 13 Smokey Robinson, Just To See Her
- 14 Janet Jackson, The Pleasure Principle
- 15 Lisa Lisa & Cult Jam, Head To Toe
- 16 Debbie Gibson, Only In My Dreams
- 17 Madonna, Who's That Girl
- 18 Pseudo Echo, Funkytown
- 19 Club Nouveau, Why You Treat Me So Bad
- 20 Jody Watley, Still A Thrill
- 21 The System, Don't Disturb This Groove
- 22 LL Cool J, I'm Back
- 23 Jellybean, Who Found Who
- 24 EX Suzanne Vega, Luka
- 25 EX The Cure, Why Can't I Be You?
- 26 EX Jonathan Butler, Lies
- 27 EX The Cover Girls, Spring Love
- 28 EX Herb Alpert, Making Love In The Rain
- 29 EX Huey Lewis, Doing It For My Baby
- 30 EX Art Of Noise, Dragnet
- 31 EX Los Lobos, La Bamba
- 32 EX George Michael, I Want Your Sex
- 33 EX The Outfield, Since You've Been Gone
- 34 EX ABC, When Smokey Sings
- 35 EX Dianne Warwick & Jeffrey Osborne, Lov
- 36 EX Starship, It's Not Over (Til It's Over)
- 37 EX Stephanie Mills, I Feel Good All Over

Detroit P.D.: Brian Patrick

- 1 Bob Seger, Shakedown
- 2 Heart, Alone
- 3 U2, I Still Haven't Found What I'm Looking For
- 4 Diana Ross, Dirty Looks
- 5 U2, I Still Haven't Found What I'm Looking For
- 6 The System, Don't Disturb This Groove
- 7 Pseudo Echo, Funkytown
- 8 George Michael, I Want Your Sex
- 9 Kenny G, Songbird
- 10 Bruce Hornsby & The Range, Every Little Bit
- 11 Expose, Point Of No Return
- 12 Whitney Houston, I Wanna Dance With S
- 13 Janet Jackson, The Pleasure Principle
- 14 Level 42, Lessons In Love
- 15 The Jets, Cross My Broken Heart
- 16 Steve Winwood, Back In The High Life
- 17 Robbie Nevil, Wo's It To Ya
- 18 Club Nouveau, Why You Treat Me So Bad
- 19 Klymaxx, I'd Still Say Yes
- 20 Suzanne Vega, Luka
- 21 Gloria Estefan & Miami Sound Machine, Genesis, In Too Deep
- 22 David Sanborn, Chicago Song
- 23 Fleetwood Mac, Seven Wonders
- 24 T'Pau, Heart And Soul
- 25 Chris De Burgh, The Lady In Red
- 26 Company B, Fascinated
- 27 Jody Watley, Still A Thrill
- 28 Bryan Adams, Hearts On Fire
- 29 Living In A Box, Living In A Box
- 30 Freddie Jackson, Jam Tonight
- 31 INXS & Jimmy Barnes, Good Times
- 32 EX Klymaxx, I'd Still Say Yes
- 33 EX Motley Crue, Girls, Girls, Girls
- 34 Debbie Harry, In Love With Love
- 35 Starship, It's Not Over (Til It's Over)
- 36 Whitesnake, Here I Go Again
- 37 Poison, I Want Action
- 38 EX Stephanie Mills, I Feel Good All Over
- 39 EX The Nylons, Kiss Him Goodbye
- 40 EX Dianne Warwick & Jeffrey Osborne, Lov
- 41 EX Isley Brothers, Smooth Sailing' Tonigh
- 42 EX The Cure, Why Can't I Be You?
- 43 EX Herb Alpert, Making Love In The Rain
- 44 EX Smokey Robinson, One Heartbeat
- 45 EX Jonathan Butler, Lies
- 46 EX Huey Lewis, Doing It For My Baby
- 47 EX Jellybean, Who Found Who

Houston P.D.: Paul Christy

- 1 Heart, Alone
- 2 Bob Seger, Shakedown
- 3 Debbie Gibson, Only In My Dreams
- 4 T'Pau, Heart And Soul
- 5 The Fat Boys, Wipe Out



# New Age Is The New Rage With Calif. Stations

BY TERRY WOOD

LOS ANGELES It appears that the adult-skewed new age/AC/jazz format is going to be 1987 what classic rock was to 1986. Despite the lack of a convenient format description, variations on the upper-demo, new age theme are flying high at KTWV Los Angeles, ready to be installed at WBMW Washington, D.C., and rumored to be in the works in Chicago. As the trend mushrooms, it's worth looking back at its roots and originators.

When Bill Cloutier, general manager of beautiful music outlet KLRS, in Santa Cruz, Calif., heard Lee Abrams pitch his "new progressive" radio format, Cloutier figured Abrams was as spaced-out as the music he was selling.

"I thought he was out of his mind," Cloutier recalls. "Here was a guy that was going off the deep end in pursuit of something new."

Eventually, Abrams prevailed, and Cloutier has become a believer now that KLRS-FM "Colors" Santa Cruz is now entering its fourth month on the air, presenting an all-instrumental blend of new age music and contemporary jazz.

"The response has been overwhelming," says Cloutier. "And I expect to be showing a profit in our fourth month, which I feel is phenomenal for a new format. I have to tell

you, my first impression was completely wrong. Now I'd recommend this format to any GM in the country."

Apparently, general managers across the country are growing more receptive to such a formula. While Abrams was in Los Angeles recently to help inaugurate Capitol-distributed Cinema Records (a progressive rock label for which he serves as musical advisor), he revealed that he has two major-market outlets ready to switch to his format. An arrangement with the Satellite Music Network is also being discussed, according to Abrams.

Meanwhile, KTWV "the Wave" Los Angeles continues to loom as a formidable force in L.A.'s cluttered market. Its debut rating of 1.9 in the winter book surprised the format's skeptics. Birch figures for the April-May period indicate that the station is rapidly permeating its target demos, ranking an impressive third among the 25-54 group.

Reports are already circulating that KTWV's owner, Metropolitan Broadcasting, and its program director, Frank Cody, have been approached about taking the format on the road. Cody says such discussions are merely "exploratory in nature."

"Considering we're only in our 16th week, I think our reception has been exceptional," says Cody. "Not only the numbers but the quality of the response has been gratifying. People write that they had given up on radio until we went on the air, that we've changed their lives.

"We've discovered it's easy for people to appreciate this music. Their response is immediate. You don't have to engage that part of your mind that has to process music, so you 'feel' this music quickly. Music of this nature is going to be viewed as a universal language."

Certainly the appeal of the music seems to be more universal than what skeptics dismiss as just another California craze. In Atlanta, WQXI "94Q" switches its top 40 format every night at 7 p.m. for Russ Davis' five-hour "Jazz Flavors"—a program non sequitur that has earned the sta-

## 'I'd recommend this format to any GM in the country'

tion top adult numbers in every ratings period since the station made the show a nightly feature in September 1984. KIFM San Diego, which is an AC by day, has enjoyed similar success with the long-running "Lights Out San Diego" program. KIFM PD Tom Watson says new age will be assuming a larger role in the station's jazzy AC mix over the coming months.

Davis, who has hosted "Jazz Flavors" for eight years, programs his whole show and fine-tunes each segment to reflect the mood of the season or the tempo of the day. He plays unsigned local artists about once every two hours and, for the past two

years, has produced a compilation album of the best of the locals. The first LP sold 10,000 copies; the second sold 15,000.

Everyone involved with the music claims it has widespread appeal. "I'm convinced it is a mass-appeal format," says KLRS' Cloutier. "At first I thought it would be kind of a classical format, very narrow in definition and appeal. And it may never be a No. 1 station because it doesn't appeal to teens, but I'm convinced it will be a top contender.

"We had a booth at the local festival [the Mushroom Mardi Gras], and a big-rig trucker came by and said he really liked the station. We asked him how he heard about it, and [he said that] another trucker on the CB told him that it was a good way to mellow out in traffic.

"Here we thought the typical listener would be a nerdy, BMW, computer type of guy, but we find we've got 18-wheelers tuned into the station. The awareness factor is tremendous with this format. Mention the call letters to anyone on the street and they'll say 'Oh, yes, Colors. That's the new station.'"

Although Cloutier's format is all-instrumental, he describes it as somewhat rock-oriented, employing the bolder, richer sounds of Vangelis and Kitaro as well as such acoustic artists as George Winston (who lives in a neighboring community).

"The Wave" purveys a softer feel, relying heavily on jazz-centered music, sporadic pop vocal cuts (Fleetwood Mac, Ice House), and increas-

ing amounts of new age. Rumors are circulating that within two months KTWV may exclusively feature new age material.

John Sebastian, one of radio's first major taste-makers to explore this new music terrain (and the newly appointed PD of the aforementioned WBMW Washington, D.C.) feels the greatest radio success for this music lies in an unsampled gray area between Abrams' and Cody's theories.

"People are latching on to this music quickly because they are so starved for anything that demonstrates quality and substance," says Sebastian, who discovered a less-receptive attitude among station managers when he pitched his eclectic-oriented rock format during the early and mid-'80s.

"In the long haul, though, I am convinced people want more diversity from a variety of quality sources, says Sebastian. "The adult rock audience wants more than a beautiful music station. And they need to hear a human touch, which is why I can't understand why the Wave refuses to use DJs."

Though Cody maintains that jocks announcing song titles would "disrupt the flow" of KTWV's presentation, he has recruited some artists to back-announce their own songs and deliver station promos. Assistant PD Christine Brodie reports that 7%-10% of the Wave's callers are "vocally opposed" to the no-jock ambience. The station's most-inquired-about song, she adds, is Suzanne Ciani's "Velo-

(Continued on page 21)

**A SPECIAL BILLBOARD ANALYSIS**

6 George Michael, I Want Your Sex  
7 U2, I Still Haven't Found What I'm Looking For  
8 Whitney Houston, I Wanna Dance With Somebody  
9 Gloria Estefan & Miami Sound Machine, Rhythm Nation  
10 The System, Don't Disturb This Groove  
11 Surface, Happy  
12 Crowded House, Something So Strong  
13 Sammy Hagar, Give To Live  
14 Richard Marx, Don't Mean Nothing  
15 The Cure, Why Can't I Be You?  
16 Klymaxx, I'd Still Say Yes  
17 Wang Chung, Hypnotize Me (From "Inner Madness")  
18 Madonna, Who's That Girl  
19 LL Cool J, I'm Bad  
20 The Outfield, Since You've Been Gone  
21 Suzanne Vega, Luka  
22 The Jets, Cross My Broken Heart  
23 Robbie Nevil, Wo's It To Ya  
24 Janet Jackson, The Pleasure Principle  
25 Tom Kimmel, That's Freedom  
26 ABC, When Smokey Sings  
27 John Waite, These Times Are Hard For Me  
28 Dionne Warwick & Jeffrey Osborne, Lov  
29 Cutting Crew, One For The Mockingbird  
30 Laura Branigan, Shattered Glass  
31 EX Starship, It's Not Over (Til It's Over)  
32 EX The Nylons, Kiss Him Goodbye  
33 EX Will To Power, Dreamin'  
34 EX INXS & Jimmy Barnes, Good Times  
35 EX 4 By Four, Want You For My Girlfriend  
36 EX Los Lobos, La Bamba  
37 EX Living In A Box, Living In A Box  
38 EX The Whispers, Rock Steady  
39 EX Jonathan Butler, Lies  
40 EX Alicia, Into My Secret  
41 EX Jellybean, Who Found Who  
42 EX Alexander O'Neal, Fake  
43 EX Kim Wilde, Say You Really Want Me  
44 EX Jon Asley, Jane's Gotting Serious  
45 EX RED Speedwagon, In My Dreams  
46 EX ABC, When Smokey Sings  
47 EX Dan Hill (Duet With Vonda Shepard), C  
48 EX Danny Wilson, Mary's Prayer  
49 EX Debbie Gibson, In Love With Love  
50 EX Al Jarreau, Moonlighting (Theme)  
51 EX EX Judy Watley, Still A Thrill  
52 EX EX Fahrenheit, Lost In Love  
53 EX EX Bryan Adams, Hearts On Fire  
54 EX EX Rod Stewart, Twistin' The Night Away  
55 EX EX Amazulu, Montego Bay  
56 EX EX The Fabulous Thunderbirds, Stand Back  
57 EX EX The Breakfast Club, Kiss And Tell

**93Q**

Houston P.D.: Ron Parker

1 Whitney Houston, I Wanna Dance With Somebody  
2 Heart, Alone  
3 Bob Seger, Shakedown  
4 George Michael, I Want Your Sex  
5 Boston, Holly Ann  
6 Motley Crue, Girls, Girls, Girls  
7 Atlantic Starr, Always  
8 Lisa Lisa & Cult Jam, Head To Toe  
9 Debbie Gibson, Only In My Dreams  
10 The System, Don't Disturb This Groove  
11 U2, I Still Haven't Found What I'm Looking For  
12 EX Expose, Point Of No Return  
13 EX Bon Jovi, Wanted Dead Or Alive  
14 EX Gloria Estefan & Miami Sound Machine, Rhythm Nation  
15 EX Janet Jackson, The Pleasure Principle  
16 EX Pseudo Echo, Funkytown  
17 EX Suzanne Vega, Luka

**97I KEGL**

Dallas P.D.: John Roberts

1 U2, I Still Haven't Found What I'm Looking For  
2 Whitesnake, Still Of The Night  
3 Heart, Alone  
4 Bob Seger, Shakedown  
5 Richard Marx, Don't Mean Nothing  
6 Eddie Money, Endless Nights  
7 Motley Crue, Girls, Girls, Girls  
8 Journey, Why Can't I Be You?  
9 Europe, Rock The Night  
10 Glenn Medeiros, Nothing's Gonna Change My Heart  
11 Billy Idol, Sweet Sixteen  
12 Genesis, In Too Deep  
13 Poison, I Want Action  
14 Kenny Loggins, Meet Me Half Way  
15 Crowded House, Something So Strong  
16 T'Pau, Heart And Soul  
17 The Outfield, Since You've Been Gone  
18 Steve Winwood, Back In The High Life  
19 Bruce Hornsby & The Range, Every Little Heart, Alone  
20 EX Bryan Adams, Hearts On Fire  
21 EX Survivor, Man Against The World  
22 EX Bon Jovi, Wanted Dead Or Alive  
23 EX Sammy Hagar, Give To Live  
24 EX Steve Winwood, Back In The High Life  
25 EX John Waite, These Times Are Hard For Me  
26 EX Lou Gramm, Ready Or Not  
27 EX Tom Kimmel, That's Freedom  
28 EX Bryan Adams, Heart Of The Night  
29 EX The Truth, Weapons Of Love  
30 EX Night Ranger, Hearts Away  
31 EX Boston, Holly Ann  
32 EX Dan Hill (Duet With Vonda Shepard), C  
33 EX The Fabulous Thunderbirds, Stand Back  
34 EX Starship, It's Not Over (Til It's Over)  
35 EX Cutting Crew, One For The Mockingbird  
36 EX Fleetwood Mac, Seven Wonders  
37 EX EX The Cure, Why Can't I Be You?  
38 EX EX Suzanne Vega, Luka  
39 EX EX Stan Bush & Barrage, Crank That Radio  
40 EX EX Madonna, Who's That Girl  
41 EX EX Joe Walsh, Radio Song  
42 EX EX Europe, Carrie

**BIO 4**

Baltimore P.D.: Brian Thomas

1 Heart, Alone  
2 Smokey Robinson, Just To See Her  
3 Bob Seger, Shakedown  
4 Genesis, In Too Deep  
5 Kenny Loggins, Meet Me Half Way  
6 The System, Don't Disturb This Groove  
7 EX Kenny G, Songbird  
8 EX George Michael, I Want Your Sex  
9 EX U2, I Still Haven't Found What I'm Looking For  
10 EX Whitney Houston, I Wanna Dance With Somebody  
11 EX Pseudo Echo, Funkytown  
12 EX Restless Heart, I'll Still Be Loving  
13 EX Bruce Hornsby & The Range, Every Little Heart, Alone  
14 EX Expose, Point Of No Return  
15 EX Atlantic Starr, Always

**KMEL 100**

San Francisco P.D.: Lee Michaels

1 The Whispers, Rock Steady  
2 EX Expose, Point Of No Return  
3 Janet Jackson, The Pleasure Principle  
4 George Michael, I Want Your Sex  
5 EX Surface, Happy  
6 EX Club Nouveau, Why You Treat Me So Bad  
7 EX U2, I Still Haven't Found What I'm Looking For  
8 EX Suzanne Vega, Luka  
9 EX Debbie Gibson, Only In My Dreams  
10 EX Eddie Money, Endless Nights  
11 EX T'Pau, Heart And Soul  
12 EX Heart, Alone  
13 EX Freddie Jackson, Jam Tonight  
14 EX Gloria Estefan & Miami Sound Machine, Rhythm Nation  
15 EX Dan Hill (Duet With Vonda Shepard), C  
16 EX Living In A Box, Living In A Box  
17 EX Jody Watley, Still A Thrill  
18 EX Crowded House, Something So Strong  
19 EX Will To Power, Dreamin'  
20 EX The Cover Girls, Spring Love  
21 EX Robbie Nevil, Wo's It To Ya  
22 EX Klymaxx, I'd Still Say Yes  
23 EX Whitney Houston, I Wanna Dance With Somebody  
24 EX Los Lobos, La Bamba  
25 EX Pepsi & Shirley, Heartache  
26 EX The Jets, Cross My Broken Heart  
27 EX Herb Alpert, Making Love In The Rain  
28 EX Jillybean, Who Found Who  
29 EX Jonathan Butler, Lies  
30 EX Bob Seger, Shakedown  
31 EX Madonna, Who's That Girl  
32 EX ABC, When Smokey Sings  
33 EX Lisa Lisa & Cult Jam, Head To Toe  
34 EX Force M.D.'s, Love Is A House  
35 EX Regina Belle, Show Me The Way  
36 EX Huey Lewis, Doing It For My Baby  
37 EX Smokey Robinson, One Heartbeat  
38 EX Laura Branigan, Shattered Glass  
39 EX EX Cutting Crew, One For The Mockingbird  
40 EX EX Bananarama, I Heard A Rumor  
41 EX EX Dionne Warwick & Jeffrey Osborne, Lov  
42 EX EX The Breakfast Club, Kiss And Tell

**BIO 4 MEANS MUSIC**

Baltimore P.D.: Brian Thomas

1 Heart, Alone  
2 Smokey Robinson, Just To See Her  
3 Bob Seger, Shakedown  
4 Genesis, In Too Deep  
5 Kenny Loggins, Meet Me Half Way  
6 The System, Don't Disturb This Groove  
7 EX Kenny G, Songbird  
8 EX George Michael, I Want Your Sex  
9 EX U2, I Still Haven't Found What I'm Looking For  
10 EX Whitney Houston, I Wanna Dance With Somebody  
11 EX Pseudo Echo, Funkytown  
12 EX Restless Heart, I'll Still Be Loving  
13 EX Bruce Hornsby & The Range, Every Little Heart, Alone  
14 EX Expose, Point Of No Return  
15 EX Atlantic Starr, Always

**94-Q**

Atlanta P.D.: Fleetwood Gruver

1 Whitney Houston, I Wanna Dance With Somebody  
2 Heart, Alone  
3 Smokey Robinson, Just To See Her  
4 EX Crowded House, Something So Strong  
5 EX The System, Don't Disturb This Groove  
6 EX Kenny G, Songbird  
7 EX Arly Simon, Give Me All Night  
8 EX Bob Seger, Shakedown  
9 EX 13  
10 EX Steve Winwood, Back In The High Life  
11 EX Bruce Hornsby & The Range, Every Little Heart, Alone  
12 EX Al Jarreau, Moonlighting (Theme)  
13 EX Bob Seger, Shakedown  
14 EX Smokey Robinson, One Heartbeat  
15 EX Jennifer Rush (Duet With Elton John), Restless Heart, I'll Still Be Loving  
16 EX Suzanne Vega, Luka  
17 EX U2, I Still Haven't Found What I'm Looking For  
18 EX Madonna, La Isla Bonita  
19 EX Fleetwood Mac, Seven Wonders  
20 EX Robbie Nevil, Wo's It To Ya  
21 EX Richard Marx, Don't Mean Nothing  
22 EX Wang Chung, Hypnotize Me (From "Inner Madness")  
23 EX Genesis, In Too Deep  
24 EX Danny Wilson, Mary's Prayer  
25 EX Partland Brothers, Soul City  
26 EX Madonna, Who's That Girl  
27 EX Dionne Warwick & Jeffrey Osborne, Lov  
28 EX The Nylons, Kiss Him Goodbye  
29 EX Huey Lewis, Doing It For My Baby  
30 EX Los Lobos, La Bamba  
31 EX Freddie Jackson, Jam Tonight  
32 EX EX The Outfield, Since You've Been Gone  
33 EX EX Rod Stewart, Twistin' The Night Away

**94-Q**

Atlanta P.D.: Fleetwood Gruver

1 Whitney Houston, I Wanna Dance With Somebody  
2 Heart, Alone  
3 Smokey Robinson, Just To See Her  
4 EX Crowded House, Something So Strong  
5 EX The System, Don't Disturb This Groove  
6 EX Kenny G, Songbird  
7 EX Arly Simon, Give Me All Night  
8 EX Bob Seger, Shakedown  
9 EX 13  
10 EX Steve Winwood, Back In The High Life  
11 EX Bruce Hornsby & The Range, Every Little Heart, Alone  
12 EX Al Jarreau, Moonlighting (Theme)  
13 EX Bob Seger, Shakedown  
14 EX Smokey Robinson, One Heartbeat  
15 EX Jennifer Rush (Duet With Elton John), Restless Heart, I'll Still Be Loving  
16 EX Suzanne Vega, Luka  
17 EX U2, I Still Haven't Found What I'm Looking For  
18 EX Madonna, La Isla Bonita  
19 EX Fleetwood Mac, Seven Wonders  
20 EX Robbie Nevil, Wo's It To Ya  
21 EX Richard Marx, Don't Mean Nothing  
22 EX Wang Chung, Hypnotize Me (From "Inner Madness")  
23 EX Genesis, In Too Deep  
24 EX Danny Wilson, Mary's Prayer  
25 EX Partland Brothers, Soul City  
26 EX Madonna, Who's That Girl  
27 EX Dionne Warwick & Jeffrey Osborne, Lov  
28 EX The Nylons, Kiss Him Goodbye  
29 EX Huey Lewis, Doing It For My Baby  
30 EX Los Lobos, La Bamba  
31 EX Freddie Jackson, Jam Tonight  
32 EX EX The Outfield, Since You've Been Gone  
33 EX EX Rod Stewart, Twistin' The Night Away

**WJOL 99.5**

Minneapolis P.D.: Gregg Swedberg

1 Heart, Alone  
2 Bruce Hornsby & The Range, Every Little Heart, Alone  
3 Bob Seger, Shakedown  
4 Yellow, Oh Yeah

**94-Q**

Atlanta P.D.: Fleetwood Gruver

1 Whitney Houston, I Wanna Dance With Somebody  
2 Heart, Alone  
3 Smokey Robinson, Just To See Her  
4 EX Crowded House, Something So Strong  
5 EX The System, Don't Disturb This Groove  
6 EX Kenny G, Songbird  
7 EX Arly Simon, Give Me All Night  
8 EX Bob Seger, Shakedown  
9 EX 13  
10 EX Steve Winwood, Back In The High Life  
11 EX Bruce Hornsby & The Range, Every Little Heart, Alone  
12 EX Al Jarreau, Moonlighting (Theme)  
13 EX Bob Seger, Shakedown  
14 EX Smokey Robinson, One Heartbeat  
15 EX Jennifer Rush (Duet With Elton John), Restless Heart, I'll Still Be Loving  
16 EX Suzanne Vega, Luka  
17 EX U2, I Still Haven't Found What I'm Looking For  
18 EX Madonna, La Isla Bonita  
19 EX Fleetwood Mac, Seven Wonders  
20 EX Robbie Nevil, Wo's It To Ya  
21 EX Richard Marx, Don't Mean Nothing  
22 EX Wang Chung, Hypnotize Me (From "Inner Madness")  
23 EX Genesis, In Too Deep  
24 EX Danny Wilson, Mary's Prayer  
25 EX Partland Brothers, Soul City  
26 EX Madonna, Who's That Girl  
27 EX Dionne Warwick & Jeffrey Osborne, Lov  
28 EX The Nylons, Kiss Him Goodbye  
29 EX Huey Lewis, Doing It For My Baby  
30 EX Los Lobos, La Bamba  
31 EX Freddie Jackson, Jam Tonight  
32 EX EX The Outfield, Since You've Been Gone  
33 EX EX Rod Stewart, Twistin' The Night Away

**KILL**

St. Louis P.D.: Dave Robbins

1 Heart, Alone  
2 Bob Seger, Shakedown  
3 Whitney Houston, I Wanna Dance With Somebody  
4 EX Pseudo Echo, Funkytown  
5 EX The System, Don't Disturb This Groove  
6 EX Dionne Warwick & Jeffrey Osborne, Lov  
7 EX Expose, Point Of No Return  
8 EX Lisa Lisa & Cult Jam, Head To Toe  
9 EX The Nylons, Kiss Him Goodbye  
10 EX Crowded House, Something So Strong  
11 EX U2, I Still Haven't Found What I'm Looking For  
12 EX Kenny G, Songbird  
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**KILL**

St. Louis P.D.: Dave Robbins

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3 Whitney Houston, I Wanna Dance With Somebody  
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# Billboard

## 1987 RADIO AWARDS

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

# FINAL BALLOT

**The nominations are in.  
Here's your chance to pick the winners!**

**Five free one-year subscriptions to Billboard  
Magazine (\$170 value) will be  
awarded at random.**

**Fill out the ballot in  
the August 1 issue.**



## Featured Programming



**Ready, Willing & Able.** KLOS Los Angeles assistant PD Kurt Kelly gets the full treatment on Lou Gramm as the artist makes a visit to the album rock station in support of his Atlantic solo album, "Ready Or Not." Standing are, from left, Atlantic West Coast director of artist relations/TV Tony Mandich, Gramm, Kelly, and the label's local rep, Rock Allen Dibble.

**THE MCA RADIO NETWORK** has announced an upcoming special live-via-satellite broadcast of the "Children Of The Americas" concerts. The six-hour live hook-ups will air Sept. 13. Airtimes are tentatively set for 10 a.m.-4 p.m. Pacific time and 1-7 p.m. Eastern time.

Initial plans call for broadcasts from Los Angeles and New York, with other cities and their concerts to be added. The broadcast will not be one single "Live Aid"-type event; it will connect a number of benefit concerts being performed across the country on Sept. 13.

The "Children Of The Americas" concerts/broadcast concept is the brainchild of Graham Nash, who got the idea from WNEW-FM New York's **Pete Fornatale**, who stages an annual UNICEF fundraiser. Nash says, "When I found out that 250,000 children under 5 years of age die needlessly every week in developing countries, I resolved to do something about it." Nash will be coordinating and hosting the album rock event, with substantial support from Fornatale, **KLOS** Los Angeles assistant PD **Kurt Kelly**, and **WCKG** Chicago PD **Tim Kelly**.

Already committed to participate are Crosby, Stills & Nash, Neil Young, Don Henley, and Jackson Browne. The logistics, artists, and station affiliates will be announced by Nash at an Aug. 10 press conference. **Jon Sargent Productions** will produce the radio event for the MCA Radio Network.

Exact details of how the fundraising effort will help stock UNICEF's food stores are not yet available. What is clear is the potential this event has to tap this summer's amazing live touring schedule to help a cause.

**MCA IS ALSO** working on clearances for its "Roger Daltrey/Up Close" special. The Aug. 3-9 airing will be MCA's third album rock special of the year. What started out as a one-shot 90-minute Boston "Big Event" in April continued on as a two-hour "Eric Clapton/Up Close" in early summer. This third offering, which is one hour long, establishes "Up Close" as a series.

The programs have been hosted by **Dan Neer** and produced by his **Neer Perfect Productions**. The

Daltrey special is based on an interview Neer conducted with Daltrey in London two weeks ago.

The music/interview series programs 10 tracks per hour on the average, keeping the interview segments short. It will continue with varying program lengths, depending on the artists being profiled. MCA says that it is making a concerted effort to provide these productions to established acts that are launching either new albums or major tours. Daltrey's recent release is "Can't Wait To See The Movie" on Atlantic.

The 90-minute "Boston Big Event" has been cleared for original affiliates, to be used again for a second airing. Any station that aired the show in April is free to use it again as a warmup when the current Boston tour hits its area.

**GLEN FORD** and **Tony Devon** formed **Creative Broadcasters** in New York early this year and have their first offering available—and they have their work cut out for them. "Rap It Up" is just what it sounds like: a weekly three-hour rap syndication to be offered on a market-exclusive barter basis. The

show, scheduled to bow the week of July 20, will be getting its production support from **Jack Daniels Productions** of Potomac, Md.

Daniels has produced radio commercials for Run-D.M.C., and the Ford/Devon team will be concentrating on host personality and production values to get the show afloat and keep it sailing. Consistent quality in production and personality is lacking in most local rap shows, and will be an absolute must for a nationally syndicated rap program.

Creative (not to be confused with **Creative Radio Network** of Van Nuys, Calif.) is aware that it will have to demonstrate the viability of the concept. Ford and Devon have their eyes open and are planning to sustain the effort while rap continues to pick up momentum. They have eight stations lined up so far and are expected to pop up in the Southeast, where rap first began to show that it wasn't just a New York phenomenon. **Creative Broadcasters** can be reached at 212-595-0683.

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 17-18, **Duran Duran**, On The Radio, On The Radio Broadcasting, one hour.

July 17-19, **Dire Straits**, Superstars Rock Concert Series, Westwood One, 90 minutes.

July 17-19, **Joe Sample**, The Jazz Show with

For the latest information on the hits of country radio, see Country Corner, page 37

David Sanborn, NBC Radio Entertainment, two hours.

July 17-19, **Marie Osmond**, Country Today, MJI Broadcasting, one hour.

July 17-19, **George Michael**, Hot Rocks, United Stations, 90 minutes.

July 17-19, **Jody Watley**, Starbeat, MJI Broadcasting, one hour.

July 18-19, **Beatles' Silver Anniversary**: John Lennon, United Stations Special Series, 90 minutes.

July 18-19, **Bellamy Brothers/Forester Sisters**, Country Close-Up, ProMedia, one hour.

July 18-19, **Stephanie Mills/Malcolm-Jamal Warner**, RadioScope, Lee Bailey Communications, one hour.

July 19, **Peter Gabriel**, Hitline USA, James Paul Brown Entertainment, one hour.

July 19, **Bryan Adams/Outfield**, Powercuts, Global Satellite/ABC Radio Networks, two hours.

July 19, **Fabulous Thunderbirds**, King Biscuit Flower Hour, DIR Broadcasting, one hour.

July 19-25, **Hue And Cry**, Rock Over London, Radio International, one hour.

July 20, **Joe Walsh**, live from Los Angeles, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.

July 20, **Billy Idol**, Line One, Westwood One, one hour.

July 20, **Led Zeppelin/Elton John/Lou Reed**, Rock Clock, DIR Broadcasting, one hour.

July 20-26, **Mark Lindsay**, Classic Cuts, MJI Broadcasting, one hour.

July 20-26, **Whitesnake**, Off The Record With Mary Turner, Westwood One, one hour.

July 20-26, **David Bowie**, Rock Today, MJI Broadcasting, one hour.

July 20-26, **Moody Blues**, Part 1, Legends Of Rock, NBC Radio Entertainment, one hour.

July 20-26, **Pake McEntire**, Live From Gilley's, Westwood One, one hour.

July 20-26, **Pseudo Echo/Wang Chung**, In Concert, Westwood One, 90 minutes.

## NEW AGE'S POPULARITY

(Continued from page 19)

ty Of Love."

Cody, meanwhile, has become acquainted with Klaus Lintschinger, who was commissioned by the Austrian government to evaluate the state of U.S. commercial radio. Lintschinger has helped him search for ways to avoid the "heavy mystic" rap associated with new age music.

"It's spiritual music only in that it shows an expressed interest in values," Cody says. "It's far from religious mumbo-jumbo, and it appeals to what the people at Gray Advertising are calling the "ultrascale"—people who are interested in the quality of life: the doers, seekers, those who are active in the economy.

"Our conversations have brought us to this realization: The intense interest in new age as well as jazz reflects the music's ability to articulate the consciousness of the postindustrial revolution." New age, Cody asserts, expresses the mood of the era of information, communication, and the commerce of ideas.

"Rock is imperialistic and primarily Anglo-Saxon. New age is democratic and incorporates international voices, and it may serve the purpose of a universal world language.

"[Writer] Lee Underwood may have said it best," Cody adds. "New age music is a vital expression of an optimistic view of the future. I think radio is the best way to bring it to the people, and the response we've seen so far shows the people want to hear it."

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# Thunderbirds Heat Up Again

BY LINDA MOLESKI

NEW YORK With the release of their latest CBS Associated album, "Hot Number," the Fabulous Thunderbirds are looking to sustain the momentum established with their 1986 breakthrough, "Tuff Enuff." That album provided the band with its first top 15 success on the Top Pop Albums chart; additionally, the title cut cracked the top 10 on the Hot 100 Singles chart, and was featured in the movies "Tough Guys," "Gung Ho," and "Naked Cage."

Initial response to "Hot Number" has been positive. The album's lead-off single, "Stand Back," is already making strong showings on both the Album Rock Tracks and Hot 100 Singles charts.

"The initial strength is at album rock radio," says Diarmuid Quinn, product manager for the label. "They've always been an album

rock radio band, but we're starting to see crossover now. The response at retail has also been excellent." Quinn adds that preorders on the release were more than 325,000 units.

"We did a CD 'Taste Maker' mailing to all our major accounts prior to the album's release," says Quinn. "It was the first time we did that on the retail level—usually we just send them to radio."

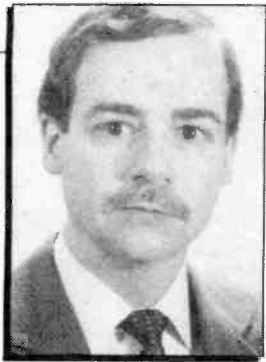
Like its predecessor, "Hot Number" was produced by veteran rocker Dave Edmunds. "It was a winning combination," says T-Birds frontman Kim Wilson of the band's decision to stay with Edmunds. "It was like we just picked up where we had left off."

According to Wilson, "Hot Number" boasts a more diverse selection of material than was featured on "Tuff Enuff." "There's some stuff on the new album that, to me, was missing on the last one, like a good

ballad and horns. I wanted a definitive T-Bird deal; I feel this album is the closest thing that comes to us."

To help promote "Hot Number," the Fabulous Thunderbirds have been on the road with REO Speedwagon, and are scheduled to open summer dates for Crosby, Stills & Nash. Later this year, plans call for the group to headline a number of smaller shows, before kicking off the European leg of its tour sometime in December.

The T-Birds recently shot a video for "Stand Back," as well as an upcoming television commercial for Coors Beer. The band also plans to get more involved in motion picture soundtracks. "You have to have the visibility," says Wilson. "And we're going to be plenty visible this year."



## ONE TO ONE

**Lew Garrett of Camelot Music discusses breaking new acts at retail**

*Breaking new talent at retail: That's the subject Lew Garrett, vice president of purchasing for the 196-store Camelot chain, discusses with Billboard talent editor Steve Gett in this week's 'One To One' interview.*

**Q: What role do retailers play in helping to establish new artists?**

**A:** We really view it as a partnership between us and the labels. It's certainly not a one-way street. While I don't think we individually as an account can solely claim credit for breaking any act, I think we certainly add to whatever pieces of the puzzle that exist. And I think we provide some kind of benefit to the industry, from a kind of selfish motive because the more we sell on the first Richard Marx album, for example, the next time around he's

going to be an even more important act. We're going to get our fair share of whatever success he enjoys. That's really the way we view it. It's very important

for us to work hand in hand with the labels at whatever they deem as the most important projects, whether it's a new Whitney Houston record or a debut by someone like Richard Marx. If we don't develop the Richard Marxes or the T'Paus or some of the other groups, we've all got problems.

**Q: What do you look for when you are being solicited on new acts?**

**A:** What we look at first of all is what kind of commitment the label has for a project. If a label is committed to the project, committed to getting airplay, committed to marketing, committed to perhaps having some extra marketing funds for the project, that really tells a story. So it's down to what the label decides to do, and we really get on the bandwagon.

**Q: What specific clues and assurances do you like to see?**

**A:** Has the label sent out a promotional tape? Has it perhaps given us a call saying, "This is something we're very excited about?" And I'm talking about a person like an Eddie Gilreath [Geffen director of sales] or a Jimmy Swindel [Virgin vice president of sales]. Someone like that, who may call and say, "We've got something, and we're all very excited about it. We want you to give it a listen and tell me what you think." Perhaps the group's manager might call—that's happened on occasion.

Sometimes it boils down to a promotion man giving us a call. When a promotion man takes time out of his schedule—and he's faced with the realities of calling all the radio

stations here, there, and everywhere—to give us a call and say, "We're real excited about this. Maybe you ought to listen to it." Well that kind of completes part of the puzzle.

We look for other things, too. The solicitation sheet that the vendor sends out. How complete is it? What do they have to say? Do they have enough to say? Not enough? Too much? It's all important. I mean you can make some decisions solely based on a solicitation sheet. You really can.

**Q: Retail has been credited for taking the lead in breaking many of the new heavy metal acts.**

**A:** Yes, and right now the whole scene has come to the point where if it's a heavy metal record, and if the cover is not offensive—because that has come full circle, too—we

probably will buy the record. We've had excellent success with some things that to my knowledge have had limited, if not any, radio airplay—groups like

Anthrax, Metal Church, Metallica, you name it. The next record by Metallica will be a major, major buy for Camelot. The new Motley Crue record, for example, was the biggest initial buy Camelot has ever made on any artist.

**Q: Do you think labels have to be wary about a possible overkill on metal product?**

**A:** Yes, but I think that's true in any segment of our business. We take success to excess, I guess.

**Q: What other strategies are helpful in developing artists?**

**A:** We've had success with the \$6.98 new-release programs that some of the vendors have come up with. That's been very important. If you remember, the Bruce Hornsby album was a \$6.98 record when it first came out. That's probably about 2.8 million units ago, too. There are other success stories like that. I think that's a viable option that every vendor ought to take a look at.

If they get on a consistent program of doing that, and limit it to one or two a month, it's much easier for us to deal with because now we can focus on those acts and treat them a little more fairly and equitably. When you have a group of them—five, six, or seven a month from any particular label—that's tough to deal with. At one point in time they were all doing that, too. I think that was just too much, and that end of the spectrum should be avoided.

**'We really view it as a partnership'**

## ARTIST DEVELOPMENTS

### BRUFORD WORKS

An upcoming U.S. tour by Bill Bruford's Earthworks should boost sales of the quartet's Editions E.G. debut album even higher, says John Enrico, national sales manager for Passport Records and related labels, including Editions E.G. The "Earthworks" album is bulleted at No. 18 on this week's Top Contemporary Jazz Albums chart.

Solid support from longtime fans of Bruford, with him since his days in Yes and King Crimson, might be one reason album sales are brisk, says Enrico. Another reason, he adds, is the strong jazz radio play the album is currently receiving.

"I think the reason it's taking off more is that it's a pure jazz album," says Enrico. "I think a lot of its appeal is to jazzers, as opposed to people that just dig fusion. There are the electronics—he uses synthesizers and tricky percussion things—but the structure of the music, on a purely musical basis, just goes a lot deeper than standard-issue fusion. There's a lot of depth, there's some incredible improvisation on there. I think that's appealing to a lot of jazz programmers."

Aside from the hit debut set by the Rippingtons, Enrico says the Bruford album is the strongest selling jazz effort the label distributes, with over 20,000 units sold to date. Bruford's Earthworks band is slated to embark on a brief tour of major East Coast cities Wednesday (15) in Northampton, Mass.

### MOYET MOVEMENT

Following a protracted absence from the scene, U.K.-based singer/songwriter Alison Moyet is back on the Top Pop Albums chart with her second Columbia release, "Raindancing." The Jimmy Iovine-produced album, bulleted at No. 94, reportedly sold some 125,000 copies during its



**Back In Action.** Prior to the release of their second Columbia album, "One Way Home," the Hooters have been playing a series of opening dates with Bryan Adams. Guitarist Eric Bazilian doubles on mandolin during a show at New York's Madison Square Garden. (Photo: Chuck Pulin)

went out to key album rock and college stations as well as clubs. Moyet is scheduled to embark on an extensive U.S. club tour in mid-August.

### TRICK OR TREAT?

After establishing itself in the European market, German rock group Helloween is now starting to garner attention in the U.S. with its Noise/RCA debut album, "Keeper Of The Seven Keys—Part I." The album, already platinum in Germany, Benelux, and Scandinavia, is at No. 162 on the Top Pop Albums chart, after debuting at No. 155 two week ago.

Guitarist Michael Weikath attributes the group's success to the base audience it has built up through extensive touring, and to two previous German releases on the independent German label Noise International.

In an effort to promote the Helloween album, RCA has set up a strong advertising and retail campaign that utilizes the group's logo, a pumpkin (what else?). Additionally, a five-minute edited version of "Halloween"—a 13-minute track off the album—was serviced to album rock radio to "whet people's appetites," says Weikath. "The record company felt that was the song that was really representative of the band as a whole."

Helloween, currently on tour in Europe with Dio, is expected to hit the U.S. concert circuit in September. The group is also scheduled to perform at this summer's European Monsters Of Rock festivals.

### ENGELBERT'S BACK

It's exactly 20 years since Engelbert Humperdinck's first big hit, "Release Me"—and 10 since his last one, "After The Lovin'." But the 51-one-year old singer is convinced that his upcoming RCA album will break the sophomore decade jinx.

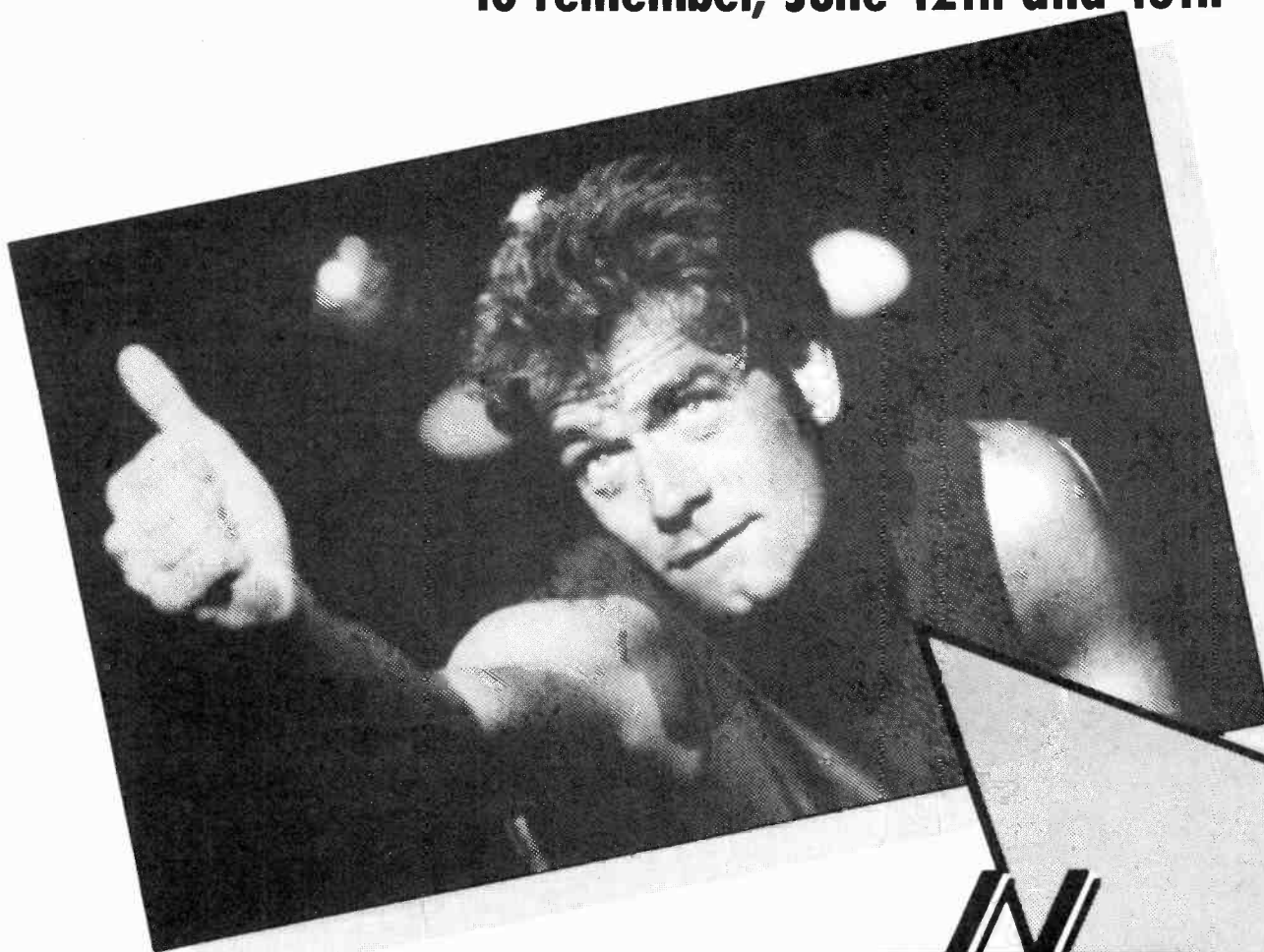
Boasting a career total of over 100 million unit sales, Humperdinck has continued to tour

(Continued on page 24)





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## ARTIST DEVELOPMENTS

(Continued from page 22)

steadily without chart success. But in the past year, he surprised even himself by logging a No. 1 in Germany with Ariola/RCA's "Traumen Mit Engelbert." European sales of 800,000 albums in the past six months, according to Humperdinck, earned the go-ahead for a domestic release, due in August.

"The album I made in Europe is not American style," says Humperdinck. "So I'm over at [arranger] Artie Butler's house right now doing new songs. This one definitely has a shot at the top 40. Joel Diamond's a great producer, Artie's a great arranger, and the writers are big, big names. I'm talking Barry Mann, Albert Hammond. This one's a contender."

### MORE RHOADS

The late guitarist Randy Rhoads may have a second posthumous chart success to follow Ozzy Osbourne's top 10 CBS Associated album, "Tribute." Former Quiet Riot frontman Kevin DuBrow has been remixing even earlier Rhoads archive material—songs from the Japanese Quiet Riot records made when Rhoads was the band's teenage axeman.

A release date and label affiliation for the collector's item will hinge, however, on rights negotiations among Rhoads' estate, DuBrow, the revamped Quiet Riot, and assorted managers, ex-managers, labels, ex-labels, and prospective labels.

Meanwhile, DuBrow is readying material for the debut album by the Kevin DuBrow Band, targeted for early 1988 release. Among those expected to accompany DuBrow in the studio are bassist John Entwistle of the Who, drummer Cozy Powell, and guitarist John Hunt. "He's my new secret weapon," says DuBrow of the L.A.-based Hunt. "I have a knack for finding guitar players. I discovered Randy, didn't I?"

### COMPACT CARLTON

The rapid success of Larry Carlton's "Minute By Minute" single at adult contemporary radio has been attributed in part to MCA's releasing the track as its first promotional CD single. The album, "Discovery," should meet with similar success due to another first: It's the only album in the MCA Master series to show the artist on its cover.

"We felt Carlton, unlike the other artists, is already a very established artist," says Don Lucoff, MCA director of jazz publicity. "We felt that this record is going to break through to many different formats. And we really wanted people to identify him and his music."

"Discovery," Carlton's second album in the MCA Master series, is the third release in a unique 13-album deal the artist has inked



**Metal Cap.** When Dion presented his famous cap to the New York Hard Rock Cafe's memorabilia collection, he ran into Judas Priest frontman Rob Halford, in town promoting the group's new "Priest Live!" album.

with MCA. "He originally signed for the MCA Master series," says Lucoff. "The first album was so successful that MCA decided to make a counter-proposal, and wanted to sign him long-term—because they know Larry's other side, his jazz and pop leaning."

To further illustrate that leaning, Carlton has just completed a

video for "Minute By Minute," featuring the track's composer, ex-Doobie Brothers singer Michael McDonald, and Christopher Cross.

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

## New Album, Tour Expected

# Doobies Are Definitely Back

BY DAVE DIMARTINO

LOS ANGELES On the heels of an enthusiastically received reunion tour (Billboard, July 4) and an Independence Day gig in the Soviet Union, the Doobie Brothers are back in business. That's the official word from manager Bruce Cohn, who says a new album and tour from the Doobies can be expected within a year.

"I'd been talking to [producer] Ted Templeman and the band about the possibility of doing a record," says Cohn. "Just before we left for Russia, Ted had spoken with [band members] Pat Simmons and Tom Johnston about an album—and a direction. Once there, we decided that we would move forward on a new Doobies album, more in the rock'n-roll style of 'The Captain And Me,'

but updated, naturally."

Who'll be in the band? Simmons and Johnston—"the main writers," says Cohn—and several other former Doobies. However Michael McDonald will not be in the lineup. "I get a lot of BMI and ASCAP checks for recurrent airplay in my office for all their catalog—Michael's catalog, Tommy's, all the catalogs," says Cohn. "The stuff that's getting the most play is 'The Captain And Me' and the first greatest-hits record. So from those indicators, it would seem that that would be the smart way to go."

Plans call for Simmons and Johnston to write and rehearse through the summer and then enter the studio "as Teddy [Templeman's] schedule frees up," says Cohn. "I'd like to release the record in March or April, with a tour for summer 1988."

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# Virgin 'Sold' On Boy George Comeback

IT'S NO SECRET that Boy George has experienced his share of ups and downs since he emerged on the scene back in 1982 as Culture Club's flamboyant lead vocalist. When the group first topped the international charts with "Do You Really Want To Hurt Me," its frontman became an instant celebrity. The media just couldn't get enough.

But following a run of hits like "I'll Tumble 4 Ya" and "Kharma Chameleon," things gradually started to turn sour for the Boy. His record sales slipped; concert attendance dropped; and the novelty effect wore off. If all that wasn't enough, Boy George suddenly found himself in the headlines as his drug problems were unveiled. To cut a long story short, an ongoing series of drug-related incidents knocked the very bottom out of the Boy's world.

But now he's hoping to make a serious comeback with his Virgin debut solo album, "Sold." Fact is, it's going to be a long, uphill climb. Once a marketing man's dream, Boy George has become a much harder sell, as Jeff Ayeroff, Virgin managing director—and unquestionably one of the most creative execs in the business—readily admits.

Still, Ayeroff is optimistic that the label will ultimately bring the Boy back into the limelight. "It's not like going out and getting an instant No. 1," says Ayeroff of Virgin's "Sold" campaign. "We're resurrecting a star. Money isn't the issue here. Rather than make a big splash, our aim is to sell records over a long period of time. It's a reeducation process, and I believe Boy George is one of the classic '80s singers. So we're letting the music speak for itself."

"A lot of people are skeptical, and it's too bad that a lot of people tend to be close-minded. But we feel very positive."

As for Boy George's drug daze, Ayeroff says, "If I had a dime for every addict in this business, I'd be very rich—it's nothing new, and nothing shocking. As far as

Virgin is concerned, Boy George is a great vocalist with a lot of talent. He's admitting that he's made mistakes."

The Beat has no doubts whatever that heroin is for losers, and one can only hope that Boy George has learned a very big lesson in how to handle success. At the same time, though, we should at least give the Boy's music a chance and let it be judged on its own merits.

**SHORT TAKES I:** According to one of the gossip-hungry U.K. papers, a number of top-name stars will be

recording some of Elton John and Bernie Taupin's best-known tunes for a tribute album celebrating the songwriting duo's 20 years of collaboration. Word has it the project will include a Kate Bush version of "Rocket Man," Eric Clapton's rendition of "Border Song," Paul Young singing "Don't Let

The Sun Go Down On Me," and George Michael doing "Tonight" . . . Compact disk versions of two famous bootleg titles—Bob Dylan's "The Gaslight Tapes" and Jimi Hendrix' "Woke Up One Morning And Found Myself Dead"—have surfaced in Europe, each selling for about \$10. Said items are reportedly being made after-hours in a legit German CD plant . . . Congrats to Rod Stewart and his belle, Kelly Emberg, on the birth of their daughter, Ruby . . . Richie Zito, Peter Wolf, and Mr. Mister's Richard Paige are among those who have produced cuts for Kenny Loggins' next Columbia album.

**HIGH HOPES:** One billion copies—that's the sales figure would-be superstar-hearthrob Georgio predicted for his debut Motown album, "Sexappeal," in a recent issue of People Weekly magazine. "If Motown promotes me the way CBS promoted Michael Jackson, I'll be great. I have everything he has—and more," stated the modest newcomer. "Sexappeal" drops from No. 178 to No. 185 on this week's Top Pop Albums chart.







# BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
<b>BOB DYLAN GRATEFUL DEAD</b>	Sullivan Stadium Foxboro, Mass.	July 4	\$1,266,111 \$21	61,000 sellout	Frank J. Russo Monarch Entertainment Bureau
<b>GRATEFUL DEAD</b>	Alpine Valley Music Theatre East Troy, Wis.	June 26-28	\$1,140,794 \$18.50/\$14.50	80,834 sellout	Joseph Entertainment Group
<b>"SUPER 4TH ROCKFEST" WHITNEY HOUSTON BEACH BOYS STARSHIP</b>	Tampa Stadium Tampa, Fla.	July 4	\$883,551 \$19/\$17.50	49,659 55,000	American Concerts Party Time Entertainment
<b>MADONNA</b>	Exhibition Stadium Toronto, Ontario	July 4	\$829,184 (\$1,113,297 Canadian) \$25.25	45,184 50,000	Concert Prods. International
<b>BOSTON FARRENHEIT</b>	Spectrum Philadelphia, Pa.	June 25-27	\$721,208 \$16.50/\$14.50	45,291 50,439 sellout	Electric Factory Concerts
<b>MADONNA LEVEL 42</b>	RFK Stadium, Starplex Washington, D.C.	July 2	\$603,780 \$20	30,189 42,000	Cellar Door Prods.
<b>GRATEFUL DEAD</b>	Silver Stadium Rochester, N.Y.	July 2	\$512,610 \$17.50	30,000 sellout	Monarch Entertainment Bureau John Scher Presents
<b>DIANA ROSS</b>	Garden State Arts Center Holmdel, N.J.	June 24-26	\$512,191 \$37.50/\$27.50/\$12.50	17,596 32,406	in-house
<b>RUN-D.M.C. BEASTIE BOYS</b>	Greek Theatre Los Angeles, Calif.	June 21-24	\$453,870 \$23.50/\$22/\$15	22,562 24,548	in-house
<b>GEORGE STRAIT MOE BANDY CLAY BLAKER</b>	The Summit Houston, Texas	July 2-3	\$443,774 \$17.65	25,143 25,660 sellout	George Strait Prods.
<b>PAUL SIMON HUGH MASEKELA LADYSMITH BLACK MAMBAZO</b>	Maple Leaf Gardens Toronto, Ontario	June 23-24	\$422,433 (\$567,177 Canadian) \$27.50/\$22.50	23,335 25,000	Concert Prods. International
<b>KENNY ROGERS T. GRAHAM BROWN</b>	Holiday Star Theatre Merrillville, Ind.	June 4-6	\$386,400 \$23.95	16,800 17,000	in-house
<b>BON JOVI CINDERELLA</b>	Memorial Coliseum Complex Portland, Ore.	June 29-30	\$376,224 \$16	23,514 sellout	Beaver Prods.
<b>JIMMY BUFFETT &amp; THE CORAL REEFER BAND</b>	Poplar Creek Music Theatre Hoffman Estates, Ill.	July 3	\$342,312 \$17.50/\$15	21,196 sellout	Nederlander Organization
<b>KOOL &amp; THE GANG KLYMAXX</b>	Radio City Music Hall New York, N.Y.	June 26-28	\$309,338 \$22.50/\$20	17,622 sellout	Radio City Music Hall Prods.
<b>GRATEFUL DEAD</b>	Pittsburgh Civic Arena Pittsburgh, Pa.	July 6	\$258,062 \$17.75/\$16.75	15,553 17,581	Monarch Entertainment Bureau Electric Factory Concerts
<b>MADONNA LEVEL 42</b>	The Omni Atlanta, Ga.	June 29	\$250,520 \$20	12,526 sellout	Southern Promotions/Concert Promotions
<b>MOTLEY CRUE WHITESNAKE</b>	Mississippi Coast Coliseum Biloxi, Miss.	July 2	\$225,000 \$15	15,000 sellout	Beaver Prods.
<b>WCBS-FM 15TH ANNIVERSARY CONCERT BY DION</b>	Radio City Music Hall New York, N.Y.	June 19-20	\$223,700 \$20/\$17.50	11,748 sellout	Radio City Music Hall Prods.
<b>BRYAN ADAMS HOOTERS</b>	Civic Arena & Exhibit Hall Pittsburgh, Pa.	July 3	\$217,146 \$16.25	13,133 sellout	Beaver Prods.
<b>BRYAN ADAMS ROCK &amp; HYDE</b>	Maple Leaf Gardens Toronto, Ont., Canada	June 29	\$209,207 (\$280,890 Canadian) \$22.50	12,484 12,500	Concert Prods. International
<b>PSYCHEDELIC FURS MISSION U.K.</b>	Radio City Music Hall New York, N.Y.	June 13-14	\$206,280 \$20	11,748 sellout	Radio City Music Hall Prods.
<b>MOTLEY CRUE WHITESNAKE</b>	The Summit Houston, Texas	June 27	\$205,359 \$16.50	12,874 sellout	PACE Concerts
<b>RUN-D.M.C. BEASTIE BOYS</b>	Pacific Amphitheatre Costa Mesa, Calif.	June 20	\$194,877 \$20.35/\$15.50	11,212 18,742	in-house
<b>GRATEFUL DEAD</b>	Kingswood Music Theatre Maple, Ontario	June 30	\$194,016 (\$260,494 Canadian) \$18/\$13.30	13,731 sellout	Nederlander Organization Monarch Entertainment Bureau
<b>MOTLEY CRUE WHITESNAKE</b>	Myriad Convention Center Oklahoma City, Okla.	June 30	\$189,515 \$15	12,924 sellout	Contemporary Presentations
<b>BOSTON FARRENHEIT</b>	Rochester Community War Memorial Rochester, N.Y.	June 14	\$179,558 \$17.50/\$16.50	11,000 sellout	Monarch Entertainment Bureau John Scher Presents
<b>COUNTRY PICNIC: HANK WILLIAMS JR. &amp; THE BAMA BAND DWIGHT YOAKAM GARY MORRIS HIGHWAY 101 THE GOOD BROTHERS</b>	Molson Park Barrie, Ontario	June 28	\$178,763 (\$240,015 Canadian) \$16.50	14,554 15,000	Concert Prods. International
<b>RUN-D.M.C. BEASTIE BOYS</b>	Cal Expo Grandstand, California State Fairgrounds Sacramento, Calif.	June 26	\$177,152 \$18.50/\$16.50	10,719 sellout	Bill Graham Presents
<b>BEACH BOYS THE LINCOLNS</b>	Molson Park Barrie, Ontario	June 27	\$174,072 (\$233,717 Canadian) \$17.50	13,371 15,000	Concert Prods. International
<b>MOODY BLUES THE PARTLAND BROTHERS</b>	The Muni, Municipal Theatre Assn. of St. Louis St. Louis, Mo.	June 29	\$165,812 \$18.90/\$16.90/\$12.90	9,451 10,235	Fox Concerts in-house
<b>MOTLEY CRUE WHITESNAKE</b>	Tingley Coliseum, New Mexico State Fairgrounds Albuquerque, N.M.	June 22	\$163,494 \$16.50/\$15.50	10,656 sellout	Fey Concert Co. United Concerts
<b>ALABAMA JOHN SCHNEIDER</b>	Frank Erwin Center Austin, Texas Univ. of Texas at Austin	June 27	\$163,092 \$16.50/\$13.50	10,366 12,987	in-house Keith Fowler Promotions
<b>PLACIDO DOMINGO JOHN DENVER</b>	Garden State Arts Center Holmdel, N.J.	June 30	\$159,189 \$20/\$17.50/\$12.50	4,018 9,802	in-house
<b>JIMMY BUFFETT &amp; THE CORAL REEFER BAND</b>	Garden State Arts Center Holmdel, N.J.	June 23	\$156,132 \$18.50/\$15	10,249 10,802	in-house
<b>DURAN DURAN ERASURE</b>	Spectrum Philadelphia, Pa.	June 22	\$154,319 \$17.50/\$15.50	9,209 10,500	Electric Factory Concerts
<b>MOTLEY CRUE WHITESNAKE</b>	Hirsch Memorial Coliseum Shreveport, La.	July 1	\$150,000 \$15	10,000 sellout	Beaver Prods.

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

## TALENT

### Idol In 2nd Leg Of Tour; Material Girl Hits The Road

BY LINDA MOLESKI

**IDOL ACTION:** Billy Idol will launch the second leg of his North American "Whiplash Smile" tour in Biloxi, Miss., Wednesday (15). Dates are booked through mid-August, after which the rocker is scheduled to head over to Australia.

Billy Idol's Madison Square Garden show—originally set for June 2—has been rescheduled for Aug. 5; the Cult will open. As some of you may recall, the original date was canceled at the last minute by Garden officials because of delays in removing asbestos from the venue's ceiling.

**WHEN IT RAINS IT POURS:** Madonna's "Who's That Girl" world tour kicked off without a hitch on June 27 at Miami's Orange Bowl, despite threatening

weather earlier in the day. Heavy rains prevented opening act Level 42 from taking the stage, but the material girl managed to treat some 51,000 fans to a 75-minute set. On Monday (13), Madonna is slated to perform at Manhattan's Madison Square Garden. The show will help benefit the American Foundation for AIDS Research; special contributor's tickets are \$100.

**NEW TALENT:** This year's New Music Seminar is playing host to a slew of showcases in the Manhattan area, which will take place July 10-15. Among the many artists scheduled to perform are Joe Ely, Robyn Hitchcock, Bad Brains, Circle Jerks, Club Nouveau, T'Pau, Steve Earle, K.D. Lang & the Re-clines, Exodus, Nayobe, Salt-n-Pepa, Joe Satriani, Alan Holdsworth, Plan 9, Phantom Tollbooth, Tirez Tirez, Faith No More, Salem 66, Hugo Largo, Urban Blight, Scruffy The Cat, Thelionious Monster, Cyre, Sweet Sensation, New Model Army, Mojo Nixen, the Dead Milkmen, Flamin' Lips, Alisha,

Skinny Puppy, Fetchin' Bones, Schooly D, King Diamond, Richie Havens, and Pianosaurus.

Additionally, there will be a special benefit show at the Felt Forum on Wednesday (15) for Amnesty International, which will feature the Cult and Gaye Bykers On Acid. For a complete listing of events, contact 212-722-2115.

**SHORT TAKES:** The Thompson Twins have been performing a number of dates on the West Coast to promote their latest Arista release, "Close To The Bone." The tour is set to run through August, with shows booked at Manhattan's Pier 84 (July 23) and Radio City Music Hall (July 24).

Former Kiss guitarist Ace Frehley has hit the North American summer concert trail in support of his Atlantic/Megaforce debut solo album, "Frehley's Comet." The tour opened in Poughkeepsie, N.Y., on

June 20 and is scheduled to run into September. Mercury/PolyGram recording artist Tom Kimmel is serving as opener on the first leg of Heart's "Bad Animals" tour, which commenced July 10 in Chicago. Al Jarreau and Chaka Khan will be featured as part of the Budweiser Concert Series at the Concord Pavilion in Concord, Calif., on Thursday (16).

Restless recording act the Wipers launched a monthlong promotional club tour July 7 in Ann Arbor, Mich., to commemorate the label's 10th anniversary. Wendy Waldman is warming up dates on Dan Fogelberg's current U.S. tour, which commenced July 10 in Houston. Waldman is promoting her most recent release, "Letters Home," on Cypress Records. The national Def Jam Tour started at Saginaw, Mich.'s Wendler Arena/Saginaw Civic Centre on July 1, with dates set to run through August 2. Acts on the bill are Stetsasonic, L.L. Cool J, Whodini, Public Enemy, Eric B., and Rakim.



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**New Addition.** Gladys Knight & the Pips are amused by Jason Ellsworth's audition for the group. It occurred during a performance by the MCA act at the John F. Kennedy Center in Washington, D.C.

## Marlon Jackson In Solo Spotlight Debut Capitol Album Due In September

BY STEVE IVORY

LOS ANGELES First there was Michael. Then there was Janet. And now, so he hopes, there will be Marlon—Marlon Jackson. The 30-year-old member of the Jackson musical family is plotting what he deems the second phase of his musical career, that of solo performer. Jackson is wrapping production on his debut Capitol album, the first of a multirecord deal, for September release. A single, "To Get Away," is being mixed in time for an August debut.

For Jackson, it really is a new day. He wrote, produced, and performed most of the upcoming album in the studio of his Los Angeles home. For the time being, Jack-

son manages his own affairs with the aid of attorney David Braun. Most significantly, Jackson says he is no longer a member of the Jackson singing group.

"I've been singing with the group all of my life," says Jackson. "In 1963, when I was just a kid, I remember doing eight shows at the Apollo. At some point, you want to reach for singular instead of group goals. There's family and there's business—this is business. I've always wanted to do a solo album, even when I was at Motown. I don't want to be 50 years old and say I wish I'd tried it."

Jackson says he began engineering his solo career shortly after the release of the Jacksons' "Victory" album. When he left CBS earlier this year, Jackson says, "I didn't even have a deal. I just started writing and cutting. I knew I'd find someone who would be interested. I talked with a lot of people."

He signed with Capitol because of the enthusiasm of black a&r head Wayne Edwards. "Wayne came out to the house, listened to rhythm tracks that didn't even have vocals, and said, 'Yeah, let's do it,'" Jackson says.

And what will Jackson sound like on his own? "Well, that's the advantage I have," he says. "No one knows what Marlon Jackson sounds like. There is quite a bit of dance music because I love to dance. I've always loved funky music but, honestly, just started writing it about a year ago. Everything on the radio today sounds the same, and I wanted to avoid that. [Keyboardist] Greg Philliganes came in and did some parts, but I played most of the tracks myself. I've always played key-

boards. I'll never play in public because so many people play better than me, but to get what I wanted, I knew I had to lay these tracks myself."

Jackson insists his solo career isn't a reaction to the pressure put on the Jacksons during the "Victory" tour, but he does admit things got trying toward the end. "I believe people jumped on the Jacksons as a reaction to Michael's success. They said 'Victory' was a flop because it sold 3 million records. Three million records are hard to sell. A lot of artists aren't doing those numbers today. Just because Michael sold 40 million of 'Thriller,' what we did suddenly didn't mean anything."

Of the ill-fated "Victory" tour, he says that "the media questioned the \$30 ticket price but when you see Frank Sinatra or Julio Iglesias, you can pay from \$50 to \$60 a ticket. It cost \$1 million a week in salaries and whatnot just to keep 'Victory' going, but no one cared about that. If I had to do it over again, I would have probably played more dates. I had no problem with playing stadiums, I was proud that we were one of the few black acts able to do so."

Jackson also says he is proud of brother Michael's monumental achievements, "but sometimes it can get to you when everyone asks us what he's up to. Michael is my brother, but I don't know his every move—I'm too busy running my own life."

Nevertheless, Jackson says that though he's out of the group, "Michael hasn't said no to doing another group album when he finishes his solo album."

## 44-Year-Old Impact Publisher Will Be Missed Joe Loris Aided Growth Of Black Music

THERE ARE SO few print outlets for discussion and exposure of black music that any publication, be it trade, fanzine, or scholarly periodical, is a precious commodity. So it is not an overstatement to say that Joe Loris' death (Billboard, July 11) has left a large, unfillable gap in the world of black music.

From his base in Philadelphia, the 44-year-old publisher of Impact translated his passion for the music of black America into words that expressed his special viewpoint on the issues and people who shape it. For all its engaging graphics, Impact was very much a homemade venture: Loris did most of the work out of his home, testimony to how intimately the publication reflected his obsessions.

The official cause of death was heart attack, but it appears Loris was really a victim of overwork. Though his staff had been expanding, Impact was still primarily a one-man band. The strain of his efforts to make Impact the institution he dreamed of is ultimately what claimed him.

Precisely because of Loris' zealous involvement in every aspect of Impact, the publication's future is cloudy. His two sons and many in the industry want to keep it going. It remains to be seen who'll assume Loris' duties. But no matter what happens to the magazine, Loris' memory will remain strong. A number of his friends are developing plans for a Joe Loris foundation to benefit black music as well as a scholarship fund for his sons. For more information, contact Monica Lynch of Tommy Boy at 212-722-2211 or Marylou Badeaux of Warner Bros. at 818-846-9090.

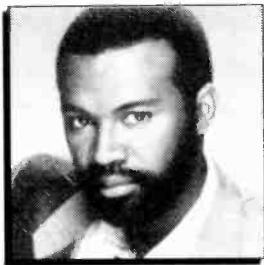
**SHORT STUFF:** Al Jarreau was set to begin a world tour July 11 at the Pacific Amphitheater in Coast Mesa, Calif. Plans call for the Warner Bros. artist to visit Australia as well as performing many dates in the U.S. . . . Sales of Shirley Murdock's self-titled debut on Elektra have topped 600,000 worldwide . . . Najee is doing his first video, for his just-released single "Betcha Don't Know What's Going On." His debut album "Najee's Theme" was No. 1 on Billboard's jazz contemporary charts for 12 consecutive weeks . . . Anthony Malloy, leader of the Jellybean/Warners act Anthony & the Camp, was

seriously injured last year in an auto accident. Now, after extensive rehabilitation, he's back with his band recording with an impressive set of producers, Deodato, Nick Martinelli, and Marcus Miller. Anthony & the Camp debuted last year with two popular club records, "What I Like" and "How Many Lovers" . . . Backed by a clever video, the indie label Next Plateau is trying to establish Salt & Pepa as the first nationally important female rap duo. They've done a hip-hop remake of the Otis Redding-

Carla Thomas soul rap "Tramp" and had a humorous video produced by Atlantis Productions . . . Dr. Jeckyll (Andre Harrell) & Mr. Hyde (Alonzo Brown) were one of rap's earliest duos. Now Jeckyll is busy with his Uptown label and Mr. Hyde has just released his first solo 12-inch, "The

Witch" b/w "Hyde's Beat" on Profile . . . Jimmy Coco, the latest in that long list of Prince pseudonyms, is the writer of Nona Hendryx's next single, "Baby Go Go," which features vocal cameos by George Clinton and Mavis Staples . . . "Tougher Than Leather," an authorized biography of Run-D.M.C. written by the Rush Productions publicist, has just been published by Signet (191 pages, \$2.95). It tells the story of rap's biggest group but also serves as a capsule history of rap music . . . Motown is preparing a series of contemporary remixes of its classic hits for release later this year . . . Word is that Michael Jackson not only cut English-language vocals for "Bad" but recorded some songs in Spanish and French as well for the international market . . . Now that Prince is back in the U.S. after having to cancel dates in London, he'll get back into making music videos again. He has a month off of free time before hitting the road here in August . . . Jeff Foreman, ex-EMI America black a&r director, has moved over to Virgin . . . Meanwhile, his older brother Mtume has plenty of product in the retail racks. He produced the albums of Tawatha (Epic), Nu-Romance Crew (EMI America), and Tyrone Brunson (MCA). Currently, he's in the studio preparing his next Mtume album, "Confusement Park."

### The Rhythm and the Blues



by Nelson George

FOR WEEK ENDING JULY 18, 1987

Billboard

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## HOT BLACK SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 17 REPORTERS	SILVER ADDS 28 REPORTERS	BRONZE/ SECONDARY ADDS 55 REPORTERS	TOTAL ADDS 100 REPORTERS	TOTAL ON
HOW SOON WE FORGET COLONEL ABRAMS MCA	5	6	19	30	36
MAKING LOVE IN THE RAIN HERB ALPERT A&M	4	3	18	25	30
GIVIN' YOU BACK THE LOVE ISLEY/JASPER/ISLEY CBS ASSOC.	3	4	17	24	74
NO ONE IN THE WORLD ANITA BAKER ELEKTRA	6	7	8	21	23
TELL IT LIKE IT IS DIMPLES COLUMBIA	4	4	12	20	74
DANCE ALL NIGHT DEBARGE STRIPED HORSE	4	5	10	19	37
LOVE IS A HOUSE FORCE M.D.'S TOMMY BOY	0	5	13	18	81
ANYTHING CAN HAPPEN PATRICE RUSHEN ARISTA	3	2	13	18	18
DIVAS NEED LOVE TOO KLYMAXX CONSTELLATION	1	4	12	17	49
LOVE POWER D. WARWICK/J. OSBORNE ARISTA	5	4	6	15	72

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



# Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	I FEEL GOOD ALL OVER	STEPHANIE MILLS	1
2	2	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	5
3	5	SHOW ME THE WAY	REGINA BELLE	2
4	7	I'M BAD	L.L. COOL J	6
5	8	WANT YOU FOR MY GIRLFRIEND	4 BY FOUR	10
6	4	SMOOTH SAILIN' TONIGHT	THE ISLEY BROTHERS	3
7	9	FAKE	ALEXANDER O'NEAL	4
8	6	LIES	JONATHAN BUTLER	9
9	15	I'M IN LOVE	LILLO THOMAS	8
10	13	THE PLEASURE PRINCIPLE	JANET JACKSON	7
11	17	MIXED UP WORLD	TIMEX SOCIAL CLUB	16
12	14	FALLING IN LOVE	THE FAT BOYS	17
13	3	STILL A THRILL	JODY WATLEY	21
14	21	THIGH RIDE	TAWATHA	11
15	16	DIRTY LOOKS	DIANA ROSS	19
16	11	ROCK STEADY	THE WHISPERS	27
17	10	DIAMONDS	HERB ALPERT FEATURING JANET JACKSON	28
18	19	IF I WAS YOUR GIRLFRIEND	PRINCE	12
19	29	JAM TONIGHT	FREDDIE JACKSON	13
20	20	SATISFIED	DONNA ALLEN	14
21	30	JUMP START	NATALIE COLE	15
22	12	WHY YOU TREAT ME SO BAD	CLUB NOUVEAU	29
23	27	TINA CHERRY	GEORGIO	20
24	18	DON'T BLOW A GOOD THING	VESTA WILLIAMS	24
25	37	I REALLY DIDN'T MEAN IT	LUTHER VANDROSS	18
26	34	ONE HEARTBEAT	SMOKEY ROBINSON	22
27	28	ROCK-A-LOTT	ARETHA FRANKLIN	25
28	—	IF YOU WERE MINE	CHERYL LYNN	23
29	25	WHAMMY	ONE WAY	46
30	23	HEAD TO TOE	LISA LISA & CULT JAM	59
31	26	HAPPY	SURFACE	63
32	—	MOONLIGHTING (THEME)	AL JARREAU	43
33	35	SONGBIRD	KENNY G.	64
34	—	LET'S TALK IT OVER	VANESE THOMAS	26
35	24	I COMMIT TO LOVE	HOWARD HEWETT	61
36	—	I WANT YOUR SEX	GEORGE MICHAEL	45
37	39	ALWAYS	ATLANTIC STARR	68
38	—	LIFETIME LOVE	JOYCE SIMS	30
39	—	TEAR JERKER	J. BLACKFOOT FEATURING ANN HINES	33
40	—	LOVE IS A HOUSE	FORCE M.D.'S	34

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	SMOOTH SAILIN' TONIGHT	THE ISLEY BROTHERS	3
2	4	SHOW ME THE WAY	REGINA BELLE	2
3	5	FAKE	ALEXANDER O'NEAL	4
4	1	I FEEL GOOD ALL OVER	STEPHANIE MILLS	1
5	7	THE PLEASURE PRINCIPLE	JANET JACKSON	7
6	12	I'M IN LOVE	LILLO THOMAS	8
7	8	I'M BAD	L.L. COOL J	6
8	3	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	5
9	10	IF I WAS YOUR GIRLFRIEND	PRINCE	12
10	17	JAM TONIGHT	FREDDIE JACKSON	13
11	15	HIGH RIDE	TAWATHA	11
12	13	SATISFIED	DONNA ALLEN	14
13	16	I REALLY DIDN'T MEAN IT	LUTHER VANDROSS	18
14	6	LIES	JONATHAN BUTLER	9
15	19	JUMP START	NATALIE COLE	15
16	20	TINA CHERRY	GEORGIO	20
17	24	ONE HEARTBEAT	SMOKEY ROBINSON	22
18	25	IF YOU WERE MINE	CHERYL LYNN	23
19	26	LET'S TALK IT OVER	VANESE THOMAS	26
20	11	DIRTY LOOKS	DIANA ROSS	19
21	22	FALLING IN LOVE	THE FAT BOYS	17
22	36	CASANOVA	LEVERT	31
23	27	MIXED UP WORLD	TIMEX SOCIAL CLUB	16
24	21	ROCK-A-LOTT	ARETHA FRANKLIN	25
25	33	ONE LOVER AT A TIME	ATLANTIC STARR	32
26	9	WANT YOU FOR MY GIRLFRIEND	4 BY FOUR	10
27	32	COME BACK TO ME LOVER	MIKI HOWARD	36
28	31	LIFETIME LOVE	JOYCE SIMS	30
29	35	I LOVE YOU BABE	BABYFACE	37
30	18	DON'T BLOW A GOOD THING	VESTA WILLIAMS	24
31	29	KOO KOO	SHEILA E.	35
32	37	NIGHTTIME LOVER	THE SYSTEM	41
33	40	HOLIDAY	KOOL & THE GANG	42
34	38	TEAR JERKER	J. BLACKFOOT FEATURING ANN HINES	33
35	34	LOVE ME RIGHT	MILLIE SCOTT	40
36	—	LOVE IS A HOUSE	FORCE M.D.'S	34
37	39	JAMMIN' TO THE BELLS	CHUCK STANLEY	38
38	—	CIRCUMSTANTIAL EVIDENCE	SHALAMAR	47
39	—	I'M NOT GONNA LET YOU GO	MELBA MOORE	39
40	—	I THINK I'M OVER YOU	MINI CURRY	48

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## BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (10)	11
Constellation (1)	
COLUMBIA (7)	9
Def Jam (2)	
WARNER BROS. (4)	8
Paisley Park (2)	
Jellybean (1)	
Tommy Boy (1)	
E.P.A.	7
Epic (3)	
Tabu (3)	
CBS Associated (1)	
CAPITOL	6
MANHATTAN (3)	6
EMI-America (2)	
P.I.R. (1)	
RCA (3)	6
Jive (2)	
Total Experience (1)	
ARISTA	5
MOTOWN	5
A&M	4
ATLANTIC (3)	4
21 Records (1)	
ELEKTRA	3
POLYGRAM	3
Mercury (1)	
Polydor (1)	
Tin Pan Apple (1)	
SOLAR	3
ICHIBAN (1)	2
Wilbe (1)	
ISLAND	2
4th & B'Way (2)	
AMHERST	1
CHRYSLIS	1
EDGE	1
FANTASY	1
Danya (1)	
GEFFEN	1
MACOLA	1
PJ (1)	
MALACO	1
NEXT PLATEAU	1
PRIORITY	1
PROFILE	1
Zakia (1)	
SLEEPING BAG	1
STRIPED HORSE	1
SUPERTRONICS	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.
67	7-11	(Century City, ASCAP/MCA, ASCAP)
44	AIN'T YOU HAD ENOUGH LOVE	(MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP) CPP
58	ALL THE WAY WITH YOU	(Baby Love, ASCAP/Clarity, BMI)
68	ALWAYS	(Jodaway, ASCAP) CPP
93	BETCHA DON'T KNOW	(Bush Burnin', ASCAP)
70	BETTER WAYS	(Famous, ASCAP/Ultrawave, ASCAP/April, ASCAP)
88	CAN WE DO IT	(Fah, ASCAP/Avant Garde, ASCAP/Leosun, ASCAP)
31	CASANOVA	(Calloco, BMI/Hip Trip, BMI)
47	CIRCUMSTANTIAL EVIDENCE	(Hip Trip, BMI/Hip Chic, BMI) CPP
36	COME BACK TO ME LOVER	(Madago, BMI)
51	CROSS MY BROKEN HEART	(Famous, ASCAP/Black Lion, ASCAP)
71	DANCE ALL NIGHT	(Zebra Discorde, BMI/Simple Songs, BMI)
28	DIAMONDS	(Flyte Tyme, ASCAP)
19	DIRTY LOOKS	(Black Lion, ASCAP/RC Songs, ASCAP/Matak, ASCAP)
60	DIVAS NEED LOVE TOO	(Spectrum VII, ASCAP/Klymaxx, ASCAP)
62	DO YOU REALLY LOVE ME	(Oatie, BMI)
24	DON'T BLOW A GOOD THING	(Wiz Kid, BMI/Irving, BMI) CPP/ALM
74	DON'T MAKE ME LATE	(Malaco, BMI)
75	D.Y.B.O.	(Philesto, BMI/Harrindur, BMI) CPP
4	FAKE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
17	FALLING IN LOVE	(Fat Brothers, BMI/Lami-Lam, ASCAP)
73	GIRL PULLED THE DOG	(Jobete, ASCAP/Gentle General, ASCAP/Churchout, ASCAP/Mad Inspector, BMI)
55	GIVIN' YOU BACK THE LOVE	(JJI, ASCAP/WB, ASCAP)
63	HAPPY	(Brampton, ASCAP)
59	HEAD TO TOE	(Forceful, BMI/Willesden, BMI) CPP
98	HEY LOVE	(Promuse, BMI/Robert Hill, BMI)
57	HEY THERE LONELY GIRL	(Famous, ASCAP) CPP
42	HOLIDAY	(Delightful, BMI)
78	HOW SOON WE FORGET	(MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP)
65	I CAN DO BAD BY MYSELF	(Zee-Kidd, BMI/Triple Scale, BMI/Iwebbi, BMI)
61	I COMMIT TO LOVE	(Jobete, ASCAP/R.K.S., ASCAP/Stone Diamond, BMI/Lock Series II, BMI) CPP
1	I FEEL GOOD ALL OVER	(Gabeson, BMI/On The Move, BMI/Secret Lady, BMI)
76	I KNOW YOU GOT SOUL	(Robert Hill)
37	I LOVE YOU BABE	(Hip Trip, BMI/Hip Chic, BMI) CPP
18	I REALLY DIDN'T MEAN IT	(April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Sunset Burgundy, ASCAP) CPP/ABP
48	I THINK I'M OVER YOU	(Digital Soul, BMI/Montego, BMI)
5	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)	(Irving, BMI/Boy Meets Girl, BMI) CPP/ALM
45	I WANT YOUR SEX	(Chappell, ASCAP/Morrison Leahy, ASCAP)
12	IF I WAS YOUR GIRLFRIEND	(Controversy, ASCAP)
66	(IF YOU) LOVE ME JUST A LITTLE	(Little Tanya, ASCAP/MCA, ASCAP/Forceful, BMI/Willesden, BMI)
23	IF YOU WERE MINE	(Music Corp. Of America, BMI/Bayjun Beat, BMI/MCA, ASCAP)
6	I'M BAD	(Def Jam, ASCAP)
8	I'M IN LOVE	(Bush Burnin', ASCAP/Willesden, BMI/Johnnie Mae, BMI)
39	I'M NOT GONNA LET YOU GO	(Bush Burnin', ASCAP)
90	I'M STILL WAITING	(Almo, ASCAP/Michael Jeffries, ASCAP/Gate Way, ASCAP/Atomic Age, BMI/Bug, BMI) CPP/ALM
81	I.O.U. ME	(Sparrow, BMI/Word, ASCAP/Edward Grant, ASCAP/Skin Horse, ASCAP)
13	JAM TONIGHT	(Wavemaker, ASCAP)
38	JAMMIN' TO THE BELLS	(Def Jam, ASCAP/First Impulse, BMI)
86	JUICY-O	(Lunch Money, BMI/Webster House, ASCAP/On Your Mark, ASCAP)
15	JUMP START	(Colloco, BMI)
52	JUST THE FACTS (THEME FROM DRAGNET)	(MCA, ASCAP/Flyte Tyme, ASCAP)
35	KOO KOO	(Girisongs, ASCAP/Sister Fate, ASCAP)
50	LAST TIME	(Jay King IV, BMI)
97	LATE NIGHT HOUR	(Avant Garde, ASCAP/Shee Shee, ASCAP/Interior, BMI)
26	LET'S TALK IT OVER	(Bush Burnin', ASCAP/KMA, ASCAP)
9	LIES	(Zomba, ASCAP/Willesden, BMI)
30	LIFETIME LOVE	(Beach House, ASCAP/Tawanne Lamont, ASCAP)
89	LIVING IN A BOX	(WB, ASCAP/Brampton, PRS)
79	LONG TIME COMING	(MCA, ASCAP/Unicity, ASCAP/Ready Ready, ASCAP)
34	LOVE IS A HOUSE	(Tee Girl, BMI)
40	LOVE ME RIGHT	(Ackee, ASCAP/Beezer, ASCAP/Island, BMI/Frustration, BMI)
53	LOVE POWER	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)
72	LOW RIDER	(Far Out, ASCAP) CPP
82	MAKING LOVE IN THE RAIN	(Flyte Tyme, ASCAP)
49	MERCURY RISING	(Nonpareil, ASCAP/Broozertones, BMI)
16	MIXED UP WORLD	(Danica, BMI)
43	MOONLIGHTING (THEME)	(American Broadcasting, ASCAP/ABC Circle, BMI)
96	NEVER SAY NEVER	(Almo, ASCAP/Michael Jeffries, ASCAP/Gate Way, ASCAP/Atomic Age, BMI/Bug, BMI) CPP/ALM
41	NIGHTTIME LOVER	(Science Lab, ASCAP) CPP/ABP
22	ONE HEARTBEAT	(Le Gassick, BMI/Who-Ray, BMI/Chubu, BMI/Smokey, BMI)
32	ONE LOVER AT A TIME	(Trinifold, BMI/Sweet Karol, ASCAP/Orcia, ASCAP) CPP
91	OOH BABY BABY	(Jobete, ASCAP)
7	THE PLEASURE PRINCIPLE	(Flyte Tyme, ASCAP)
77	POUR IT ON	(Pizzazz, BMI/Rightsong, BMI/Memphomaniac, BMI)
54	PRIVATE CONVERSATIONS	(Stone City, ASCAP/National League, ASCAP) CPP
80	RESCUE ME	(Beblica, ASCAP)
27	ROCK STEADY	(Hip Trip, BMI/Hip Chic, BMI/Midstar, BMI/Hitwell, ASCAP) CPP
25	ROCK-A-LOTT	(Gratitude Sky, ASCAP/Glasshouse, BMI/Irving, BMI) CPP/ALM
14	SATISFIED	(Triage, BMI/Living Disc, BMI)
84	SECRET AFFAIR	(Any Kind Of Music, ASCAP)
2	SHOW ME THE WAY	(Almo, ASCAP/He Gave Me, ASCAP/Don't You Know, ASCAP/Pomerants, BMI) CPP/ALM
3	SMOOTH SAILIN' TONIGHT	(Angel Notes, ASCAP/USA Exotic, ASCAP)
64	SONGBIRD	(Brenece, BMI/Blackwood, BMI) CPP/ABP
92	SPRING LOVE	(W.B.M., SESAC/Warner's Thunder, SESAC/Rainysongs, SESAC)
21	STILL A THRILL	(Ultrawave, ASCAP/April, ASCAP/Rightsong, BMI) CPP/ABP
33	TEAR JERKER	(A.Naga, BMI)
56	TELL IT LIKE IT IS	(Conrad, BMI/ARC, BMI/Ol Rapp, BMI)
11	THIGH RIDE	(Mtume, BMI/Do Drop In, BMI)
20	TINA CHERRY	(Georgio's, BMI/Stone Diamond, BMI) CPP
100	A TOUCH OF JAZZ	(Zomba, ASCAP)
94	TRAMP	

(Modern)	99	UNDER THE BOARDWALK	(Alley, BMI/Trio, BMI)
10	WANT YOU FOR MY GIRLFRIEND	(Baby Love, ASCAP/Clarity, BMI)	
46	WHAMMY	(Perk's, BMI/Duchess, BMI)	
85	WHATEVER SATISFIES YOU	(Screen Gems-EMI, BMI/Glory, ASCAP)	
87	WHY SHOULD I CRY?	(Flyte Tyme, ASCAP/Eat Your Heart Out, BMI)	
29	WHY YOU TREAT ME SO BAD	(Jay King IV, BMI)	
83	WITHOUT YOU	(Fred, ASCAP/Eric, ASCAP)	
69	WOT'S IT TO YA	(MCA, ASCAP)	
95	YOU CAN'T STOP THE RAIN	(MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP) CPP	

SHEET MUSIC AGENTS			
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.			
ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PLY	Peer Southern
CLM	Cherry Lane	PSY	Plymouth
CPI	Cimino	WBM	Warner Bros.



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Compiled from a national sample of dance club playlists. LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	4	8	<b>★★ NO. 1 ★★</b> <b>I WANNA DANCE WITH SOMEBODY (REMIX)</b> ARISTA ADI-9599 1 week at No. One	◆ WHITNEY HOUSTON
2	1	2	9	<b>IN LOVE WITH LOVE (REMIX)</b> GEFLEN 0-20654/WARNER BROS.	◆ DEBBIE HARRY
3	7	14	5	<b>STRANGELOVE (REMIX)</b> SIRE 0-20696/WARNER BROS.	DEPECHE MODE
4	5	10	7	<b>FUNKY TOWN (REMIX)</b> RCA 6431-1-RD	◆ PSEUDO ECHO
5	13	28	4	<b>I WANT YOUR SEX/HARD DAY</b> COLUMBIA 44 06814	◆ GEORGE MICHAEL
6	11	18	5	<b>LIVING IN A BOX</b> CHRYSALIS 4V9 43119	◆ LIVING IN A BOX
7	15	27	4	<b>TINA CHERRY (REMIX)</b> MOTOWN 4586MG	◆ GEORGIO
8	8	11	6	<b>STILL A THRILL (REMIX)</b> MCA 23747	◆ JODY WATLEY
9	10	17	6	<b>IT AIN'T RIGHT (WHATCHA DO)</b> ATLANTIC 0-86700 SIMPHONIA FEATURING CARMEN BROWN	
10	24	36	3	<b>HEARTACHE (REMIX)</b> POLYDOR 885 929-1/POLYGRAM	◆ PEPSI & SHIRLIE
11	14	20	7	<b>YOU CAN'T TAKE MY LOVE (REMIX)</b> 4TH & B'WAY BWAY 436/ISLAND	PAM RUSSO
12	18	32	4	<b>FAKE</b> TABU 429-06788	◆ ALEXANDER O'NEAL
13	4	5	8	<b>ROCK-A-LOTT (REMIX)</b> ARISTA ADI-9575	◆ ARETHA FRANKLIN
14	16	21	6	<b>LIFETIME LOVE</b> SLEEPING BAG SLX-0024	JOYCE SIMS
15	3	1	10	<b>RESPECTABLE (REMIX)</b> ATLANTIC 0-86703	◆ MEL & KIM
16	21	24	5	<b>ONE LOVE (REMIX)</b> A&M SP-12234	DOROTHY GALDEZ
17	35	—	2	<b>WHO FOUND WHO</b> CHRYSALIS 4V9 43089 JELLYBEAN FEATURING ELISA FIORILLO	
18	12	8	8	<b>MOVIN' ON</b> EMERGENCY PAL-7145	CAROLYN HARDING
19	32	42	4	<b>LET IT BE WITH YOU</b> CAPITOL V-15310	◆ BELOUIS SOME
20	9	6	9	<b>WHY SHOULD I CRY (REMIX)</b> EMI-AMERICA V-19242/CAPITOL	◆ NONA HENDRYX
21	34	—	2	<b>JESUS ON THE PAYROLL (REMIX)</b> A&M SP-12238	THRASHING DOVES
22	42	44	3	<b>PARTY GIRL (REMIX)</b> MANHATTAN V-56050/CAPITOL	GRACE JONES
23	20	19	7	<b>OUTLAW</b> A&M SP-12233	STRAFE
24	17	16	7	<b>V. THIRTEEN (REMIX)/HOLLYWOOD BOULEVARD</b> COLUMBIA 44-06780	◆ BIG AUDIO DYNAMITE
25	23	25	6	<b>SHY BOYS</b> PARC 429 06771/CBS	ANA
26	22	22	7	<b>BOOPS (HERE TO GO)</b> ISLAND DMD 1023/ATLANTIC	SLY & ROBBIE
27	28	30	6	<b>WHY CAN'T I BE YOU (REMIX)</b> ELEKTRA 0-66810	◆ THE CURE
28	<b>NEW ▶</b>	1	1	<b>WOT'S IT TO YA (REMIX)</b> MANHATTAN V-56056	◆ ROBBIE NEVIL
29	6	3	9	<b>DIAMONDS (REMIX)</b> A&M SP-12231	◆ HERB ALPERT
30	30	33	5	<b>LET'S WORK IT OUT</b> QUARK QK002	EXIT
31	38	48	4	<b>INTO MY SECRET</b> RCA 6432-1-RD	ALISHA
32	25	13	10	<b>HEART AND SOUL</b> VIRGIN 0-96779/ATLANTIC	◆ T'PAU
33	33	41	4	<b>SATISFIED (REMIX)</b> 21 RECORDS 0-96775/ATLANTIC	DONNA ALLEN
34	37	40	3	<b>IF YOU WERE MINE (REMIX)</b> MANHATTAN V-56054/CAPITOL	◆ CHERYL LYNN
35	49	—	2	<b>SILENT MORNING</b> 4TH & B'WAY BWAY-439/ISLAND	NOEL
36	40	46	3	<b>WE SACRIFICE</b> ATLANTIC 0-86698	SPIN
37	46	—	2	<b>DREAMIN'</b> EPIC 49-06830	WILL TO POWER
38	19	7	9	<b>BIG LOVE (REMIX)</b> WARNER BROS. 0-20683	◆ FLEETWOOD MAC
39	41	50	4	<b>I'M BAD</b> DEF JAM 44-06799/COLUMBIA	◆ L.L. COOL J
40	<b>NEW ▶</b>	1	1	<b>CROSS MY BROKEN HEART (REMIX)</b> MCA 23767	THE JETS
41	48	—	2	<b>RHYTHM IS GONNA GET YOU</b> EPIC 49-06772 GLORIA ESTEFAN & MIAMI SOUND MACHINE	
42	45	—	2	<b>TOUCH</b> EPIC 49-06817	NOHO
43	<b>NEW ▶</b>	1	1	<b>BE MINE TONIGHT</b> ATLANTIC 0-86675	PROMISE CIRCLE
44	50	—	2	<b>ASK THE LORD (REMIX)</b> COLUMBIA 44-06801	◆ HIPSWAY
45	36	35	6	<b>SHUT UP</b> ATA ATA-JMM-1001	MOONFOU
46	<b>NEW ▶</b>	1	1	<b>WHEN SMOKEY SINGS/CHICAGO</b> MERCURY 888 726-1/POLYGRAM	ABC
47	47	49	3	<b>I KNOW YOU GOT SOUL</b> 4TH & B'WAY BWAY-438/ISLAND	ERIC B. AND RAKIM
48	<b>NEW ▶</b>	1	1	<b>BIG DECISION</b> POLYDOR PROMO/POLYGRAM	THAT PETROL EMOTION
49	<b>NEW ▶</b>	1	1	<b>DO IT AGAIN (REMIX)</b> I.R.S. 23694/MCA	WALL OF VOODOO
50	<b>NEW ▶</b>	1	1	<b>CRY OF THE LONELY (REMIX)</b> RCA 6398-1-RD	J.M. SILK
<b>BREAKOUTS</b>	Titles with future chart potential, based on club play this week.			<ol style="list-style-type: none"> <li>1. HOW SOON WE FORGET (REMIX) COLONEL ABRAMS MCA</li> <li>2. CATCH ME I'M FALLING PRETTY POISON VIRGIN</li> <li>3. RED HOT (REMIX) PRINCESS POLYDOR</li> <li>4. SHATTERED GLASS LAURA BRANIGAN ATLANTIC</li> <li>5. DRAGNET THE ART OF NOISE CHRYSALIS</li> <li>6. THE ROCK (REMIX) TRAMAINÉ A&amp;M</li> <li>7. SINFUL PETE WYLLIE VIRGIN</li> <li>8. SHOCK (REMIX) PSYCHEDELIC FURS COLUMBIA</li> <li>9. BREAKOUT SWING OUT SISTER MERCURY</li> <li>10. DO IT PROPERLY 2 PUERTO RICANS A BLACKMAN &amp; A DOMINICAN GROOVELINE</li> </ol>	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Compiled from a national sample of retail store sales reports. LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	4	6	8	<b>★★ NO. 1 ★★</b> <b>FUNKY TOWN (REMIX)</b> RCA 6431-1-RD 1 week at No. One	◆ PSEUDO ECHO
2	2	5	10	<b>RESPECTABLE (REMIX)</b> ATLANTIC 0-86703	◆ MEL & KIM
3	6	7	7	<b>INSECURITY</b> ATLANTIC 0-86716	STACEY Q
4	7	14	4	<b>I WANT YOUR SEX/HARD DAY</b> COLUMBIA 44 06814	◆ GEORGE MICHAEL
5	5	4	9	<b>I WANNA DANCE WITH SOMEBODY (REMIX)</b> ARISTA ADI-9599	◆ WHITNEY HOUSTON
6	1	1	7	<b>DIAMONDS (REMIX)</b> A&M SP-12231	◆ HERB ALPERT
7	10	17	4	<b>FAKE</b> TABU 429-06788	◆ ALEXANDER O'NEAL
8	12	18	4	<b>RHYTHM IS GONNA GET YOU</b> EPIC 49-06772 ◆ GLORIA ESTEFAN & MIAMI SOUND MACHINE	
9	3	2	12	<b>HEAD TO TOE</b> COLUMBIA 44-06757	◆ LISA LISA & CULT JAM
10	15	25	10	<b>IN LOVE WITH LOVE (REMIX)</b> GEFLEN 0-20654/WARNER BROS.	◆ DEBBIE HARRY
11	8	9	5	<b>THE PLEASURE PRINCIPLE (REMIX)</b> A&M SP-12230	◆ JANET JACKSON
12	11	11	12	<b>YOU'RE THE ONE (REMIX)</b> ATLANTIC 0-86711	SANDEE
13	14	21	6	<b>LIFETIME LOVE</b> SLEEPING BAG SLX-0024	JOYCE SIMS
14	16	16	6	<b>STILL A THRILL (REMIX)</b> MCA 23747	◆ JODY WATLEY
15	21	23	8	<b>HEART AND SOUL (REMIX)</b> VIRGIN 0-96779/ATLANTIC	◆ T'PAU
16	18	28	7	<b>WHY CAN'T I BE YOU (REMIX)</b> ELEKTRA 0-66810	◆ THE CURE
17	29	38	4	<b>STRANGELOVE (REMIX)</b> SIRE 0-20696/WARNER BROS.	DEPECHE MODE
18	17	20	22	<b>ONLY IN MY DREAMS (REMIX)</b> ATLANTIC 0-86744	DEBBIE GIBSON
19	30	42	4	<b>SILENT MORNING (REMIX)</b> 4TH & B'WAY BWAY-439/ISLAND	NOEL
20	34	45	3	<b>TINA CHERRY (REMIX)</b> MOTOWN 4586MG	◆ GEORGIO
21	28	50	3	<b>DREAMIN' (REMIX)</b> EPIC 49-06830	WILL TO POWER
22	25	29	9	<b>ROCK STEADY (REMIX)</b> SOLAR V-71153	THE WHISPERS
23	26	33	5	<b>I FEEL GOOD ALL OVER</b> MCA 23740	◆ STEPHANIE MILLS
24	27	27	7	<b>I'M BAD</b> DEF JAM 44-06799/COLUMBIA	◆ L.L. COOL J
25	38	48	3	<b>TOUCH</b> EPIC 49-06817	NOHO
26	9	12	6	<b>SHY BOYS</b> PARC 429 06771/CBS	ANA
27	19	13	16	<b>WITHOUT YOU</b> SUPERTRONICS RY-017	◆ TOUCH
28	13	3	15	<b>RIGHT ON TRACK (REMIX)</b> MCA 23687	◆ THE BREAKFAST CLUB
29	22	15	9	<b>WHY YOU TREAT ME SO BAD</b> TOMMY BOY TB 895/WARNER BROS.	◆ CLUB NOUVEAU
30	50	—	2	<b>WHO FOUND WHO</b> CHRYSALIS 4V9 43089 JELLYBEAN FEATURING ELISA FIORILLO	
31	45	—	2	<b>HEARTACHE (REMIX)</b> POLYDOR 885 929-1/POLYGRAM	◆ PEPSI & SHIRLIE
32	35	35	5	<b>IF I WAS YOUR GIRLFRIEND/SHOCKADELICA</b> PAISLEY PARK 0-20697/WARNER BROS.	PRINCE
33	31	26	6	<b>LET ME BE THE ONE</b> CUTTING CR 212	SA-FIRE
34	39	36	6	<b>I KNOW YOU GOT SOUL</b> 4TH & B'WAY BWAY-438/ISLAND	ERIC B. AND RAKIM
35	42	—	2	<b>THREE TIME LOVER</b> SYNTHICIOE 71300-0	BARDEUX
36	47	47	3	<b>INTO MY SECRET</b> RCA 6432-1-RD	ALISHA
37	36	30	6	<b>DON'T BLOW A GOOD THING (REMIX)</b> A&M SP-12229	◆ VESTA WILLIAMS
38	32	31	11	<b>WHY SHOULD I CRY (REMIX)</b> EMI-AMERICA V-19242/CAPITOL	◆ NONA HENDRYX
39	RE-ENTRY			<b>COMMUNICATE (REMIX)</b> EPIC 49 06842	FULL HOUSE
40	20	10	9	<b>I'M SEARCHIN'</b> JAM PACKED JPI-2008	DEBBIE DEB
41	23	19	11	<b>HAPPY (REMIX)</b> COLUMBIA 44 06739	◆ SURFACE
42	24	8	9	<b>MOVIN' ON</b> EMERGENCY PAL-7145/PROFILE	CAROLYN HARDING
43	46	46	3	<b>IT AIN'T RIGHT (WHATCHA DO)</b> ATLANTIC 0-86700 SIMPHONIA FEATURING CARMEN BROWN	
44	41	37	8	<b>SOMETIMES (REMIX)/IT DOESN'T HAVE TO BE</b> SIRE 0-20614/WARNER BROS.	◆ ERASURE
45	<b>NEW ▶</b>	1	1	<b>CROSS MY BROKEN HEART (REMIX)</b> MCA 23767	THE JETS
46	40	43	4	<b>POINT OF NO RETURN (REMIX)</b> ARISTA ADI 9580	◆ EXPOSE
47	49	49	3	<b>LAY IT ON THE LINE</b> ATLANTIC 0-86701	ELAINE CHARLES
48	<b>NEW ▶</b>	1	1	<b>DOIN' IT</b> DICE TGR 1013/SUTRA	LISA AND THE PLAIN TRUTH
49	37	24	12	<b>CERTAIN THINGS ARE LIKELY (REMIX)</b> MAGNET/MERCURY 885 727-1/POLYGRAM	◆ K.T.P.
50	<b>NEW ▶</b>	1	1	<b>FALLING IN LOVE/PROTECT YOURSELF</b> TIN PAN APPLE 885 766-1/POLYDOR	THE FAT BOYS
<b>BREAKOUTS</b>	Titles with future chart potential, based on sales reported this week.			<ol style="list-style-type: none"> <li>1. PLAY WITH ME ABBY LYNN ATLANTIC</li> <li>2. SMOOTH SAILIN' THE ISLEY BROTHERS WARNER BROS.</li> </ol>	

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



# Overhype Will Kill The DJ Movement

IT'S SAD but true: Dance music is in a great moment as a musical and commercial phenomenon right now. And still, there's an aspect to it that's running counter to all the good things that dance music stands for and does for pop. Club promotion has devolved into a weekly cycle of browbeating and near-intimidation that is warping the standards and self-image of club DJs.

It's a betrayal of what the early '70s club pioneers built up and a sadly typical example of how businesses sometimes devour their own young. Why? Because while "credibility" can be faked almost indefinitely, taste cannot. And the tendency of constant hype to destroy the self-respect of the club DJ as a creative person, capable of sound artistic judgment above all else, is a Kafka-esque perversion of what dance music is supposed to represent. Putting DJs through the grind week after week and implying that all they do is spit out numbers under close supervision is a human tragedy and an obscene waste of the creative potential of the DJ.

It's not surprising that high-power tactics long associated with pop radio promotion have been applied to club DJs. But consider this: At



by Brian Chin

pop-chart-reporting stations, programmers in 98.5% of all cases send promotion people away with a polite, or even impolite, "Sorry, maybe next week." Apparently, however, club DJs aren't allowed to say no to a record that's not working. DJs are not allowed to exercise freedom of expression in telling the rest of the industry what they and their audiences like.

Somewhere along the line, the ability of DJs and dance departments to convey the needs of clubs and clubgoers upward to the labels has been lost, and the entire network is now used to impose the priorities of the labels downward. If that's not crazy and backward, then disco turned into something pretty strange in its commercial comeback.

Eventually, the end result is a weakened ability of DJs to judge honestly and, ultimately, to be taken seriously by the industry at large. Integrity is almost beside the

point. It's the stunting of the DJ's ability to work with the crowd and create that's being threatened. It's not up to us, 15 years later, to destroy what was built from the audacity of our first DJ pioneers, who asked for longer, better-sounding, more satisfying music just because they and their followers preferred it.

Enough manipulation, already. If DJs are tired of having a foot on their necks while filling out pool feedback or reporting a top 20, there has to be a rethinking of the relationship between promotion people and DJs. If not, we're watching the opening credits of a new kind of horror film, where a four-four beat is the centerpiece of an endless cycle of brutality against people and music.

**W**ELCOME TO the capital of the world: We're pleased to greet the 1987 class of New Music Seminar-ians. Since we're all here to gossip and compare notes, we'll take a breather from the usual raves this week and simply name some of the essential recent records.

The list is as follows: **Pretty Poison's** much-pursued "Catch Me (I'm Falling)" (Virgin); **Claudja Barry's** "Secret Affair" (Epic), remixed by **Jhon Fair**; **Fascination's** "Why You Wanna Go" (VinylMania), a truly unique, stripped-down approach to Miami-sound, mixed in various versions by **Manny Lehman**, **Cary Vance**, and **José Bonilla** with edits by **Gail King**; the third edition of **Turntable Terror Trax** (Bassment), actually a much-augmented version of the initial release in the series; and the **Uptown Girls' "I'm Gonna Love You"** (Oak Lawn).

Among recent raps are the **Public Enemy** 12-inch "You're Gonna Get Yours" and "Rebel Without A Pause" (DefJam); **Dana Dane's** "Cinderfella" (Profile); **Spoonie Gee's** "The Godfather" (Tuff City); and **Surf M.C.'s** "Surf Or Die" (Profile), mixing cultures much like "Greeks In The House."

In house/dub tracks are the **Castle Beat's** deep, slow-motion "Today, Tomorrow and Forever" (Rama); **Night Writers' "Let The Music (Use You)"** (Danica), mixed by **Frankie Knuckles**, with a disconnected vocal not unlike **Farley Funk's** recent "U Ain't Really House"; **Joe Smooth's** festive "Goin' Down" (DJ International), with vocals by **Shawn Christopher** and **Yvonne Gage**; **Michael Griffin's** "Close Your Eyes" (AKA Dance Music, 312-274-7872); and **Mandy Smith's** mostly instrumental "I Just Can't Wait" (PWL/U.K.), a **Stock/Aitken/Waterman** sleeper that's now kicking in.

Bizarro-pop includes the **Psychedelic Furs' "Shock,"** their most commercial record ever, remixed expansively by **Shep Pettibone**; several new versions of **Pseudo Echo's** likely-to-be No. 1 "Funky Town" (RCA) by **Freddie Bastone** and **Steve "Silk" Hurley**; **Larry Loeber's** eclectic "Those Words" (VinylMania), mixed and co-produced by **Morales/Munizibai**; and **Disidenten's** panworld, three-cut 12-inch, featuring "Telephone Arab" and "Do The Pharaoh" (Shanachie).

# DJ Meetings In L.A., Atlanta Focus On Regional Issues

BY BRIAN CHIN

**NEW YORK** Local market strength—with record pools as catalysts for interaction among DJs, radio, retail, and labels—was the common keynote for two regional DJ events held last month.

Los Angeles Dance Scene '87, a one-night get-together, was co-sponsored by three local pools—American, Impact, and Resource—along with **Trax Dance Music** magazine on June 30. The Atlanta-based **Dixie Dance Kings' Regional Meeting 1987**, which included a program of panels, club tours, and show-cases, was held June 13-16.

The Los Angeles event drew an invited crowd of 1,200, according to its organizers. "It set us up," says **Resource Record Pool** director **Darrell Mason**. "It opened the doors for us to work together and go somewhere with all this." According to **American Record Pool** director and **Trax** associate editor **Randy Frey**, "It was a positive step in furthering this market."

In the future, an awards ceremony may be added to the event, says **Trax** publisher **Jeff Fishman**. "We were happy to see the dance community get together, from all levels of the business, and different backgrounds, having conversation and dancing," **Fishman** says.

Performers at the L.A. evening

were **E.G. Daily**, **Ice T**, **Cyré**, **Nayobe**, **Vesta Williams**, and **Krystal**.

Drawing participation from the industry centers to Atlanta was a critical function of the **DDK Regional Meeting**, according to pool director **Dan Miller**. "Our major goal was to get people in here; expose the market so [the industry] will see the clubs, and that will legitimate us more in their eyes." In addition, he notes, "We cover six states, and the meeting gives DJs a chance to meet people they don't always get to see, so that they know more about how the industry functions."

In addition to a club tour, events included a panel on the use of the compact disk in clubs chaired by **Arista's David Jurman**, and a presentation by **New York's Bruce Forest** and **Atlanta's Randy Easterling** on bringing small computers and keyboards into the DJ booth.

Artists showcased in Atlanta were **Carrie McDowell**, **Cyré**, **Leah Landis**, **Lauren Grey**, **Olga**, **Pamala Stanley**, **Donna Allen**, and **Debbie Gibson**.

Ultimately, the steady stream of regional events is aimed at ensuring that "record companies recognize us as a valuable promotion tool, and put us in their initial plans, not their backup plans," says **Impact Record Pool** director **Dannie James**.

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Happy People Go—Greg Stone  
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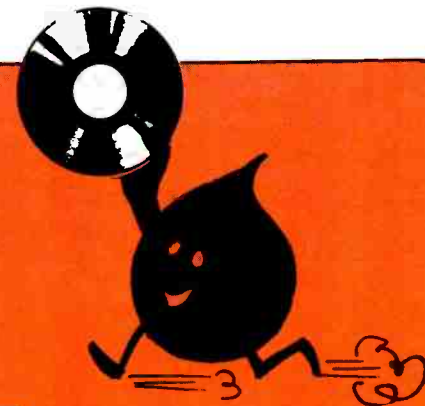
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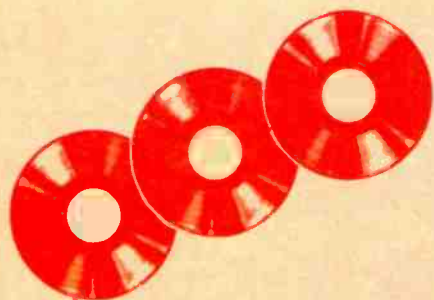
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# DANCE MUSIC

By BRIAN CHIN

**N**OW IT'S OUR TURN: It was a long time coming, but dance music is in the driver's seat of pop music. You couldn't really say that it was back "again," because the circumstances and ground rules are so much different. For one thing, dance music didn't take over, the way disco was perceived to have done, in opposition to other forms of pop. Instead, it minded its own business and waited for what now seems an inevitable resurgence of interest in danceable pop and r&b.

And now, four-on-the-floor is the preferred model, the format of choice, the safest option: Boom, boom, boom, let's go back to the dance floor. There's really no analyzing the "why" of it; it's been established even in that dance-craziest of all markets, Miami, that only 10% of the radio listenership is actually made up of clubgoers. Clearly,

it's the mere suggestion of danceability that makes up part of the appeal of dance music away from the club itself. That anyone ever thought fans of music could permanently lose their taste for the fun and energy of it seems incomprehensible now, in this year's astonishing flood of house, rap, Latin disco, r&b, New York neo-soul, Hi-NRG, dance-rock, and all the plain old uptempo records that wind up stumbling into the category by accident or remix.

More than ever, dance is a musical omnivore that stretches overground and underground, capable of launching left-fielders that would eventually turn into bonafide pop crossovers ("Show Me," "Summertime, Summertime," the celebratory "Boom Boom") and, conversely, giving hardcore panache to garden variety pop music ("Big Love," "C'Est La Vie").

(Continued on page D-6)



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Trinere

Cyre

## RADIO'S RESURGENT DANCE BEAT PUTS HEAT IN 'HOT' FORMAT

By BRIAN CHIN

**F**IRST THINGS FIRST: It was no one's mission to bring dance music back to the public when the so-called top 40/urban hybrid/crossover/hot/power radio stations emerged over the course of the last 2 1/2 years. It just happened that way.

Merely considering the inability of the music and radio industries to come up with a satisfactory, all-inclusive tag is a clue to the elusive nature of the "hot format," if the words are to be used together: programmers argue, with some credibility, that the "hot"/"power" stations don't hang as much on a sound as on playing a kind of record that was generally ignored for an audience that was not directly served.

The credibility would stem from three sources: first, as consultant Rick Cummings puts it, the fact that any description, even his own ("danceable top 40 without hard-edged rock records") immediately cracks under the exceptions; second, from the identifiable differences from station to station—and, third, from the ratings successes of the stations.

And sure enough, the programming concerns of the PDs

The Cover Girls



Company B



Exposé



involved often fall more under the classification of philosophy than format. WPOW/Miami PD Bill Tanner, who established WHQT as "Hot 105" and moved to WPOW "Power 96" a year ago, describes a restoration of a kind of music that was for whatever reason excluded from top 40. "The 12-inch records and imports fall right into place beside the Top 40 records," Tanner says. "To someone unaccustomed to them, they seem like strange bedfellows. But it seems perfectly correct to our listeners." Dance music "gets its share of play here; in other markets, it's discounted."

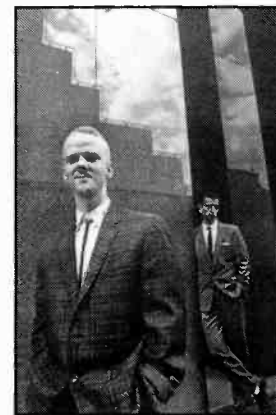
Tanner adds, "There's a great resistance to dance by a part [of radio programmers.] It goes back to the disco burn-

out. But it's a matter of programming well, using the available tools at hand. If you don't know club music, you don't know your market. I don't care if it's Flatbush or Kansas City. Radio should be aware, because it's a big part of recreation."

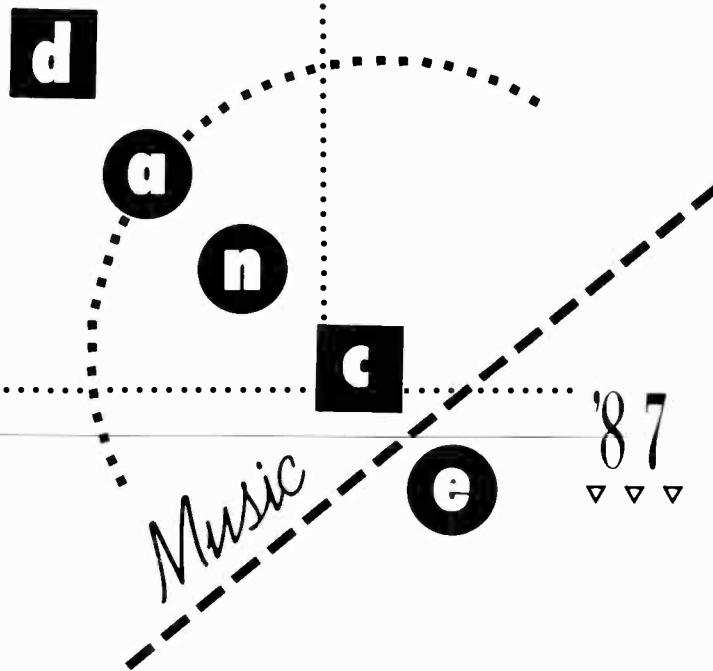
At the same time, no one advances the idea that "hot" radio, or even all of the records involved, are necessarily suited for the entire country. Jeff Wyatt, KCPW/Los Angeles "K-Power" PD, who has understandably had enough of being analyzed and named since 1985, declares: "If it's a format someone thinks they can copy, that's fine and dan-

sonably expected to continue being critical to the crossover of dance records to the pop marketplace. Even KCPW's Wyatt says that the listenership of his station "is further into dance than I would have expected. People are much more accepting. I don't know if that means it's peaked, if there's about to be a backlash, or if there needs to be more of it."

But all three PDs agree that they find themselves listening to more records—independent-label releases and im-



Communards



Stacy Q



Lisa Lisa & Cult Jam

ports, particularly—with an open ear. "Top 40 is so researched; they're not looking for the next big thing; they're waiting for the next big thing to come looking for them," observes Salkowitz. "A lot of the music we supposedly discover," points out WPOW's Tanner, "has actually been tested in the clubs. If it's a record that puts people on the floor, I'm interested."

In the radio environment, Tanner says, "Dance music sounds better with a little relief." In that respect, San Francisco's KMEL and Washington's WPGC are cited as possibly illustrative examples, respectively, of a more straight-ahead top 40 station incorporating dance-oriented material, and of a station bringing dance music to a market in which the "coalition" ethnic mix doesn't apply.

Cummings feels that indications of whether the format, such as it is, will spread are several months off. And although Tanner would suggest that any station that did well with Exposé or Company B would logically do well with many other dance hits, "the biggest danger is sound burn-

dy. My reality is programming to the people of Los Angeles. If playing the new Europe or Van Halen tomorrow makes sense, I'll do it . . . And the world will say: 'Power's making another shift! It's heavy metal meets dance music!'"

The linchpin of each station's success has been the Hispanic sector of the market, which has made up a "coalition" with young white and black listeners. WQHT/New York "Hot 103" PD Joel Salkowitz notes that even that element varies around the country, with predominating Mexican influence in Los Angeles, Cuban in Miami and Puerto Rican in New York, accounting for significant programming differences. Touch's "Without You" is one example of a record that hit New York's coalition audience broadly, while being less characteristic of other markets. Conversely, L.A.'s K-Power plays records that couldn't get arrested in New York, Salkowitz says.

Salkowitz will go so far as to say that playing a Bon Jovi record, even a No. 1 record, is unlikely. But even though "Hot 103" made its debut with a "competitive, narrow sound," he believes it is in the process of evolving into "something more mass appeal." Certain parts of the day, he notes, don't have an audience for wall-to-wall dance music. But over a period of two years, he says, the station should be able to "move with what's hot, if we keep our finger on the pulse."

Thus, the so-called "hot" stations can be rea-



Club Nouveau

out. We're in a binge/purge routine with music in this country."

Another lingering question is whether the so-called "hot" stations are breaking artists or whether they are prone to the tendency of dance itself to concentrate on hit records more than artist development. Arista's success with Miami trio Exposé may be the best example of what the new stations can do under ideal conditions. "They can act as a launching pad, to take an artist the next step (Continued on page T-8)



Mel & Kim



Jody Watley

A Billboard Spotlight



# Rap's Amazing Sales-Without-Airplay Muscle

## 12-INCH MARKETPLACE: SURPRISING NUMBER OF LABELS BUCK GLUT TO RACK UP BIG SALES

By STEPHANIE SHEPHERD

How's the record doing?" is an often-asked question by radio stations, distributors, stores, artist managers, and concert promoters. The equally common response of stores: "Oh, it's a smash—top 20 this week." But, at the bottom line of sales, charts don't always indicate the performance of a record over a lifespan that may last several months. In the 12-inch marketplace, rap, street, house, and underground dance records often outsell their mainstream competitors. But current tracking systems generally represent a more obvious commercial segment of consumers. The highly controversial "Trow The D" 12-inch by Two Live Crew, for example, has sold over 370,000 units at last count. The explicit lyric content that has caused retail and radio bannings has only given more incentive to the teen demographic to buy. "Sales have tripled as a result of all the publicity," says Luke Skywalker marketing vice president Darryl Butler. Another notable trend for rap acts is that once an album contains one or more hit singles, sales surpass those of the 12-inch. The "2 Live Crew Is What We Are" album has sold 460,000 units, while the MC Shy D

12-inch, "I've Got To Be Tough" has sold 300,000.

Run-D.M.C., of course, is another consistent seller: "Raising Hell" has exceeded three million units while the 12-inch single "Walk This Way" sold 100,000. According to label president Cory Robbins, the act's first album has topped a million, and combined weekly sales continue in the 20,000 range.

In a market glutted with hundreds of releases, the number of labels achieving impressive sales in rap is surprising. Jive Records' Kool Moe Dee single, "Go See The Doctor," signed from Rooftop by vice president Barry Weiss, sold over 40,000 singles, and 175,000 albums without black airplay. Another signing, Jazzy Jeff & Fresh Prince, from Philadelphia's Word-Up Records, has sold 225,000 albums, with the 12-inch "The Magnificent Jazzy Jay" surpassing 50,000.

More proof of rap's sales-without-airplay potential comes from 4th & B'way, whose signing from Harlem's Zakia label, "Eric B. Is President" by Eric B. and Rakim has sold over 50,000. Album/cassette sales of Salt-N-Pepa's "Hot, Cool (Continued on page D-8)



Dead Or Alive  
Kim Wilde



Touch

Nu Shooz' John Smith,  
Valerie Day & producer  
David Z, right.



Sugarhill Crew: At the piano Teddy Riley, Doug E. Fresh (seated), D.J. Chill Will (back), Lavaba (standing). (Photo: Chris Ross)



## RADIOWISE MUSICIANS PLUG IN RAP'S GREATEST BEATS TO STIR UP MEDIA CULTURE IN FRESH WAY

By DAVID PEASLEE

Since its appearance as an identifiable pop form over a decade ago, rap music has been the subject of considerable myth, theory and conjecture about both its musical and social origins, as well as its relationship to other more traditional pop music genres.

However, while most musical and social theories have concentrated on the lyrical and vocal development of rap music, the really revolutionary aspect of rap/street music may instead lie in the musical tracks supporting the rhyme and the truly imaginative way in which rap DJs, using cutting and scratching, have reconsidered the ways in which previously recorded songs can be used as creative source material. Referred to as "break beats" by rap DJs and musicians, these are usually rhythmic fragments of records, sequentially repeated and cut in and/or interspersed with other pre-recorded song fragments or original material, often constituting the entire musical and rhythmic accompaniment for the MC's vocal delivery.

While the use of break-beats has been a consistent factor in recorded rap, from the most obvious—almost cliched—example of the SugarHill Gang's use of Chic's "Good Times," through Afrika Bambaataa's "Planet Rock" (Kraftwerk); Grandmaster Melle Mel's "White Lines" (Liquid Liquid) and Kurtis Blow's "Party Time" (Trouble Funk), during the past year, a new generation of rap musicians have seized upon the concept of break beats to an extent that makes much of current rap seem recycled from the past.

Among these artists and their sources: LL Cool J, with the theme from "S.W.A.T." and a Minute Mouse bass line, and Biz Markie with a Steve Miller riff and an electronics chain commercial, along with such other examples as Public Enemy (the J.B.s); Salt-N-Pepa (Grover Washington Jr.); Jazzy

Jeff & Fresh Prince (Donald Byrd), and courtesy of James Brown: Sweet T. & Jazzy Joyce, the Classical Two, Eric B. and Polo P., while the Beastie Boys borrow from such diverse acts as Led Zeppelin, Schoolly D. and the Russell Brothers, and Run-D.M.C. ready a revision of the unlikely but classic break beat by the Monkees, "Mary, Mary."

One of the most influential of the original rap DJs, Afrika Bambaataa, whose Bronx-based Zulu Nation and recordings with Soul Sonic Force helped define the rap movement, believes that rap has come full circle to its original style of self-boasting lyrics and simple cut-in beats.

However, while many of the original DJs used their abilities to broaden music by exposing their audience to a variety of musical styles, Bambaataa feels that today's new generation of DJs and artists are only rehashing the past. Whereas he chose from a variety of material (from Billy Squier to Aretha Franklin, Ralph MacDonald and such obscure acts as Dyke and the Blazers and the Mohawks), today's artists concentrate on certain old beats that are already famous, rather than attempting to discover the new. Bambaataa does note that DJs are becoming more bold in their usage, often (as in Jazzy Jeff & Fresh Prince's "A Touch Of Jazz") utilizing nearly the entire record instead of beat fragments.

Of course, a major emergence in rap over the past 10 years has been the position of radio and record companies. Originally developed as an alternative to radio and an expression of funk as opposed to the perceived homogenization of radio, current rap music is often produced with radio exposure as a prime consideration.

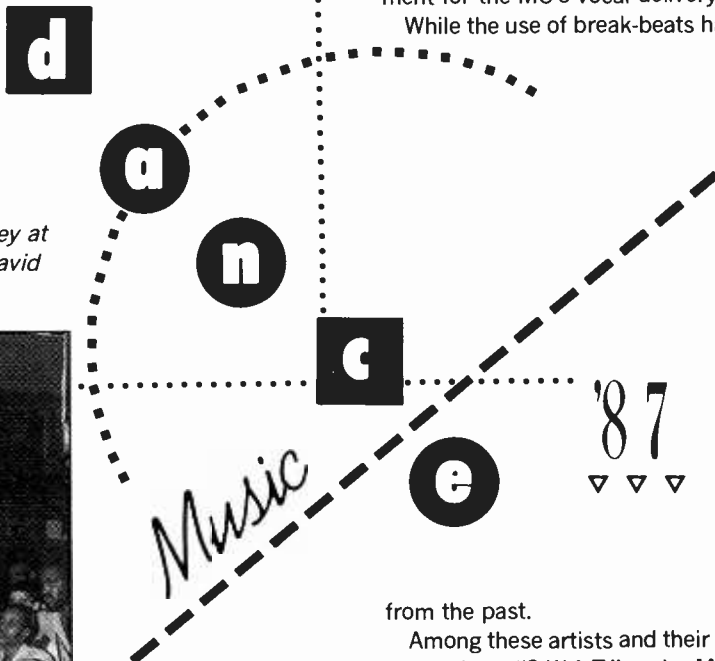
In this respect, the current use of breakbeats in recorded rap can be seen as an outgrowth of early rap music's successful string of what Kool Moe Dee terms rap's "cover tunes."

An artist whose career with the Treacherous 3 covers most of modern rap, Moe Dee explains that when rap was not as respected, these tunes helped expose rap in a context of ready recognition. Citing his own Treacherous 3 "Heartbeat Rap" as helping break the group due to the success of Taana Gardner's original, he compares the current use of break beats, television and commercial themes and cut-in melody lines as achieving the same result by providing sounds already familiar to the listener. WRKS/New York DJ Red Alert confirms that fact by noting that an audience almost instantly responds as it remembers a hit from the (Continued on page D-6)



Def Jam '87 tour headliners, from left: Public Enemy's Chuck D and Flavor-Flav, Ecstasy of Whodini, and LL Cool J.

Kevin "Sugardaddy" Woodley at N.Y. club Melons. (Photo: David Peaslee)





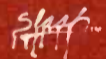
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## DANCEFLOOR

(Cont'd from page D-1)

And while the best-and-brightest of our recent history—Prince, Madonna, Full Force, Jimmy Jam/Terry Lewis, Stock/Aitken/Waterman, and all the other usual suspects—continue to define the mainstream of pop, our fringe ele-

## RAP

(Cont'd from page D-4)

past. In a similar manner, Doug E. Fresh DJ Chill Will refers to the usage of a verse of the Beatles' "Michelle" in "The Show" explaining that the recognizable melody in the midst of something new would catch the ear and make a person listen harder to discover how it was related to the rest of the song.

DJ Scott LaRock, whose recent "The Bridge Is Over" recognizes the influence of Jamaican toasting, describes breakbeats as the "stan-

ments have never been so active.

The diversity of those fringe styles is critical to the current vitality of dance:

House music, the underground of undergrounds, remained resolutely uncommercial, providing clubs with the kind of exclusive unco-optable music DJs had been wanting for years. Sad but typical, "Jack Your Body" and "Love Can't Turn Around" were massive pop hits overseas, and would provide creative grist for European musicians—but not for the U.S. audience.

Miami-sound (pronounced with an audible hyphen) broke overground immediately, in two varieties: a slicker pop version by Nancy Martinez, Debbie Gibson, and Exposé; and a harder fusion of Latin and hip-hop, which yielded long-run crossovers by Company B., Nocera, Sweet Sensation, Cover Girls, Trin-

Lover," and ground-laying breakouts from the American indies: Secret Ties' "Dancing In My Sleep," Uptown's "I Know I'm Losing You" Paul Parker's "One Look" and TKA's "One Way Love," all of them persistent chart-stickers and major regional hits.

East Los Angeles' Stacey Q. delivered an album of genuine consistency and disarming ingenuity, "Better Than Heaven," and showed every sign of beating the one-name disco doll pigeonhole.

The progressive r&b of the New York independents seemed outrun by the momentum of Chicago and Florida (although just as much "Miami-sound" originated from New York as from Miami). Even that was healthy, following the New York/L.A. corporatization of black music in the 1970s. But the city remained the center of recording, and, drawing on the major trendset-

& Fresh Prince, Doug E. Fresh, LL Cool J, Salt-N-Pepa, Eric B. & Rakim, Masters of Ceremony, 2 Live Crew, Egyptian Lover, King Sun-D. Moet, Boogie Down Productions, and many more, in increasingly assured records by such producers as Hurby "Love Bug" Azor and Marley Marl.

The point-people in all this activity were a new breed of producer/entrepreneurs: remixers, editors, keyboardists and in-house or freelance a&r people, all of whom had positioned themselves in a post-production niche that had immediate, audible impact on what music sounded like, and any of whom might well be involved in their own productions. The new swiftness with which a DJ could now "graduate" to self-production—indeed, the Hot 100 chart—said much about the tools of technology, the ability of these producers to speak directly to



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## 12-INCH

(Cont'd from page D-4)

And Vicious" album have surpassed 200,000, while the single "My Mike Sounds Nice" is over 50,000. Mantronix has equalled those album sales with the "Music Madness" album on Sleeping Bag, while on the rap-oriented Fresh subsidiary, Justice sold over 70,000 albums, although charting for only one week. Macola's Don Macmillan cites a number of West Coast successes in that league, including Egyptian Lover's "Freakaholic," and the old "Egypt Egypt," which continues to move, "You're A Fool," by Bobby Jimmy & the Critters, "House Call" by the Wrecking Crew, "Payback's a Mutha" by King Tee on Techno-Hop, and "The Unbeatable Dream" on LVRS.

In the overground, the return of Latin-oriented crossover product has captured big markets in Miami, Los Angeles and New York. The airplay in those cities alone has resulted in success for numerous artists that would have been overlooked.

Florida has made a huge impact due to the market's strong support of local artists. The most obvious success has been Arista's prescient signing of Exposé from Pantera, resulting in a gold album, a 150,000-selling 12-inch, "Come Go With Me," and a successful re-launching of the initial "Point Of No Return" single. According to Miami-based promoter Mario Alayon, club play generates initial sales. Local radio tracks retail closely and adds records that sell 100 copies or more weekly in key breakout stores. Atlantic, more than any other label, has capitalized on this market by signing nearly a dozen Miami records. Sales results are impressive: Company B's "Fascinated" and Nice & Wild's "Diamond Girl" have topped 100,000 units, Voice In Fashion's "Only In The Night" 65,000 and Genuine Parts' "Did It Feel Like Love" 50,000. "Promotion and persistence" were the keys to sell-through, according to Atlantic's Bruce Carbone: Debbie Gibson's "Only In My Dreams" was worked for 4 1/2 months before New York's top 40 WPLJ added the record. From other locations, Los Angeles' Stacey Q. has been a consistent club and radio performer, with sales of the "Better Than Heaven" album exceeding 250,000. Canadian Nancy Martinez, a top 40 crossover with "For Tonight," has sold over 100,000 units of the more recent "Move Out." And a New York buzz tipped off the label to the U.K. hit "Showing Out" by Mel & Kim.

Independent labels have carved a large niche in this area. German label ZYX opened operations State-side with Mike Maren's "Love Spy" and followed up with a 250,000 seller, Paul Lekakis' "Boom Boom," a song so popular it launched a series of answer records in similar fashion to "Rumors" and "Roxanne, Roxanne."

Miami distributor JFL also points

out the success of Will To Power's "Dreamin'" on Thrust; "Madness" by Zee on Warlock; "Clave Rocks" by Amroetto on PKO, and Paul Parker's "One Look" on Dice. The crossover market has delivered numerous hits for Sleeping Bag: Joyce Sims' "All and All" and Nocera's "Summertime, Summertime" both sold over 200,000, while the current Cyre single, "Last Chance" has topped 100,000. Other labels that have sold upwards of 50,000 units per title: Upper Manhattan's Cutting label, with Giggles' "Love Letters" and Sa-Fire's "Don't Break My Heart;" Next Plateau, with the

100,000-seller "Hooked On You" by Sweet Sensation, and the near-50,000 "Falling In Love" by Sybil; The Fever Records, with Cover Girls' 150,000-unit "Show Me" and Nayobe's "Second Chance For Love;" Tommy Boy, with Information Society's "Running" and TKA's "One Way Love;" Paris International, with Jill's "Match Made Up In Heaven;" and Jam-Packed, with Debbie Deb's "I'm Searchin'" and Trinere's "They're Playing Our Song."

Hi-NRG's resurgence thanks to the airplay that eluded the genre for (Continued on page T-8)

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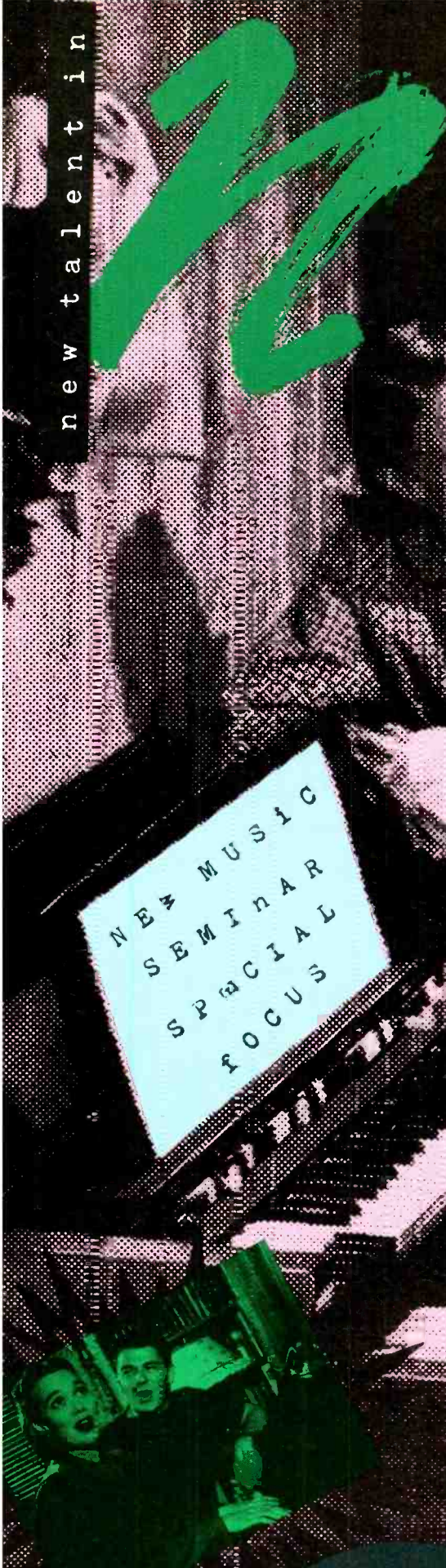
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The Cult

S

Crowded House



By DAVE DIMARTINO

In July of 1987, the concept of "new music" is more vague than it has ever been.

Given that 10 years ago bands like the Ramones and the Sex Pistols were playing "punk rock," given that within a few short months that term would give way to the much more vague "new wave" epithet, and given that the term "new music" has grown to encompass music from Africa, South America, the darkest American ghetto, and Minneapolis—given all that, one could not be blamed for calling the next albums by Conway Twitty, Isaac Hayes, Dizzy Gillespie, or REO Speedwagon "new music."

They would all be "new" albums by artists that played "music."

Does it all boil down to semantics? There are those who would argue the point, who would say that they intrinsically understood the difference between, say the next albums by R.E.M. and David Crosby, by the Smiths and James Taylor, by the Cult and Aerosmith, or by Robyn Hitchcock and Pink Floyd. Unfortunately, every one of their explanations would consist of vague words about sociological differences or intended sarcasm and disregard the simple truth: most "new music" is old music, hipper because it's new. Or digital. Or played by better-looking artists. By people who mean it, man.

Ever notice that most "new age" record bins have 15-year-old records by Tangerine Dream and Terry Riley right next to the latest by Kitaro and Andreas Vollenweider?

All of this is not meant to imply that there is nothing new under the sun; if there weren't, there would be no record industry. But the bottom line remains, as it has remained since the hallowed

(Continued on page 7-6)



Frozen Ghost



Cutting Crew



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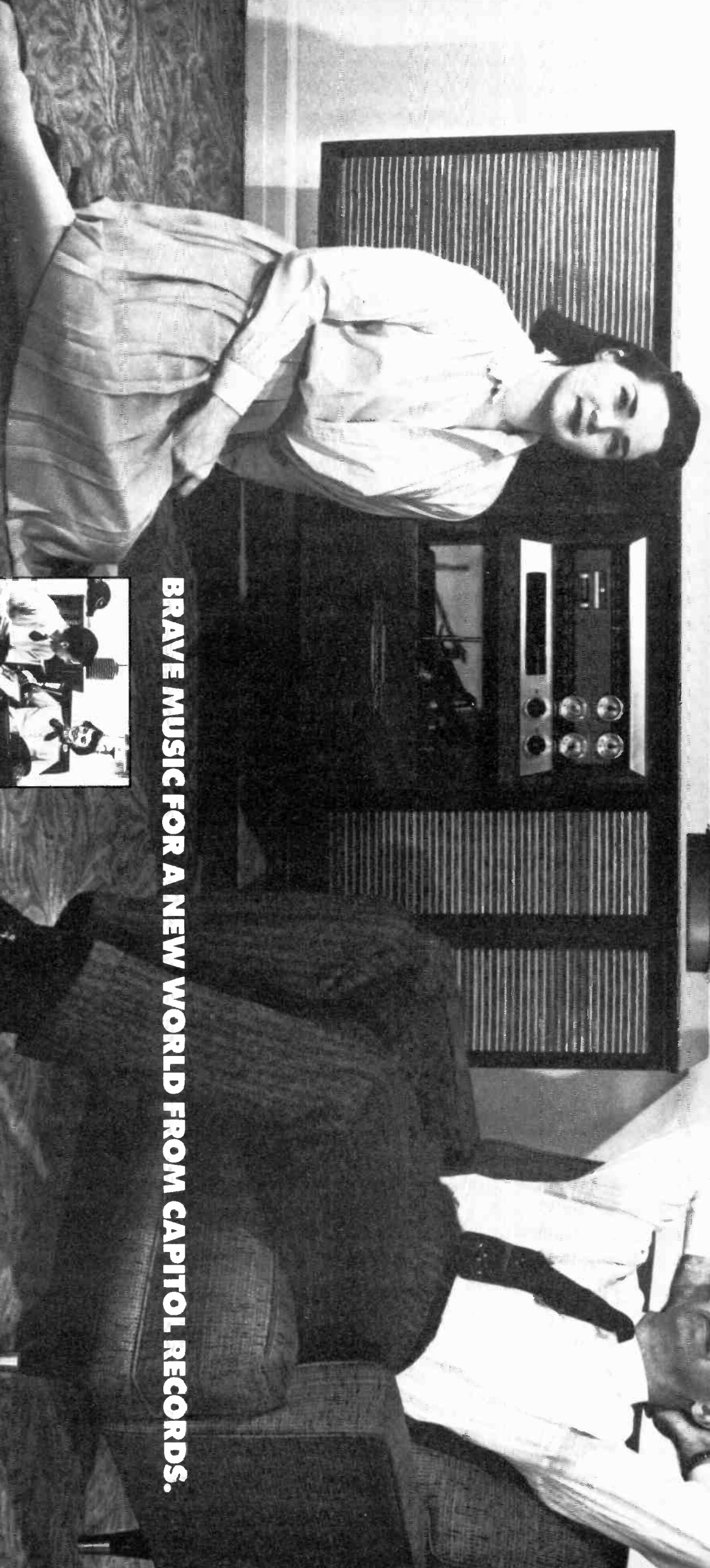
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**FETCHIN BONES**  
**THE GRAPES OF WRATH**  
**HANOVER FIST**  
**LORELEI**  
**MEGADETH**  
**NEW MODEL ARMY**  
**GINA SCHOCK**  
**SEQUAL**  
**SKINNY PUPPY**  
**THE SMITHEREENS**  
**WALK THE WEST**  
**ZITTOEIST**



**BRAVE MUSIC FOR A NEW WORLD FROM CAPITOL RECORDS.**





**WORLD PARTY.** So many critics were singing the praises of Scottish group the Waterboys last year that it seemed an odd move for member Karl Wallinger to leave that band for a solo career. Yet had he never left, America might not know World Party, whose Chrysalis album "Private Revolution" was a stunning—and surprising—success. Essentially consisting of Wallinger, the "band" plays an intriguing blend of American and British music. Many wish Wallinger might've stayed in the Waterboys while pursuing his private muse, no one can blame the man for having a party on his own.



**THE MISSION U.K.** England's Mission U.K., was put together by Wayne Hussey, formerly of Brit band Sisters Of Mercy. A recent U.S. tour drew the curious who'd heard the band's '80s-style psychedelia was making waves back home. With a strong debut album, "Gods Own Medicine" on PolyGram, and a potential hit with "Severina," the Mission U.K. may soon be preaching to the converted.



**SOUL ASYLUM.** Minneapolis' Soul Asylum—consisting of Dan Murphy, Grant Young, Karl Mueller, and Dave Pirner—is hailed as one of America's finest bands. Though no one quite knows how to pigeonhole them, one word comes up in any discussion: LOUD. The band's albums on indie Twin/Tone have been critical favorites, and their next—first in a distribution pact between the local label and A&M—promises even more significant exposure. Though the band shares some similarities with fellow Minnesotans Husker Du—and in fact, the Huskers' Bob Mould has produced them—their throbbing, relentless attack is entirely their own.



**THE OTHER ONES.** Half of Virgin's Other Ones is Australian; the other half German. Alf and Jayney Klimeks and Johnny are Australian, left for Berlin where they met the other "Others": Andreas Schwarz Rusczyński, Stephen Gottwald, and Uwe Hoffman. The band's debut LP features the MTV-driven "We Are What We Are."



**SUICIDAL TENDENCIES.** Few would have expected Suicidal Tendencies to be the band to do it, but the band's hardcore punk/metal sound has crossed mightily into Billboard's Top Pop Albums chart. "Join The Army," distributed by Manhattan-based indie label Caroline, may well hit the upper-half of that same chart—an astounding feat, considering Caroline's relatively small size. Famous for their near-anthem "Institutionalized," released on Frontier Records four years ago, the West Coast quartet has lately made respectable inroads on MTV.

## COUNTDOWN TO BREAKTHROUGH: A TOP 10 GUIDE TO THE CLASS OF '87

By DAVE DIMARTINO



**FIRE TOWN.** Fire Town, a pop quartet from Madison broke into the big time in the best possible way: critics fell in love with them. Their debut album, "In The Heart Of The Heart Country," won rave reviews before Atlantic released it. On a small indie label, the powers-that-be at Atlantic decided to give it the major-league treatment. Filled with ringing guitars and folksy harmonies, the music of Fire Town draws comparisons with the Byrds, Beatles, and Buffalo Springfield.

**CONCRETE BLONDE.** Initially called Dream 6, Concrete Blonde established a following in L.A. before I.R.S. scooped them up. Consisting of lead vocalist Johnette Napolitano, multi-instrumentalist Jim Mankey, and drummer Harry Rushakoff, the trio have parlayed a fine debut album and a well-received video into strong chart success. The success of Mankey is encouraging; he and brother Earl's work with Halfnelson, who became Sparks, never received the acclaim it deserved. Napolitano's songs and singing are the keystone in C.B.'s success.



**HIPSWAY.** A Scottish trio of Grahame "Skin" Skinner, Harry Travers, and Pim Jones, Hipsway made significant U.S. headway with "The Honey Thief" single. Fans of the obscure may know that singer Skinner appeared on the classic Brit cult LP by the Jazzateers; though Hipsway is a smoother proposition, Skinner sings in fine form throughout. Strong commitment from Columbia has also brought the band to many out-of-the-way American venues. With roots in rock, pop, r&b, and soul, Hipsway appear to have every base covered.



**THE HOUSEMARTINS.** Already well known in their British homeland, the Housemartins pack a one-two melodic punch that is rapidly building a Stateside following as well. Their Elektra debut, "London O Hull 4," contains the well-received "Flag Day" single, and their videos display a "videogenic" pop band with considerably more character than most of their Brit competition. The band's purposeful underdog stance, highlighted by their self-declaration of being "the fourth best band from Hull [in England]," shows a keen pop intelligence already at work. The band's next album should be their Stateside breakthrough.



**THE GO-BETWEENS.** One of the finest bands to emerge from Australia in years, the Go-Betweens are rapidly becoming less a cult band and more an object of increasing adulation. The band's newest album, "Tallulah," is their second to be distributed by indie label Big Time—whose RCA affiliation might be all the muscle the superb Aussie quintet may need. A stunning lyrical approach—never pretentious and at times bordering on poetic—paired with sparse but highly memorable musical backing sets the band apart from most of the competition.





# Talent Winds Blow From Africa, Caribbean, Brazil SEARCHING THE GLOBE FOR NEW SOUNDS ON THE ROAD TO INTERNATIONAL BREAKTHROUGH

By CHRIS MCGOWAN

As the paths connecting L.A., New York, Rio de Janeiro, Paris, Johannesburg, Kingston, and Lagos grow increasingly well-travelled by adventurous musicians searching for new sounds, words like zouk, soca, township jive, jit, juju, afrobeat, frevo and forro are embellishing the vocabularies of listeners in North America, Japan and Europe.

In the Caribbean, zouk and soca are gaining on reggae as the latter awaits a new Bob Marley. Brazilian music is storming the U.S. market in its biggest wave since the early '60s bossa nova. And, the teaming of prominent Anglo-American musicians with African stars on albums and U.S. and world tours has helped expand the international market for African music.

## AFRICA

In 1986 and '87, a number of albums and tours helped expand American awareness of African music: Paul Simon teamed with South Africans such as Ladysmith Black Mambazo on the Grammy-winning, multi-platinum "Graceland" LP and subsequent tour; Senegalese vocalist Youssou N'Dour teamed with Peter Gabriel on "In Your Eyes" from the hit "So" LP and opened for Gabriel on tour; Ginger Baker of Cream fame joined Gambian Foday Musa Suso, Senegalese Aiyb Dieng and Brazilian Nana Vasconcelos on the Celluloid LP "Horses And Trees"; Zimbabwe's the Bhundu Boys have climbed the '87 British pop charts with their "Shabini" LP (on the Discafrique label); and, the controversial and much-publicized Fela Kuti and fellow Nigerians Chief Commander Ebenezer Obey and Sonny Okusun all undertook successful (separate) U.S. tours last year.

Public television even helped amplify the beat: the soundtrack for the controversial late '86 PBS series "The Africans" included music by Fela, N'Dour, Toure Kunda, and King Sunny Ade.

Sunny Ade, a Nigerian master of juju music, helped pave the way for the African invasion with sold-out U.S. shows at venues such as the Hollywood Palladium in the early '80s and albums such as "Aura" (which featured Stevie Wonder on one cut) for Island Records. Other groundbreakers include: Foday Musa Suso (who teamed with jazz superstar Herbie Hancock on the hot-selling '85 Columbia LP, "Village Life" and who has several albums out on Flying Fish Records); Toure Kunda and Manu Dibango who record for Celluloid Records and are very successful in Europe dance venues; Babatunde Olatunji, who recently recorded with Carlos Santana and Mickey Hart on Blue Heron Record's "Dance To The Beat Of My Drum"; and South African trumpeter Hugh Masekela, a pop-jazz standout in the U.S. for 20 years.

"People are becoming much more accepting of new sounds and the seeds have been planted for an appreciation of African music in the U.S.," says C.C. Smith, co-host of the "African Beat" radio show on KCRW Los Angeles and editor of "The Reggae And African Beat" magazine, published in Los Angeles.

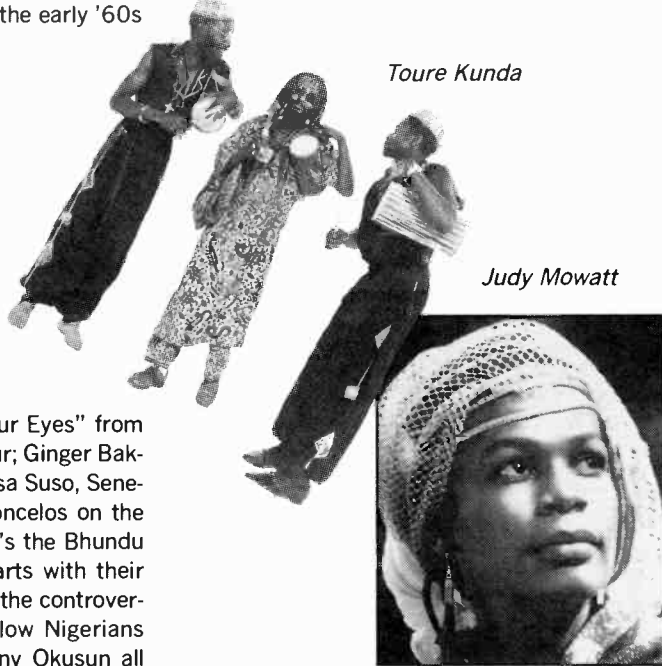


Ladysmith Black Mambazo

## THE CARIBBEAN

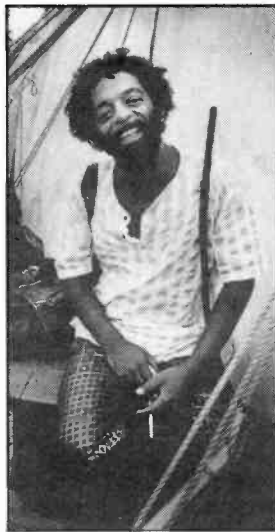
Zouk, a dynamic melange of Haitian and French Antillean rhythms and international dance music, hails from Guadeloupe and Martinique and is the latest musical sensation from the Caribbean.

"It's chic, slick, danceable and absolutely huge in France," says Charles Jarzabek, owner of Musicrama, a Brooklyn-based importer of albums by such Zouk stars as Jo-



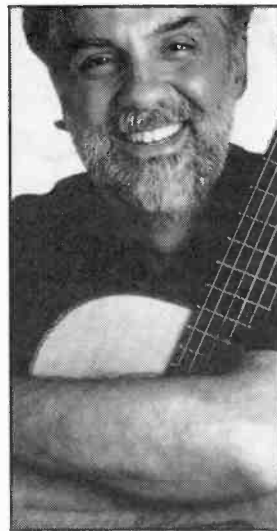
Toure Kunda

Judy Mowatt



Nana Vasconcelos

Oscar Castro-Neves



celyne Beroard, Jacob Desvarieux and George Decimus.

In France, Desvarieux and Decimus sold over 100,000 copies of the single "Zouk-La-Se Sel Medikaman Nou Ni" ("Zouk Is The Only Medicine We Need") and 150,000 units of their '86 "Kassav" release. Jocelyne Beroard's '86 LP "Siwo" has also passed the 100,000 mark in France (where it is distributed by SonoDisc), according to Jarzabek.

While zouk is leading the way in dance halls in France, Martinique, Guadeloupe and French-speaking Africa, soca (soul-calypso) from Trinidad is also hot in the Caribbean due to such acts as Mighty Sparrow (available in the U.S. on B's Records), Gypsy (MRS Records), Duke (B's) and Black Stalin (B's).

Reggae has maintained its foothold in the U.S. marketplace for more than 10 years now and continues to draw large crowds to events such as the May-June, 20-city Sunsplash Tour. New acts for the U.S. market such as Judy Mowatt (Shanachie Records) and Ziggy Marley (EMI-Ameri-

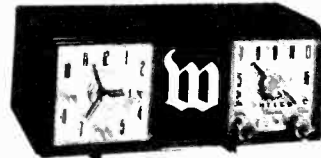
N

ca) are breaking, while veterans like Burning Spear (Slash), Mutabaruka (Shanachie), Jimmy Cliff (the "Club Paradise" soundtrack on Columbia); Sugar Minott (Heartbeat) and Black Uhuru (RAS) remain commercially strong.

"There's always an interest in reggae and it continues to be influential in American pop music," says Randall Grass, director of publicity and promotion for Shanachie Records. "You can hear it in the Lionel Richie single ("Se La"), in commercial jingles on TV and in dub versions of dance hits. And there continue to be good new artists coming up."

Haitian music may soon increase in U.S. popularity. "The Reggae And African Beat" magazine now gives prominent coverage to Haitian groups such as Tabou Combo (Chancy Records).

(Continued on opposite page)



music '87

Relativity



## Haunting Sounds of Celtic Invasion Grip U.S.

The ancient and haunting sounds of bodhrans, tin whistles and uilleann pipes are becoming ever-more familiar to North American ears as albums such as "James Galway And The Chieftains In Ireland" (No.1 on the Billboard classical crossover chart in April) enjoy healthy sales and acts like Relativity, Spirit of the West, the Clancey Brothers, Rare Air, Moving Hearts, Christy Moore, De Danaan and the Boys Of The Lough capture ever-larger U.S. and Canadian audiences.

Currently, "Celtic fusion" bands that fuse folk with rock and other idioms seem to be growing quickly in popularity, while traditional Irish music is sustaining the commercial inroads made in the last 10 years.

"There was a tremendous surge of interest in traditional Irish music in the late '70s and early '80s, because of bands like the Chieftains, Planxty, De Danaan and the Boys Of The Lough," says Randall Grass, director of publicity and

(Continued on opposite page)



Rare Air



# GLOBE

(Cont'd from opposite page)

## BRAZIL

Brazilian music, known for its compelling rhythms, innovative chords and strong melodic sense, seems poised to make a U.S. commercial breakthrough as large or larger than the bossa nova phenomenon of the early '60s.

"There's absolutely an upsurge of interest. It's building more and more all the time," says Jerry Rapaport, international buyer for the Tower Records outlet at 4th and Broadway in Manhattan.

A key factor in the rising Brazilian wave includes the radio airplay given by Quiet Storm and jazz-format stations to Djavan, Gal Costa, Milton Nascimento, Ivan Lins, Tania Maria, Kenia, Azymuth, Sergio Mendes, Astrud Gilberto, Wagner Tiso, Oscar Castro-Neves, Marcio Montarroyos, Flora Purim & Airta and other Brazilians.

Heavy listener response to Djavan and Gal Costa on KUTE Los Angeles in '85 triggered large sales of their imported albums in the Hollywood Tower Records outlet that year and was considered a major factor in the decision by several major U.S. labels to release Brazilian product domestically in '86 and '87.

Last year, Polydor released Milton Nascimento's "Encontros E Despedidas" ("Meetings And Farewells"), which grabbed the No.28 spot on

Billboard's jazz sales chart for Jan. 18 through Dec. 20. Ivan Lins placed three times in '86: on his Philips release "Juntos" (No.92) and with his guest appearances on Dave Grusin and Lee Ritenour's "Harlequin" (#10) and "GRP Live In Session" (#25).

Brazilian music's momentum has grown this year with the release of vocalist Kenia's MCA/Zebra album "Initial Thrill" (now climbing the jazz charts); percussionist Nana Vasconcelos whose adventurous "Bush Dance" LP helped kick off Island Records' new Antilles/New Directions line this year; Oscar Castro-Neve's Living Music LP "Oscar!" (getting heavy airplay on KTWV Los Angeles and other stations); the release of Milton Nascimento's new Verve LP "A Barca Dos Amantes" ("The Ship Of Lovers"), which features jazz superstar Wayne Shorter playing sax on three cuts; jazz vocalist Mark Murphy's '87 Fantasy Records release "Night Mood," with its all-Ivan Lins compositions and guest stars Azymuth and Claudio Roditi.

Out this month is Sarah Vaughan's "Brazilian Romance" LP on CBS Masterworks. The all-Brazilian song effort includes music by Dori Caymmi and Nascimento, as well as a duet with the latter on "Amor E Paixao" ("Love And Passion"). Sergio Mendes produced and George Duke, Tom Scott and Hubert Laws are among the featured musicians.

Several of these projects include the contributions of Qwest Music Group, Quincy Jones' publishing company, which is working closely with Nascimento, Lins and Djavan on numerous efforts. "Quincy is totally committed to Brazilian music," says Louise Velasquez, director of creative services at Qwest.

PolyGram, which currently has some 50 Brazilian LPs on sale in the U.S., will release Antonio Carlos Jobim's "Passarinha" in September, an album by Toninho Horta in the fall, a live Caetano Veloso album in the fall and a Leila Pinheiro disk towards the end of '87. All are on the Verve imprint.

## CELTIC

(Cont'd from opposite page) promotion for Shanachie Records. "Now it's solidly established and holding steady."

The leader of the Irish invasion is the Chieftains, a six-man ensemble

that has recorded 15 albums and performed traditional Irish reels, airs and jigs for more than 20 years. The "In Ireland" LP is but the latest high point of a remarkable career.

Their "Chieftains 5" LP surpassed 250,000 units sold in North America, according to manager Charles Comer; they captured an Oscar in 1976 for their "Barry Lyndon" film score; and in 1979 they performed for the Pope and 1.3 million people in Dublin.

In 1983, the Chieftains invaded mainland China for a two and a half week tour, during which they became the first Western group in history to perform in ensemble with a Chinese folk orchestra. Individual members of the band have played on many rock albums; Paddy Moloney (uilleann pipes, tin whistle) and Sean Keane (fiddle) are due to appear on Mick Jagger's upcoming solo LP, according to manager Com-

er.

On tour in the U.S., the Chieftains regularly play 3,000-4,000 seat venues in the winter and 8,000-15,000 seat venues in the summer. Much of their catalog (including "Chieftains 5" and "The Chieftains In China") is available on Shanachie Records; "The Celtic Wedding," their latest album, is devoted to Breton Celtic tunes and was released June 15 by RCA Red Seal on CD, chrome tape and LP formats.

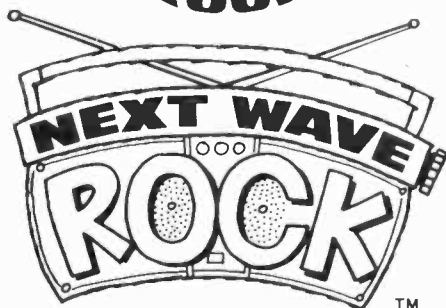
Another popular traditional Celtic band is the Boys of the Lough, which released "Farewell And Remember Me" on Shanachie last February, when they also embarked on a 32-city North American tour. Predominantly Irish, the five-man band has included members from Scotland and the Shetland Islands over the years and mixes poignant vocals with sprightly jigs, reels, airs and marches.

(Continued on page T-6)

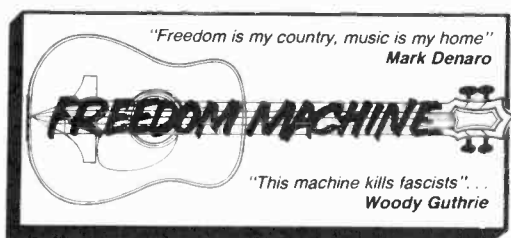
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## NEW MUSIC

(Cont'd from page T-1)

"new wave" of a decade ago, that a very large portion of today's hip artists playing "new music" grew up listening to music by the Stooges, Captain Beefheart, Van Morrison, the Beach Boys, the Byrds, the Velvet Underground, Bob Dylan, the Doors, the Rolling Stones, Can, Love, and, of course, the Beatles. Not to mention the whole of the Motown, Chess, and Stax catalogs, and James Brown's. And for an esoteric few, an Impulse jazz record label guaranteed more than one cursory listening.

"New music" in 1987 means music that isn't on a major-label—or, if it is, music played by artists a major label is about to drop due to "artistic misunderstanding." Or music that not many people have heard yet.

If it matters, much of it is very good.

"I think what's happened to the business at the moment is that there's too many small labels," says Fred Bestall, "and it's too easy for a lot of mediocre bands to get deals." Bestall, well plugged into the "new music" of 1987, is president of Big Time Records, an independent label currently distributed by RCA. In the brief time his label has been linked with that major, Bestall has released superb records by the Go-Betweens, the Fall, the Lucy Show, the Scientists, the Pastels, the Jazz Butcher, and others of their ilk. One of Big Time's more popular bands, Love And Rockets, received considerable airplay in the past year; the records of another signing, the Hoodoo Gurus, have been distributed by Elektra for over two years.

The small labels Bestall speaks of are many. The better known ones are Twin/Tone, SST, DB, Celluloid, Homestead, What Goes On, Relativity, a few more; between them, they produce the lion's share of quality "new music" that Bestall's Big Time label competes with for airplay and sales. The sales take place in college towns, mostly, or in stores so committed to independent labels that they actually stock the records. The airplay, by and large, comes from college or public radio stations, stations that place less importance on ratings and advertising revenue than most.

Consider the irony that in 1987—20 full years after the so-called "Summer of Love" led to free-form radio, 10 years after the Sex Pistols, Clash, and Buzzcocks achieved fame for opening up the ears of American youth—Big Time's best band, Australia's Go-Betweens, will be extremely fortunate to receive any radio airplay whatsoever in this country.

How is Bestall going to break them here? "With great difficulty," he says. "It's not album rock, and it's not top 40. It's just very good quality. Quality songs, a quality record, a quality band—but it's a dilemma. It really is." Thus, he says,

there'll be the usual college radio push, concentration on the band at select retail points, a 12-inch single sent out to radio, "and then we'll make a judgement about where we'll go next."

The bottom line appears to be the unspoken truth: "major" bands now arise from major labels. The hipper bands now signed to them—Husker Du and the Replacements, for example, both from Minneapolis—generally first record for smaller, independent labels, and are then picked up by the majors. There, hopefully, they enjoy the major sales, distribution, promotion, and publicity that only a major label can provide.

"From an A&M point of view," says David Anderle, vice president of film music and director of a&r at that label, "our history has always been to look for bands that are relatively left of center that can be moved toward the center. Because that's where the excitement is. The history of the company—from Free and Humble Pie to Spooky Tooth, Fairport Convention, and the Burritos, all the way to the Police, Joe Jackson, and the Cure, and now Suzanne Vega and Simple Minds—it's our history. I think we always have that kind of bent when we're looking."

One band Anderle is especially enthused about is Minneapolis' Soul Asylum. The band, who record for that city's indie Twin/Tone label, are about to be the initial beneficiaries of a planned link between Twin/Tone and A&M that will al-

(Continued on page T-7)

## CELTIC

(Cont'd from page T-5)

The Boys of the Lough have been nominated for two Grammys and have performed in Australia, Japan, India, Hong Kong and other exotic locales. Rave reviews have piled up with regularity; typical is that of the South China Morning Post, which described their music as possessing "a tremendous and meaningful vitality."

Two of the hottest Celtic bands in the '70s were the Bothy Band and Silly Wizard. When brother and sister Micheal O Dhomhnaill and Triona Ni Dhomhnaill of the former joined up with brother John and Phil Cunningham in the mid-'80s, the result

was Relativity, which records for Green Linnet and is at the forefront of "Celtic fusion," the mixing of Irish and Scottish folk music with electric rock and other modern sounds.

Relativity's latest LP "Gathering Pace" was released in April, when the band commenced a 27-city U.S. tour. A CD was bowed in June and the foursome is set to tour Ireland in August. Pressing and distribution in the U.K. is handled by WEA.

"They have created great excitement, because they've made the music more accessible to a wider audience. Their music has a base of traditional, old tunes, but with the added beat of rock'n'roll," says Wendy Newton, president of Green Linnet, which has some 120 Irish and Scottish LPs in its catalog.

Green Linnet has capitalized on the ongoing popularity of traditional and fusion Celtic music. "In the last fiscal year we doubled our volume," says Newton.

Another Green Linnet "fusion" band is Rare Air, a Canadian-based Celtic jazz-funk-Highland Bagpipe quartet. Their latest LP "Hard To Beat" bowed in June and the band will embark on a two-month tour in September. Other acts on Green Linnet include Patrick Street, Moving Hearts, Jane Gillman, Debby McClatchy, John Faulkner, Christy Moore, Touchstone, the Tannahill Weavers, and Gerald Trimble.

Venues cited by Newton as often hosting Celtic acts from labels such as Green Linnet and Shanachie include the Somerville Theatre (Somerville, Mass.), the Great American Music Hall (San Francisco), Town Hall and the Irish Pavilion (N.Y.C.), the Victory Theatre (Dayton), the Irish-American Heritage Center (Chicago) and Robert Frost Auditorium and McCabe's (greater L.A.).

Festivals for Irish music also abound in the U.S., such as the Milwaukee Irish Festival ("Irishfest"), which comprises part of "Summerfest" in August at the Henry W. Maier Lakefront Festival Grounds.

Numerous record distributors help bring the Celtic green to U.S. buyers: Rounder, Richman Brothers, City Hall Records, House Distributing, Record Depot and Silo are among the 15-odd firms that distribute Green Linnet. Mail order, bookstores and giftshops are also a significant percentage of sales.C.M.

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## NEW MUSIC

(Cont'd from page T-6)

low A&M's major distribution for select Twin/Tone artists.

"We think Soul Asylum will be an arena band down the line," says Anderle. "When you see them, there's songs, there's intelligence, there's drive, there's all those things you look for in any other kind of band. I would never pigeon-hole them by saying what kind of music they play, because I have absolutely no idea what kind it is. I just know that it's exciting. It's *good*—and once it starts getting exposed on a larger level, a lot of kids are going to want to be a part of that."

Certainly the key words there are "exposed on a larger level," for there are many bands who strive for that very same high-level exposure, certain that the music they play would be thoroughly appreciated by the American masses, were it only heard.

"When I look for a new band, it's the same way I've looked for new bands for the past 12 or 13 years," says John Kalodner, of Geffen Records' a&r department. "I look for how good the songs are, first, and how good the singer and musicians are, and whether they're stars or not. Whether they have the aura or feeling of a star."

Kalodner feels that a major failing of many new bands is their tendency to "follow the trend of the moment"—be it heavy metal, fanciful art-rock, or raw, roots-rock—at the expense of their own originality. "Bands just really have to stay true to what they want to do," he says. "The only people they really have to please are the people who are going to buy their records."

Kalodner advises up-and-coming bands interested in hooking up with a major to do research on whatever label they're interested in—i.e., find out who would provide the sympathetic a&r ear there—and find an appropriate lawyer or manager to interact with that person. "There's enough good lawyers and managers in L.A. and New York that somebody with talent, if they really took the time to research things, would be 10 steps ahead of the game. It tends to help get your tape listened to."

Michael Ostin, vice president of a&r at Warner Bros., has several suggestions for those purveyors of "new music" anxious to hook up with his label. "The first step would be to have a really strong demo tape," he says, "or to be out touring and creating a buzz. To be out there and have a live show that's really representative of what the band is, and what the material's like. I think both of those are critical elements. If you don't have a band—there are a lot of artists today doing things with synthesizers and drum machines—then the key is to make a good demo of what you do."

One might assume that a major label like Warner Bros. might allow such purveyors of "new music" to fall by the wayside while the label expends its full energy promoting Prince or Fleetwood Mac, but Ostin says otherwise. "The nice thing about releasing a new act with a Prince or Fleetwood Mac is that you know the Princes and Fleetwoods and Madonnas are automatic—they're going to go on radio stations, they're going to get into record stores and go through all the normal, conventional outlets without us having to do a tremendous amount of work. That way we can focus our efforts on some of the newer things."

And if a record company indeed focuses its efforts on the newer things, it will likely find itself standing in line at the front door of many a radio station program director's office. Such is the plight of Rick Carroll, program director of Los Angeles's immensely popular KROQ, a station which regularly plays such former "new music" bands as the Cure, Smiths, and Depeche Mode. Does he think there's an overload of new bands?

"There absolutely *is* an overload," says KROQ's Carroll. "Because, number one, there's too many domestic releases—and we also have our eyes and ears on the European and International charts, so we have a lot of international and non-domestic releases to deal with. For example, this week we're dealing with the import of Echo & the Bunnymen, which is a sure thing for us. And the live Simple Minds LP, which also is. And an ABC import. And a B-side to a U2 single. That's just *this week*."

Carl Grasso, producer of IRS Records' "Cutting Edge" show for MTV, likewise feels that it's getting more difficult out there, particularly on the promotional video front. "There's such a barrage of images out there," says Grasso. "The videos that *do* stick out become incredibly special

these days. Just because of the advancement of technique, and the ideas that are going into them."

In general, says Grasso, "the industry right now is a bit bloated. It's back to the 1979 mode, where there's a lot of great music out there, but record companies for the most part have got their ears shut. A certain amount of things right now are rising to the top, and creating another underground once again. And that goes right along with videos. A lot of these new bands are coming in, 'We've got only \$700 to make a video,' and the ingenuity is beginning to really show through on those."

Finally, consider the successful, Minneapolis-based Twin/Tone label, at one point home of such bands as the Replacements and the Suburbs, current home of Soul Asylum, former Pere Ubu vocalist David Thomas, and much more. At presstime, the label was concluding a deal with A&M that would allow the major to work a minimum of two Twin/Tone albums a year for three years—seemingly a dream come true for any enterprising young label.

But, says Dave Ayers, director of a&r at the label, the deal was struck extremely carefully. "We were very determined

to maintain our independence," says Ayers. "I was very determined to be able to sign bands that any major label would still scratch their heads about."

Why would he bother signing such bands?


"We're hoping to provide a home for artists for whom, for one reason or another, a major label is not the right place. Artists who are not going to sell more than 30,000-50,000 records. And who majors may have tried with, because they're obviously talented—but the audience simply *doesn't get it*."

"And I think we can provide a home for people like that. Where you can make a living by keeping the costs down. And you can continue to create—which, with many of the people we work with, that's the main goal itself. Not to own a big house or Cadillac, but to continue to sustain one's creative endeavors."

Ultimately, most agree. If there's to be any accurate meaning for the term "new music" in 1987, Twin/Tone's Ayers just hit on it: music wherein one "sustains one's creative endeavors."

It may be vague, but that's what they have seminars for.

A Billboard Spotlight




# A HIGHER DEGREE OF NEW MUSIC...

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Photo: Neil Seiffert

## 12-INCH

(Cont'd from page D-8)

a decade is illustrated by 50,000-plus sales for Nightwave's "Dancing In My Sleep" by Secret Ties; Oak Lawn's "I Know I'm Losing You" by Uptown; and Recca's "Male Stripper" by Man 2 Man. Epic's Dead Or Alive has achieved near gold sales for its current album "Mad, Bad and Dangerous To Know" while the current "Something In My House" 12-inch is near 100,000 sales.

The sales generated by Chicago's house music phenomenon over the last two years can only be speculated upon, with such long-term hits as Marshall Jefferson's "Move Your Body" selling at least 100,000 units after a year of play.

Other notable performances include Octavia's "2 The Limit," on Pow Wow, which sold nearly 100,000 units in a year and is only currently receiving radio play; and Giorgio's "Sexappeal," which sold enormously even after an indie-label run through Macola of 100,000 units.

Warner Bros.' consistent success can be credited to progressive marketing and well-executed promotion: Prince's "Sign 'O' The Times" topped 200,000 units; Sylvester's "Someone Like You," Atlantic Starr's "Always" and Madonna's recent singles "Open Your Heart" and "La Isla Bonita" have passed 75,000 and Sheila E.'s "Hold Me" and Madhouse's "6" have sold over

50,000.

The pop success of Club Nouveau's "Lean On Me" helped push that Tommy Boy 12-inch past 200,000; other key pop and video-assisted successes include Robert Palmer's 120,000-selling "I Didn't Mean To Turn You On" on Island; Jody Watley's 200,000-unit "Looking For A New Love" and the 100,000 Breakfast Club and Kim Wilde singles; and Samantha Fox's "Touch Me," exceeding 125,000; the string of Janet Jackson and Herb Alpert hits on A&M; and two 100,000 sellers by PolyGram's Cameo, "Back and Forth" and "Candy."

## RAP

(Cont'd from page D-6)

Boys in their bi-dimensional crossover.

In addition, while the use of rap covers and break beats is advantageous to the rap artist, there remains the question of its legality and the boundary between what Full Force manager Steve Salem refers to as a "creative flavor" and the appropriation of an entire track, the latter which applied in several "Roxanne"-inspired lawsuits. Similarly concerned, producer Allen George whose MC Count production was one of the first successful answer records, notes that the advancing state of technology—specifically, the development of emulators and sequencers—makes sound duplica-

tion and recreation of pre-recorded sounds easier and less expensive than creating new ones.

According to Tommy Boy legal vice president Rick Dutka, this is a question which will be addressed legally, in all likelihood, as a result of the related musician's concern over sound sampling, with the expected distinction made between excessive, and minimal, permissible usage, with the attempt to allow some of the new creative usages to remain, while providing adequate compensation for copyright owners.

## RADIO

(Cont'd from page D-3)

from the clubs, and can spread a record to other stations in a market," says Arista dance music promotion manager David Jurman. The stations' presence at parties and track dates and promotion of shows at clubs also contributes to artist awareness.

But the subsequent establishment of artist identity, Jurman says, "comes down to necessary prerequisites—an artist development campaign, videos? Radio in and of itself doesn't do it. You have to take it out of the hit record [syndrome] and say, 'Who is this artist?'"

**CREDITS:** *Special Issues Editors, Ed Ochs & Robyn Wells; Coordinators: Dance, Brian Chin; New Music Dave DiMartino; Covers & Design, Stephen Stewart.*



# Top Banana

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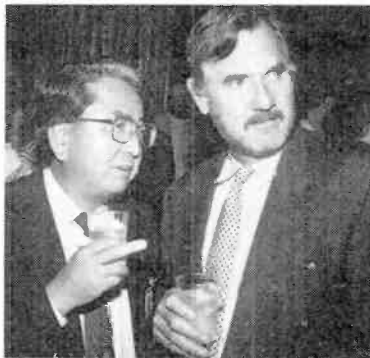
## A&M's 25th Annual Worldwide Meet



Pictured during Polydor's presentation of original works of art in honor of A&M's 25th anniversary are, from left, A&M international vice president Jack Losmann; A&M co-founder/co-chairman Herb Alpert; Polydor International president David Fine; A&M co-founder/chairman Jerry Moss; and Polydor International executive vice president Aart Dalhuisen.



A&M co-founder/co-chairman Herb Alpert welcomes artist/actress Maria Conchita Alonso during a cocktail reception to kick off the label's 25th Anniversary Worldwide Conference in Los Angeles June 22-27.



A&M president Gil Friesen, right, chats with Motoyuki Ariizumi, international general manager for Canyon Inc. Japan, during the cocktail party.



A Far East delegation representing Canyon Records Japan shows off the air balloon they presented as an anniversary gift to A&M.



A&M Records Ltd. managing director Brian Shepherd honors Suzanne Vega with a platinum award for her newest release, "Solitude Standing," following her performance as part of the Worldwide Conference.



A&M vice president and general manager Bob Reitman, right, takes in the opening session with A&M Canada president Gerry Lacoursiere.



Ry Cooder, left, and Nick Lowe, right, join John Hiatt on stage during his show for conference attendees.



A&M president Gil Friesen, right, presents Herb Alpert with a gold disk for his latest album, "Keep Your Eye On Me."



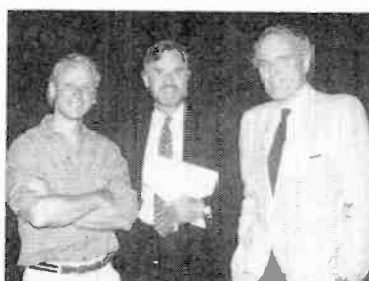
A&M's top brass congratulate members of Squeeze backstage following their performance during the confab.



A&M chairman/co-founder Jerry Moss, center, meets with new artist Shanice Wilson and veteran artist Richard Carpenter (photo left); A&M president Gil Friesen, center, welcomes Billboard associate publisher/director of charts Tom Noonan, left, and Tower Records president Russ Solomon.



A&M co-founder/co-chairman Herb Alpert and A&M U.K. a&r director Chris Briggs celebrate the label's milestone.



A&M president Gil Friesen, center, and chairman/co-founder Jerry Moss, right, meet with Windham Hill chief Will Ackerman prior to Ackerman's address at the a&r sessions (photo left); artist David Crosby, left, talks with A&M co-founder/co-chairman Herb Alpert as manager Bill Siddens looks on.





# Jazz BLUE NOTES



by Peter Keepnews

**SOME FURTHER OBSERVATIONS** about this year's JVC New York Jazz Festival (with thanks, again, to Geoff Mayfield for his input):

As much as we loved the **Ornette Coleman** concert on June 23, we found ourselves singing those old why-can't-you-be-in-two-places-at-once blues. We would have loved to hear **Dizzy Gillespie**, who performed with a big band (and shared the bill with **Wynton Marsalis**) at Carnegie at the same time Coleman was igniting Town Hall. We have it on good authority that Gillespie's concert was outstanding, and we know that both the Gillespie and Coleman shows sold out; why couldn't there have been a second show added to one (or even both) of the concerts, so fanatics like us who dig *Dizzy and Ornette* could have seen them both? (Come to think of it, the real loser may have been **Charlie Watts**, who led his elephantine big band at Avery Fisher that same night. Despite Watts' cachet as the **Rolling Stones'** drummer, his concert drew a crowd as small as his ensemble was huge.)

Those dreadful Carnegie Hall acoustics made it impossible to tell for sure whether the **Count Basie Orchestra** under **Frank Foster** sounded good or bad on June 25, but our educated guess is that Foster has the band sounding pretty good. **Joe Williams** managed to transcend the sound problems, mostly via sheer vocal power; opening act **Nancy Wilson** did not.

**Rubén Blades** also transcended those problems at his June 27 Carnegie show, lighting a fire under the normally staid hall with an explosive evening of salsa and enlivening the music with between-songs

patter, much of it in Spanish, that was politically charged but not without humor. The festival people would be wise to consider adding more salsa to the bill next year.

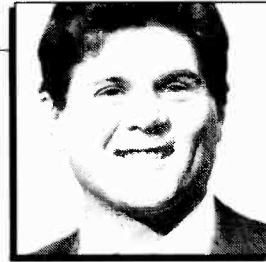
Two of the best and most imaginative concerts this year were the Town Hall tributes to pianists **George Shearing** (on June 22) and **Hank Jones** (on June 28). Some of Shearing's fans had to contend with a leaky ceiling—a problem that was fixed for the subsequent Town Hall shows—but the music more than made up for the inconvenience. The concert included a very funny Dixieland set, complete with unlikely new versions of "Desafinado" and Shearing's classic "Lullabye Of Birdland." Jones' concert, though poorly attended, was also quite enjoyable, with the pianist showcased in a variety of contexts, including an unscheduled duet with Shearing. It would have been an almost perfect evening if it had been just a little shorter, if Jones had allotted

## The JVC Festival schedule left some listeners dizzy

himself just a little more solo space, and if the silly, obnoxious master of ceremonies had been just a little less long-winded.

Festival promoter **George Wein** this year came up with a good solution to his perennial problem of how to present avant-garde artists under the festival umbrella, lending the JVC Festival name to the **World Music Institute's** ambitious Improvisations concert series. The crowds were, for the most part, small, but the music—by the likes of **Muhai Richard Abrams**, **Dewey Redman**, and **Amina Claudine Myers**—was exceptional. Along those lines, Wein also deserves credit for scheduling a **Sun Ra** solo piano recital. Maybe next year he'll do even more for cutting-edge jazz.

# Gospel LECTERN



by Bob Darden

This is the second installment of a three-part interview with legendary gospel songwriter/performer/executive **Bill Gaither**.

**AS A PERFORMER**, Bill Gaither is probably best-known for his work with the **Bill Gaither Trio**, which has recorded 43 albums and introduced such songs as "He Touched Me," "The King Is Coming" and "Because He Lives" into Christian music.

But Gaither has a special spot in his heart for the **New Gaither Vocal Band**. Originally formed in 1981 as a close harmony, Southern gospel-style group, it quickly became the most significant of all the varied Gaither projects. The lineup has regularly changed in the past, but seems set today with Gaither and fellow trio members **Gary McSpadden**, Grammy winner **Larnelle Harris**, and newcomer **Mike English**.

Past Vocal Band albums have lacked the energy and verve of the group's live performances. That is, until its latest release, "One × 1."

"Forever" and "I Walked Today Where Jesus Walked" are reminiscent of the praise ballads Gaither and his wife, **Gloria**, wrote in the late '60s. "Lamb Of God" features impassioned vocals from newcomer **English**. "Glorious Morning" is the best song about the Second Coming in years. "Look Up" is a gleefully up-tempo romp.

Gaither says there's only one difference between "One × 1" and earlier Vocal Band albums.

"English is in there, that's all," he says with a laugh. "I've been following harmony groups since the early '50s, and when someone leaves and a new member joins up, the sound either gets better or gets worse.

"We'd come to the conclusion after **Jon Mohr** left that we needed a higher sound. The rest of us were too low, like the old **Mills Brothers**, and to do the more contemporary material you need a second tenor who can do the higher, more exciting keys."

Gaither considers the New Gaither Vocal Band the musical "cutting edge" of his entourage, while he reserves the middle-of-the-road sound for the Trio.

Since 1981, English has been lead singer with Southern gospel groups the **Singing Americans**, the **Happy Goodmans**, and the **Couriers**. Gaither calls English "the most exciting new vocalist I've heard in 10 years"—high praise indeed from a man who has helped such artists as **Sandi Patti** and **Harris** get established.

"The crazy thing about English is that he doesn't know he has any limits," Gaither says. "Believe me, singers determine the direction of a band. It's not the rhythm. If you've got singers who can't sing over and with the new rhythms, the audience knows it. You can tell just by their pronunciation of words if they're really able to sing the new stuff. English can do it all."

## Vocal Band gives Gaither fresh style

Also just released is the latest Bill Gaither Trio album, "Welcome Back Home," for **Star Song**. It's a complete about-face from the more contemporary "One × 1."

"With the Trio, we went back to what fits us best," Gaither says. "We've had a good response from it. Our producer, **John David Brown**, gets a pure, beautiful sound in the studio. We took this opportunity to get back to more of our roots from the past 25 years. But both projects were a labor of love—and we have a ball doing the new material in concert."

It's more than just a coincidence that Gaither has released two of his most satisfying albums at age 51. He has spent long hours over the years putting together an organization and finding the right people to run it—thus freeing him to do what he does best.

FOR WEEK ENDING JULY 18, 1987

Billboard®

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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 LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	9	★ ★ NO. 1 ★ ★ <b>MICHAEL BRECKER</b> MCA/IMPULSE 5980/MCA (CD)	5 weeks at No. One <b>MICHAEL BRECKER</b>
2	2	21	<b>DEXTER GORDON</b> BLUE NOTE BT-85135/MANHATTAN (CD)	THE OTHER SIDE OF ROUND MIDNIGHT
3	3	11	<b>TONY WILLIAMS</b> BLUE NOTE 85138/MANHATTAN (CD)	CIVILIZATION
④	10	3	<b>THE DUKE ELLINGTON ORCHESTRA</b> GRP 1038 (CD)	DIGITAL DUKE
⑤	5	9	<b>EDDIE DANIELS</b> GRP 1034 (CD)	TO BIRD WITH LOVE
6	6	5	<b>JACK DEJOHNETTE'S SPECIAL EDITION</b> MCA/IMPULSE 5992/MCA (CD)	IRRISISTIBLE FORCES
⑦	9	5	<b>PATRICK WILLIAMS' NEW YORK BAND</b> SOUNDWINGS SW 2103 (CD)	10TH AVENUE
⑧	12	7	<b>CLAUDE BOLLING &amp; JEAN-PIERRE RAMPAL</b> CBS MASTERWORKS FM 42018	BOLLING: SUITE FOR FLUTE & JAZZ PIANO TRIO NO. 2
9	4	21	<b>CARMEN LUNDEY</b> BLACK HAWK BKH 523/ASPEN (CD)	GOOD MORNING KISS
10	8	21	<b>SOUNDTRACK</b> COLUMBIA SC 40464 (CD)	ROUND MIDNIGHT
11	7	11	<b>ELVIN JONES/MCCOY TYNER QUINTET</b> BLACK HAWK BKH 521-1/ASPEN	REUNITED
⑫	14	7	<b>KENNY BURRELL &amp; THE JAZZ GUITAR BAND</b> BLUE NOTE ST-85137/MANHATTAN (CD)	GENERATION
13	11	13	<b>BILL WATROUS</b> SOUNDWINGS 2100 (CD)	SOMEPLACE ELSE
⑭	NEW ▶		<b>NANCY WILSON</b> COLUMBIA FC 40787 (CD)	FORBIDDEN LOVER
15	13	21	<b>MICHEL PETRUCCIANI</b> BLUE NOTE BT 85133/MANHATTAN	POWER OF THREE

## 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 LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	21	★ ★ NO. 1 ★ ★ <b>KENNY G. ▲</b> ARISTA ALB 8427 (CD)	5 weeks at No. One <b>DUOTONES</b>
2	2	21	<b>NAJEE</b> EMI-AMERICA ST 17241/MANHATTAN (CD)	NAJEE'S THEME
③	5	7	<b>YELLOWJACKETS</b> MCA 5994 (CD)	FOUR CORNERS
4	3	21	<b>BOBBY MCFERRIN</b> BLUE NOTE BT-85110/MANHATTAN (CD)	SPONTANEOUS INVENTIONS
⑤	7	9	<b>DAVID BENOIT</b> GRP 1035 (CD)	FREEDOM AT MIDNIGHT
6	4	21	<b>DAVID SANBORN</b> WARNER BROS. 1-25479 (CD)	A CHANGE OF HEART
⑦	NEW ▶		<b>GEORGE BENSON/EARL KLUGH</b> WARNER BROS. 25580 (CD)	COLLABORATION
⑧	10	13	<b>FRANK POTENZA</b> TBA 222/PALO ALTO	SOFT & WARM
⑨	9	11	<b>STANLEY TURRENTINE</b> BLUE NOTE 85140/MANHATTAN	WONDERLAND
10	8	9	<b>JOE SAMPLE</b> MCA 5978 (CD)	ROLES
⑪	11	5	<b>THE CHICK COREA ELEKTRIC BAND</b> GRP 1036/MCA (CD)	LIGHT YEARS
12	6	21	<b>GEORGE HOWARD</b> MCA 5855 (CD)	A NICE PLACE TO BE
⑬	13	5	<b>JONATHAN BUTLER</b> JIVE/RCA 1032-1-J/RCA (CD)	JONATHAN BUTLER
14	12	15	<b>GEORGE SHAW &amp; JETSTREAM</b> TBA 223/PALO ALTO	LET YOURSELF GO
15	15	21	<b>THE RIPPINGTONS</b> PASSPORT JAZZ PJ-88019/JEM (CD)	MOONLIGHTING
⑯	24	3	<b>DAVE GRUSIN</b> GRP 1037 (CD)	CINEMAGIC
17	17	9	<b>MONTREUX</b> WINDHAM HILL WH-1058/A&M	SIGN LANGUAGE
⑱	23	3	<b>BILL BRUFORD</b> EDITIONS EG EGED 48 (CD)	EARTHWORKS
19	19	13	<b>HERB ALPERT ●</b> A&M 5125 (CD)	KEEP YOUR EYE ON ME
⑳	NEW ▶		<b>ANDY NARELL</b> WINDHAM HILL JAZZ 0107/A&M (CD)	THE HAMMER
21	14	15	<b>JOHN SCOFIELD</b> GRAMAVISION 18-8702-1/POLYGRAM (CD)	BLUE MATTER
22	22	7	<b>RAMSEY LEWIS</b> COLUMBIA FC 40677	KEYS TO THE CITY
23	21	9	<b>ALVIN HAYES</b> TBA TB 221/PALO ALTO	STAR GAZE
24	20	11	<b>SPECIAL EFX</b> GRP 1033 (CD)	MYSTIQUE
25	25	21	<b>BOB JAMES/DAVID SANBORN ●</b> WARNER BROS. 25393 (CD)	DOUBLE VISION

○ 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.





**Chet Sessions.** Chet Atkins, right, and Mark Knopfler jam during recent tapings for "Cinemax Sessions: Chet Atkins & Friends" at Vanderbilt Univ. in Nashville.

# Willie Cooks Up Another Winner

## Cool Breezes, Hot Acts At 14th Picnic

BY GERRY WOOD

**CARL'S CORNER, Texas** In what's become as much of an Independence Day tradition in this state as Lone Star beer and barbecue, Willie Nelson's 15th-annual July 4th picnic played to some 15,000 fans here.

The giant event was launched at 10 a.m. with Nelson's opening signature, "Whiskey River," and roared on through midnight with a wide range of music—from country to rock and back again.

At best, a Nelson picnic can be an enjoyable overdose of all types of mu-

sic performed under warm summer skies before thousands of admiring, well-behaved fans who are rewarded with plenty of perks, including port-o-johns and water. At worst, the event can be trailed by heat and humidity that would do Dante proud: eternal stage waits between acts, a broiling Texas sun that could fry an egg on a sidewalk if there were one, tumultuous thunderstorms that can turn dust into mud in one fell swoop, security goons with biceps bigger than their IQs, and an antagonistic attitude to-

as Bruce Hornsby & the Range, Rattlesnake Annie, Waylon Jennings, Asleep At The Wheel, Kris Kristofferson, Eric Johnson, Billy Joe Shaver, and Joe Ely.

With a Willie Nelson picnic, it's not the pomp of performance, but the circumstance of creativity that wins over an easily distracted audience. The speakers blast the sounds into the hordes—a unique society composed of people who looked like they would be at home in the pages of *Cosmopolitan*, *Tractor Weekly*, and the biweekly *Biker's Digest*. There was the mother in a bathing suit carrying her cowboy-hatted baby on her back. And plenty of tattoos—some of them on men. Dogs with Willie scarves. These party animals kept cool with thousands of Spuds MacKenzie fans distributed by Anheuser-Busch. Just another reminder that it was dog-gone hot out there.

Although almost everything Nelson touches turns to gold, his picnics often take on the aura and aroma of cow chips. This one did not. And the credit belongs to this incredibly talented performer who, more importantly, is a good man who wants to return the love to those who love him.

In a brief news conference, Nelson announced that his third FarmAid concert will be held Sept. 19 in Lincoln, Neb.

### The Texas sun was kind

ward the press that has driven more than one media member up the wall and off the site.

This year's event leaned more toward the positive—and it featured some memorable performances, from Nelson's own to Joe Walsh's rocking set. Tickets were \$21 and attendance estimates ranged from 10,000 to 25,000 (Billboard's guestimate is 15,000). Temperatures were in the mid-90s, but the gods—who seem to converse with Nelson on a regular basis—provided a blustery breeze that kept down the numbers of heat exhaustion cases from the hundreds to the scores.

The 127-acre pasture site, between Dallas and Waco, comfortably accommodated Nelson's patriotic partisans. Yes, there were enough port-o-johns. No, the backstage access system had not changed—it was still the typical snafu with credential requirements changing at the drop of a bureaucratic ego. Yes, the performances were good, and sometimes outstanding, as the picnic showcased local and regional acts and such national names

## Names Album After Louisville Retailer Of 27 Years

# Rosanne Cash Makes King's A Landmark

**COLUMBIA RECORDS PERFORMER Rosanne Cash** drew a crowd of media types and fans when she journeyed back to her future—King's Record Shop in Louisville, Ky. That's the name of her new album, and that's where the soulful cover photo was taken.

With its faded sign hawking "Records—Popular, Classic, Jazz, Rock & Roll, Country," King's Record Shop is an actual, honest-to-God retail operation in Derby City, so much of a throwback that the Smithsonian should start drooling over this keepsake. This is the way the business used to be: Go to the bins, spend some time . . . and good luck. (See story, page 45.)

Cash is not an artist to release a record on a whim or on a regular basis. She's Dylan-esque. When the mood strikes and the material is there, she'll give you a piece of her heart and a slice of her soul. On the average, that's about once every two years. King's is on the cutting edge of urban renewal, for better or worse, and it might survive, tucked quaintly between a blue movie palace and a funky bar, or it might be long gone in a year or two.

Proprietor **Gene King**, brother of country legend **Pee Wee King**, co-writer of the famed "Tennessee Waltz," has been directing the outlet for 27 years. Will Cash's LP title tribute and the cover photo of the singer in front of the store bring King and his company fame and fortune? King nods and declares, "Throughout the country, people will be wondering where this terrible-looking place is located." Though the shop handles some new product, the main emphasis is on oldies.

When they visited the store, **Rodney Crowell**, Cash's producer/husband (not necessarily in that order) and Cash rifled through the piles of oldies and bought albums by the **Everly Brothers**, **Gene Vincent**, and **Chuck Berry**. From **Bobby Vee** to **Chubby Checker**, the albums carried at King's will appeal to collectors everywhere. Most of the customers are from out of town, most are from out of state, and many are from other countries.

The majority of the records are stickered with the price (very reasonable), but King flaunts some albums on the walls without prices. Potential buyers are allowed to bid on these. If the price is right, they'll get a yes. If it's not . . .

The tiny store houses some 150,000 records. King isn't trying to make a fortune, he's just trying to make a living. That's about the only thing he has in common with his fellow record retailers across the nation.

Ironically (or predictably, knowing the music business), it's a fluke that King's Record Shop is the title of Rosanne's album. Recalls Cash, "While we were recording, I kept wondering what to call the album. Finally, it dawned on me to title it after the picture [on the cover]."

Other facts you may or may not want to know about this album: It's Cash's fifth album. Since the debut of her "Right Or Wrong" album in 1979, Cash has scored with five No. 1 country singles, two top country LPs, and a top 20 pop single and album. Producer Crowell pitched "Tennessee Flat Top Box," one of the cuts, to Cash. She loved it and cut it—without knowing that the song's author was Johnny Cash, her dad. "I thought it was public domain," she says. Is "The Real Me" the real Cash, asked Billboard. The answer is yes. Listen closely to this autobiographical anthem.

When Crowell is asked what it's like working with his wife, he replies, "It's great. But the musicians get tired of it because we can sit at the console and make out." Adds Crowell, "This album is her best performance."

The creative tension between artist/producer is heightened by the Cash/Crowell wife/husband tension. "We fought tooth and nail during our first album together in 1979," admits Cash. "But the more we do this together, the less we quarrel." But she adds the production/marital situation still "turns into pillow talk a lot."

Cash's favorite cuts are "I Don't Have To Crawl" and "The Real Me." Will she ever turn the tables and produce her husband? Crowell claims he has "thought about it" and adds, "The best thing I ever cut, Rosanne really produced. But because of my ego, she never got the credit."

Besides her writing and recording ventures, Cash is also writing short stories. "It's incredibly free not to think about melodies," she says. Her literary goals? "I would treasure a rejection letter from the *New Yorker*," she says.

**NEWSNOTES:** Who's Ray? Near the end of **Kathy Mattea's** "Train Of Memories," Mattea shouts, "Go Ray!" She is referring to session musician **Ray Flack**. Flack formerly played with **Ricky Skaggs'** band and has a guitar instructional video out.

Nashville goes to the movies. The entire soundtrack to the current movie "Ernest Goes To Camp" was written and scored by Nashville composer/keyboardist **Shane Keister** and produced on his Synclavier digital production system. The movie itself was written and directed by Nashvillean **John Cherry**.

A first for Nashville television production occurred last month when **Jim Owens & Associates** opened its doors to a live audience, who viewed the taping of the "Crook & Chase" daily magazine show hosted by **Lorraine Crook** and **Charlie Chase**. During the first "Crook & Chase" with in-house viewers, **Barbara Mandrell** was presented with a gold medal from the New York International Film and Television Festival for the

(Continued on page 38)



by Gerry Wood



FOR WEEK ENDING JULY 18, 1987

Billboard

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## HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 26 REPORTERS	SILVER ADDS 57 REPORTERS	BRONZE/ SECONDARY ADDS 63 REPORTERS	TOTAL ADDS 146 REPORTERS	TOTAL ON
<b>MAMA'S ROCKIN' CHAIR</b> JOHN CONLEE COLUMBIA	3	14	24	41	51
<b>FISHIN' IN THE DARK</b> NITTY GRITTY DIRT BAND W. B.	2	13	25	40	94
<b>FIRST TIME CALLER</b> JUICE NEWTON RCA	3	10	20	33	34
<b>LOVE REUNITED</b> DESERT ROSE BAND MCA/CURB	2	13	15	30	63
<b>THE WAY WE MAKE...</b> ROSANNE CASH COLUMBIA	5	10	8	23	111
<b>I WANT TO KNOW YOU...</b> CONWAY TWITTY MCA	3	7	13	23	74
<b>NOBODY SHOULD HAVE TO...</b> CRYSTAL GAYLE WARNER BROS.	2	9	12	23	24
<b>ISLAND IN THE SEA</b> WILLIE NELSON COLUMBIA	0	2	19	21	77
<b>IF YOU STILL WANT A FOOL...</b> CHARLEY PRIDE 16TH AVENUE	2	8	11	21	23
<b>WHEN THE RIGHT ONE...</b> JOHN SCHNEIDER MCA	1	7	13	21	21

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.



# HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	11	<b>I KNOW WHERE I'M GOING</b> B. MAHER (D. SCHLITZ, C. BICKHARDT, B. MAHER)	<b>THE JUDDS</b> RCA/CURB 5164-7/RCA
★★ NO. 1 ★★ 1 week at No. One					
2	3	4	13	<b>THE WEEKEND</b> T. BROWN, J. BROWN (B. LABOUNTY, B. FOSTER)	◆ <b>STEVE WARINER</b> MCA 53068
3	5	7	12	<b>LOVE SOMEONE LIKE ME</b> T. WEST (H. DUNN, R. FOSTER)	<b>HOLLY DUNN</b> MTM 72082/CAPITOL
4	6	9	9	<b>SNAP YOUR FINGERS</b> R. MILSAP, R. GALBRAITH, K. LEHNING (G. MARTIN, A. ZANETIS)	<b>RONNIE MILSAP</b> RCA 5169-7
5	8	10	9	<b>ONE PROMISE TOO LATE</b> J. BOWEN, R. MCENTIRE (D. LOGGINS, L. SILVER, D. SCHLITZ)	<b>REBA MCENTIRE</b> MCA 53092
6	9	12	11	<b>SOMEONE</b> J. BOWEN, L. GREENWOOD (C. BLACK, A. ROBERTS, S. DORFF)	<b>LEE GREENWOOD</b> MCA 53096
7	1	2	12	<b>ALL MY EX'S LIVE IN TEXAS</b> J. BOWEN, G. STRAIT (S. D. SHAFER, L. J. SHAFER)	<b>GEORGE STRAIT</b> MCA 53087
8	13	15	13	<b>80'S LADIES</b> H. SHEDD (K. T. OSLIN)	◆ <b>K. T. OSLIN</b> RCA 5154-7
9	11	13	14	<b>OH HEART</b> K. LEHNING, P. DAVIS (M. BROOK, K. BAILLIE, D. SCHLITZ)	<b>BAILLIE AND THE BOYS</b> RCA 5130-7
10	12	14	12	<b>LOVE CAN'T EVER GET BETTER THAN THIS</b> R. SKAGGS (N. MONTGOMERY, I. KELLEY)	<b>RICKY SKAGGS &amp; SHARON WHITE</b> EPIC 34-07060
11	15	17	12	<b>CINDERELLA</b> R. LANDIS (R. NIELSEN)	<b>VINCE GILL</b> RCA 5131-7
12	16	18	9	<b>A LONG LINE OF LOVE</b> S. GIBSON, J. E. NORMAN (P. OVERSTREET, T. SCHUYLER)	◆ <b>MICHAEL MARTIN MURPHEY</b> WARNER BROS. 7-28370
13	17	19	9	<b>WHISKEY, IF YOU WERE A WOMAN</b> P. WORLEY (M. FRANCIS, J. MACRAE, B. MORRISON)	<b>HIGHWAY 101</b> WARNER BROS. 7-28372
14	18	21	8	<b>TELLING ME LIES</b> G. MASSENBURG (L. THOMPSON, B. COOK)	<b>DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS</b> WARNER BROS. 7-28371
15	4	5	13	<b>ANOTHER WORLD</b> J. E. NORMAN (J. LEFFLER, R. SCHUCKETT)	<b>CRYSTAL GAYLE AND GARY MORRIS</b> WARNER BROS. 7-28409
16	19	20	10	<b>FALLIN' OUT</b> J. BOWEN, W. JENNINGS (D. LILE)	<b>WAYLON JENNINGS</b> MCA 53088
17	20	22	8	<b>WHY DOES IT HAVE TO BE (WRONG OR RIGHT)</b> T. DUBOIS, S. HENDRICKS, R. RESTLESS HEART (R. SHARP, D. LOWERY)	◆ <b>RESTLESS HEART</b> RCA 5132-7
18	7	8	14	<b>CRIME OF PASSION</b> S. BUCKINGHAM (W. ALDRIDGE, M. MCANALLY)	◆ <b>RICKY VAN SHELTON</b> COLUMBIA 38-07025
19	22	26	6	<b>BORN TO BOOGIE</b> B. BECKETT, H. WILLIAMS, JR., J. E. NORMAN (H. WILLIAMS, JR.)	<b>HANK WILLIAMS, JR.</b> WARNER/CURB 7-28369/WARNER BROS.
20	21	24	11	<b>ARE YOU STILL IN LOVE WITH ME</b> J. WHITE (S. PIRO, PORTER, WHITE)	◆ <b>ANNE MURRAY</b> CAPITOL 44005
21	23	25	9	<b>TRAIN OF MEMORIES</b> A. REYNOLDS (J. HINSON, A. BYRD)	<b>KATHY MATTEA</b> MERCURY 888 574-7/POLYGRAM
22	24	28	8	<b>BRILLIANT CONVERSATIONALIST</b> B. LOGAN (J. HADLEY, G. NICHOLSON)	◆ <b>T. GRAHAM BROWN</b> CAPITOL 44008
23	25	29	7	<b>SHE'S TOO GOOD TO BE TRUE</b> B. KILLEN (S. LEMAIRE, J. P. PENNINGTON)	<b>EXILE</b> EPIC 34-07135
24	14	6	13	<b>FOREVER AND EVER, AMEN</b> K. LEHNING (P. OVERSTREET, D. SCHLITZ)	◆ <b>RANDY TRAVIS</b> WARNER BROS. 7-28384
25	27	35	4	<b>MAKE NO MISTAKE, SHE'S MINE</b> R. GALBRAITH, K. LEHNING (K. CARNES)	<b>KENNY ROGERS &amp; RONNIE MILSAP</b> RCA 5209-7
26	29	34	7	<b>I'LL NEVER BE IN LOVE AGAIN</b> D. WILLIAMS, G. FUNDIS (B. CORBIN)	<b>DON WILLIAMS</b> CAPITOL 44019
27	30	36	6	<b>THIS CRAZY LOVE</b> J. BOWEN (R. MURRAH, J. D. HICKS)	<b>THE OAK RIDGE BOYS</b> MCA 53023
28	28	32	11	<b>PUT ME OUT OF MY MISERY</b> J. CRUTCHFIELD (B. MCDILL, L. ANDERSON)	<b>TOM WOPAT</b> EMI-AMERICA 43010/CAPITOL
29	33	37	7	<b>WHY I DON'T KNOW</b> T. BROWN, L. LOVETT (L. LOVETT)	<b>LYLE LOVETT</b> MCA/CURB 53102/MCA
30	36	45	4	<b>THREE TIME LOSER</b> K. LEHNING (D. SEAL)	<b>DAN SEALS</b> EMI-AMERICA 43023/CAPITOL
31	35	39	8	<b>THE HAND THAT ROCKS THE CRADLE</b> J. BOWEN, G. CAMPBELL (T. HARRIS)	<b>GLEN CAMPBELL (WITH STEVE WARINER)</b> MCA 53108
32	34	38	8	<b>HOUSE OF BLUE LIGHTS</b> R. BENSON (D. RAYE, F. SLACK)	<b>ASLEEP AT THE WHEEL</b> EPIC 34-07125
33	39	41	6	<b>I'LL BE THE ONE</b> J. KENNEDY (DON REID, DEBO REID)	<b>THE STATLER BROTHERS</b> MERCURY 888 650-7/POLYGRAM
34	41	49	4	<b>YOU AGAIN</b> B. BECKETT, J. STROUD (D. SCHLITZ, P. OVERSTREET)	<b>THE FORESTER SISTERS</b> WARNER BROS. 7-28368
35	38	42	6	<b>NOWHERE ROAD</b> T. BROWN, E. GORDY, JR., R. BENNETT (S. EARLE, R. KLING)	<b>STEVE EARLE</b> MCA 53103
36	37	44	6	<b>PONIES</b> B. MAHER (J. H. BULLOCK)	◆ <b>MICHAEL JOHNSON</b> RCA 5171-7
37	10	1	16	<b>THAT WAS A CLOSE ONE</b> N. LARKIN, T. CONLEY (R. BYRNE)	<b>EARL THOMAS CONLEY</b> RCA 5129-7
38	42	47	5	<b>I'LL BE YOUR BABY TONIGHT</b> T. WEST (B. DYLAN)	<b>JUDY RODMAN</b> MTM 7208972089/CAPITOL
39	26	30	10	<b>I TURN TO YOU</b> B. SHERRILL (M. D. BARNES, C. PUTMAN)	<b>GEORGE JONES</b> EPIC 34-07107
★★★ POWER PICK/AIRPLAY ★★★					
40	45	51	4	<b>THE WAY WE MAKE A BROKEN HEART</b> R. CROWELL (J. HIATT)	<b>ROSANNE CASH</b> COLUMBIA 38-07200
41	43	48	7	<b>'TIL THE OLD WEARS OFF</b> W. ALDRIDGE (W. ALDRIDGE)	<b>THE SHOOTERS</b> EPIC 34-07131
42	47	55	4	<b>DADDIES NEED TO GROW UP TOO</b> K. KANE, J. O'HARA (J. O'HARA, K. KANE)	<b>THE O'KANES</b> COLUMBIA 38-07187
43	60	—	2	<b>FISHIN' IN THE DARK</b> J. LEO (W. WALDMAN, J. PHOTOGLO)	<b>NITTY GRITTY DIRT BAND</b> WARNER BROS. 7-28311
44	51	62	3	<b>CHILD SUPPORT</b> T. COLLINS (T. SCHUYLER)	<b>BARBARA MANDRELL</b> EMI-AMERICA 43032/CAPITOL
45	32	16	16	<b>LOVE YOU AIN'T SEEN THE LAST OF ME</b> J. BOWEN, J. SCHNEIDER (K. FRANCESCHI)	<b>JOHN SCHNEIDER</b> MCA 53069
46	53	60	4	<b>MEMBERS ONLY</b> N. LARKIN (L. ADDISON)	<b>DONNA FARGO AND BILLY JOE ROYAL</b> MERCURY 888 680-7/POLYGRAM
47	52	57	5	<b>AFTER ALL</b> E. GORDY, JR., T. BROWN (J. HINSON, H. STINSON)	◆ <b>PATTY LOVELESS</b> MCA 53097
48	56	—	2	<b>ISLAND IN THE SEA</b> W. NELSON (W. NELSON)	<b>WILLIE NELSON</b> COLUMBIA 38-07202
49	40	23	17	<b>IT'S ONLY OVER FOR YOU</b> J. CRUTCHFIELD (M. REED, R. M. BOURKE)	<b>TANYA TUCKER</b> CAPITOL 5694
50	61	68	3	<b>CRAZY OVER YOU</b> B. LLOYD, R. FOSTER (R. FOSTER, B. LLOYD)	<b>FOSTER AND LLOYD</b> RCA 5210-7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	62	—	2	<b>I WANT TO KNOW YOU BEFORE WE MAKE LOVE</b> J. BOWEN, C. TWITTY, D. HENRY (C. PARTON, B. HOBBS)	<b>CONWAY TWITTY</b> MCA 53134
52	58	63	4	<b>HYMNE</b> J. KENNEDY (VANGELIS)	◆ <b>JOE KENYON</b> MERCURY 888 642-7/POLYGRAM
53	48	50	7	<b>YOU LAY A LOTTA LOVE ON ME</b> S. CORNELIUS (D. HEAVENER)	<b>THE WRAYS</b> MERCURY 888 542-7/POLYGRAM
54	31	11	16	<b>CHAINS OF GOLD</b> S. BUCKINGHAM, H. DEVITO (P. KENNERLEY)	<b>SWEETHEARTS OF THE RODEO</b> COLUMBIA 38-07023
55	57	59	6	<b>THE FIRST CUT IS THE DEEPEST</b> M. LLOYD (C. STEVENS)	<b>RIDE THE RIVER</b> ADVANTAGE/COMPLEAT 169-1/POLYGRAM
56	68	—	2	<b>LOVE REUNITED</b> P. WORLEY (C. HILLMAN, S. HILL)	<b>THE DESERT ROSE BAND</b> MCA/CURB 53142/MCA
57	64	67	3	<b>WHAT A GIRL NEXT DOOR COULD DO</b> T. WEST (R. FERRIS)	<b>GIRLS NEXT DOOR</b> MTM 72088/CAPITOL
★★★ HOT SHOT DEBUT ★★★					
58	<b>NEW</b>	—	1	<b>MAMA'S ROCKIN' CHAIR</b> B. LOGAN (T. MENZIES, J. MACRAE)	<b>JOHN CONLEE</b> COLUMBIA 38-07203
59	46	43	21	<b>TIL' I'M TOO OLD TO DIE YOUNG</b> J. KENNEDY (J. HADLEY, K. WELCH, S. DOOLEY)	<b>MOE BANDY</b> MCA/CURB 53033/MCA
60	59	61	5	<b>LOOKING FOR YOU</b> R. CROWELL, B. T. JONES (R. CROWELL, R. CASH)	<b>RODNEY CROWELL</b> COLUMBIA 38-07137
61	63	64	6	<b>MAKE A LIVING OUT OF LOVING YOU</b> P. SULLIVAN (J. GAYDEN, M. GAYDEN, S. HOGIN)	<b>RAZORBACK</b> COMPLEAT 174/POLYGRAM
62	49	31	17	<b>YOU'RE NEVER TOO OLD FOR YOUNG LOVE</b> D. GANT, E. RAVEN (R. GILES, F. MYERS)	<b>EDDY RAVEN</b> RCA 5128-7
63	54	46	7	<b>TOO OLD TO GROW UP NOW</b> M. WRIGHT (A. HARVEY, P. MCCANN)	<b>PAKE MCENTIRE</b> RCA 5207-7
64	67	72	4	<b>CALL ME A FOOL</b> J. STROUD, M. HUMPHRIES (D. LOGGINS)	<b>DANA MCVICKER</b> EMI-AMERICA 43017/CAPITOL
65	69	73	4	<b>I NEED TO BE LOVED AGAIN</b> D. GOODMAN (D. GOODMAN, P. PRAKES)	<b>LIZ BOARDO</b> MASTER 03/NSD
66	73	84	3	<b>BRINGIN' THE HOUSE DOWN</b> M. DANIEL, D. KNIGHT (J. DOWELL, B. H. DEAN)	<b>SHURFIRE</b> AIR/COMPLEAT 173/POLYGRAM
67	44	27	18	<b>YOU'RE MY FIRST LADY</b> R. HALL (M. MCANALLY)	<b>T.G. SHEPPARD</b> COLUMBIA 38-06999
68	77	—	2	<b>SOMEDAY MY SHIP WILL SAIL</b> E. GORDY, JR., E. HARRIS (A. REYNOLDS)	<b>EMMYLOU HARRIS</b> WARNER BROS. 7-28302
69	66	56	11	<b>MIDNIGHT BLUE</b> B. BECKETT (D. GOODMAN, J. W. RYLES)	<b>JOHN WESLEY RYLES</b> WARNER BROS. 7-28377
70	78	—	2	<b>DANCIN' WITH MYSELF TONIGHT</b> R. PENNINGTON (C. BURNS, D. HUBER)	<b>THE KENDALLS</b> STEP ONE 374
71	55	58	5	<b>MAKE ME LATE FOR WORK TODAY</b> B. KILLEN (C. PUTMAN, R. MCDOWELL)	<b>RONNIE MCDOWELL</b> MCA/CURB 53126/MCA
72	<b>NEW</b>	—	1	<b>FIRST TIME CALLER</b> R. LANDIS (R. NIELSEN)	<b>JUICE NEWTON</b> RCA 5170-7
73	<b>NEW</b>	—	1	<b>NOBODY SHOULD HAVE TO LOVE THIS WAY</b> J. E. NORMAN (T. ROCCO, C. BLACK, R. BOURKE)	<b>CRYSTAL GAYLE</b> WARNER BROS. 7-28409
74	<b>NEW</b>	—	1	<b>IF YOU STILL WANT A FOOL AROUND</b> R. BAKER (K. ROBBINS)	<b>CHARLEY PRIDE</b> 16TH AVENUE 70402/CAPITOL
75	80	—	2	<b>I GROW OLD TO FAST (AND SMART TOO SLOW)</b> S. CORNELIUS (J. LDNG)	<b>JOHNNY PAYCHECK</b> MERCURY 888 651-7/POLYGRAM
76	71	66	10	<b>ANGER &amp; TEARS</b> J. KENNEDY (R. SMITH, C. CHASE)	<b>MEL MCDANIEL</b> CAPITOL 5705
77	50	33	15	<b>LITTLE SISTER</b> P. ANDERSON (D. POMUS, M. SHUMAN)	◆ <b>DWIGHT YOAKAM</b> REPRISE 7-28432/WARNER BROS.
78	<b>NEW</b>	—	1	<b>WAITIN' UP</b> P. ANDERSON (G. HIGHFILL)	<b>GEORGE HIGHFILL</b> WARNER BROS. 7-28312
79	<b>NEW</b>	—	1	<b>WHEN THE RIGHT ONE COMES ALONG</b> J. BOWEN, J. SCHNEIDER (R. SMITH, J. HOOKER)	<b>JOHN SCHNEIDER</b> MCA 53144
80	65	40	11	<b>FROM TIME TO TIME (IT FEELS LIKE LOVE AGAIN)</b> ◆ LARRY GATLIN & JANIE FRICKIE C. YOUNG (L. GATLIN)	<b>LARRY GATLIN &amp; JANIE FRICKIE</b> COLUMBIA 38-07088
81	74	70	21	<b>DOMESTIC LIFE</b> B. LOGAN (J. D. MARTIN, G. HARRISON)	<b>JOHN CONLEE</b> COLUMBIA 38-06707
82	72	52	7	<b>I TALKED A LOT ABOUT LEAVING</b> R. BAKER (C. QUILLIN, T. STAMPEY, B. KEEL)	<b>LARRY BOONE</b> MERCURY 888 598-7/POLYGRAM
83	85	—	2	<b>TWO KINDS OF WOMEN</b> B. DESTOCKI (C. BICKHARDT)	<b>THE DIAMONDS</b> CHURCHILL 94102
84	<b>NEW</b>	—	1	<b>GERONIMO'S CADILLAC</b> N. LARKIN (M. MURPHEY, C. QUARTO)	<b>JEFF STEVENS AND THE BULLETS</b> ATLANTIC/AMERICA 7-99433/ATLANTIC
85	70	71	5	<b>SHE DON'T LOVE YOU</b> G. J. HORTON (MAYFIELD, BUTLER, CARTER)	<b>SUSIE ALLANSON</b> TNP 75005/ENIGMA
86	75	54	17	<b>BABY'S GOT A HOLD ON ME</b> J. LEO (J. LEO, J. HANNA, B. CARPENTER)	<b>NITTY GRITTY DIRT BAND</b> WARNER BROS. 7-28443
87	79	75	22	<b>IT TAKES A LITTLE RAIN</b> J. BOWEN (J. D. HICKS, R. MURRAH, S. DEAN)	<b>THE OAK RIDGE BOYS</b> MCA 53010
88	86	81	25	<b>THE MOON IS STILL OVER HER SHOULDER</b> B. MAHER (H. PRESTWOOD)	◆ <b>MICHAEL JOHNSON</b> RCA 5091-7
89	81	65	20	<b>JULIA</b> J. BOWEN, C. TWITTY, D. HENRY (J. JARVIS, D. COOK)	<b>CONWAY TWITTY</b> MCA 53034
90	83	77	18	<b>HAVE I GOT SOME BLUES FOR YOU</b> R. BAKER (D. CHAMBERLAIN)	<b>CHARLEY PRIDE</b> 16TH AVENUE 70400/CAPITOL
91	89	87	20	<b>DON'T TOUCH ME THERE</b> SNEED BROTHERS, W. MASSEY (M. PHEENEY)	<b>CHARLY MCCLAIN</b> EPIC 34-06980
92	88	86	10	<b>DON'T IT MAKE YOU WANTA GO HOME</b> R. ALVES (J. SOUTH)	<b>BUTCH BAKER</b> MERCURY 888 543-7/POLYGRAM
93	76	76	4	<b>MOONWALKIN'</b> J. CARROLL (J. LEAP)	<b>DON MALENA</b> MAXIMA 1277
94	93	91	24	<b>OLD BRIDGES BURN SLOW</b> N. LARKIN (J. SOUTH, J. MEADERS, S. BROWN)	<b>BILLY JOE ROYAL</b> ATLANTIC/AMERICA 7-99485/ATLANTIC
95	82	53	14	<b>AMERICAN ME</b> J. STROUD (J. F. KNOBLOCH, T. SCHUYLER)	<b>S-K-O</b> MTM 72086/CAPITOL
96	95	89	20	<b>TOO MANY RIVERS</b> J. L. WALLACE, T. SKINNER (H. HOWARD)	<b>THE FORESTER SISTERS</b> WARNER BROS. 7-28442
97	84	78	14	<b>3935 WEST END AVENUE</b> D. MITCHELL (W. T. DAVIDSON, F. MYERS, S. DEAN)	<b>MASON DIXON</b> PREMIER ONE 112
98	97	96	9	<b>SAVING THE HONEY FOR THE HONEYMOON</b> R. L. SCRUGGS (R. VITO, J. BARRY)	<b>SAWYER BROWN</b> CAPITOL/CURB 44007/CAPITOL
99	98	93	24	<b>YOU'RE THE POWER</b> A. REYNOLDS (C. BICKHARDT, F. C. COLLINS)	<b>KATHY MATTEA</b> MERCURY 888 319-7/POLYGRAM
100	99	98	18	<b>ASHES OF LOVE</b> P. WORLEY (J. ANGLIN, J. ANGLIN, J. WRIGHT)	<b>THE DESERT ROSE BAND</b> MCA/CURB 53048/MCA

○ 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

**MIDWEST NEST OF NGDB FANS:** Nitty Gritty Dirt Band's "Fishin' In The Dark" (Warner Bros.) draws raves from MD John Gibb of KTPK Topeka, Kan. "We played it out of the album; it has already numbered on our playlist. The band brings a lot of their pop listeners over to country with music like this, and it's great for us."

In Kansas City, WDAF's MD, David Bryan, calls it a sure hit, adding that wholesalers and jukebox dealers in his market are already getting a lot of calls for it.

**"DONNA FARGO AND BILLY JOE ROYAL—**definitely a hit combination," says PD Johnny Dark of WCAO Baltimore. "I can't recall Donna ever sounding as good as she does on 'Members Only' [Mercury]." PD Brad Rivers of WYGC Gainesville, Fla., agrees, adding, "That record is going gangbusters for us." The song, a remake of the 1985 Bobby Bland r&b charter, marks the first pairing of Fargo and Royal.

Rivers, whose market is heavily populated with college students, says newcomer Durelle Ames' "Dancin' In The Moonlight" (Advantage/Compleat) has a light contemporary sound that really appeals to the younger set, while the traditional western-swing-oriented "House Of Blue Lights" (Epic) by Asleep At The Wheel also has a large college following. "They think the group is new, and they love 'em," Rivers says.

**"GERONIMO'S CADILLAC"** was a top 40 pop hit in 1972 for Michael Murphey (Martin got in the middle later on); it's now enjoying a country revival by Jeff Stevens & the Bullets (Atlantic/America), making its chart debut at No. 84 with a bullet. "We're getting the calls for it," says operations manager Van Mac, WOKK Meridian, Miss. MD Dick Weston, KKAJ Ardmore, Okla., agrees, saying, "It's a really well-produced record, a hit all over again."

**"A GREAT BALLADEER,"** says MD Bill Corey, WOW Omaha, Neb., of Michael Johnson. "His 'Ponies' single [RCA] is a big request item for us, and I'm already picking up sales reports in my tracking."

Early sales are also showing on Judy Rodman's "I'll Be Your Baby Tonight" (MTM) in Wheeling, W. Va., says WWVA MD Bill Berg. "This record is stronger than her previous ones, and her album sells well here, too."

FOR WEEK ENDING JULY 18, 1987

## Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	3	I KNOW WHERE I'M GOING	THE JUDDS	1
2	5	CRIME OF PASSION	RICKY VAN SHELTON	18
3	2	ALL MY EX'S LIVE IN TEXAS	GEORGE STRAIT	7
4	9	LOVE SOMEONE LIKE ME	HOLLY DUNN	3
5	7	ANOTHER WORLD	CRYSTAL GAYLE AND GARY MORRIS	15
6	10	SNAP YOUR FINGERS	RONNIE MILSAP	4
7	12	ONE PROMISE TOO LATE	REBA MCENTIRE	5
8	11	LOVE CAN'T EVER GET BETTER THAN THIS	R. SKAGGS/S. WHITE	10
9	6	THAT WAS A CLOSE ONE	EARL THOMAS CONLEY	37
10	15	THE WEEKEND	STEVE WARINER	2
11	8	FOREVER AND EVER, AMEN	RANDY TRAVIS	24
12	14	ARE YOU STILL IN LOVE WITH ME?	ANNE MURRAY	20
13	20	SOMEONE	LEE GREENWOOD	6
14	17	I TURN TO YOU	GEORGE JONES	39
15	19	TRAIN OF MEMORIES	KATHY MATTEA	21
16	18	WHISKEY, IF YOU WERE A WOMAN	HIGHWAY 101	13
17	4	CHAINS OF GOLD	SWEETHEARTS OF THE RODEO	54
18	22	BORN TO BOOGIE	HANK WILLIAMS, JR.	19
19	29	80'S LADIES	K.T. OSLIN	8
20	1	IT'S ONLY OVER FOR YOU	TANYA TUCKER	49
21	23	OH HEART	BAILLIE AND THE BOYS	9
22	13	LOVE, YOU AIN'T SEEN THE LAST OF ME	JOHN SCHNEIDER	45
23	28	SHE'S TOO GOOD TO BE TRUE	EXILE	23
24	30	CINDERELLA	VINCE GILL	11
25	—	WHY DOES IT HAVE TO BE (WRONG OR RIGHT)	RESTLESS HEART	17
26	27	TELLING ME LIES	D. PARTON, L. RONSTADT, E. HARRIS	14
27	—	BRILLIANT CONVERSATIONALIST	T. GRAHAM BROWN	22
28	—	HOUSE OF BLUE LIGHTS	ASLEEP AT THE WHEEL	32
29	—	FALLIN' OUT	WAYLON JENNINGS	16
30	—	A LONG LINE OF LOVE	MICHAEL MARTIN MURPHEY	12

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## COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (14)	19
MCA/Curb (5)	
CAPITOL (5)	16
EMI-America (4)	
MTM (4)	
16th Avenue (2)	
Capitol/Curb (1)	
WARNER BROS. (13)	15
Reprise (1)	
Warner/Curb (1)	
RCA (13)	14
RCA/Curb (1)	
POLYGRAM	12
Mercury (9)	
Advantage/Compleat (1)	
Air/Compleat (1)	
Compleat (1)	
COLUMBIA	10
EPIC	6
ATLANTIC	2
Atlantic/America (2)	
CHURCHILL	1
ENIGMA	1
TNP (1)	
MAXIMA	1
NSD	1
Master (1)	
PREMIER ONE	1
STEP ONE	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
3935 WEST END AVENUE	(Tom Collins, BMI/Collins Court, ASCAP) CPP	
80'S LADIES	(Wooden Wonder, SESAC)	
AFTER ALL	(Goldline, ASCAP/Silverline, BMI) HL	
ALL MY EX'S LIVE IN TEXAS	(Acuff-Rose Opryland, BMI) CPP	
AMERICAN ME	(A Little More Music, ASCAP/Uncle Artie, ASCAP/Writers Group, BMI/Bethlehem, BMI/Lawyers Daughter, BMI) CPP	
ANGER & TEARS	(MCA Music) HL	
ANOTHER WORLD	(Fountain Square, ASCAP) CPP	
ARE YOU STILL IN LOVE WITH ME	(Edition Sunrise, BMI/Young Musikverlag, GEMA) CPP	
ASHES OF LOVE	(Acuff-Rose, BMI/Opryland, BMI) CPP	
BABY'S GOT A HOLD ON ME	(Warner Elektra-Asylum, BMI/Mopage, BMI/Warner-Refuge, ASCAP/Moolagenous, ASCAP)	
BORN TO BOOGIE	(Bocephus, BMI) CPP	
BRILLIANT CONVERSATIONALIST	(Tree, BMI/Cross Keys, ASCAP) HL	
BRINGIN' THE HOUSE DOWN	(Hoosier, ASCAP/Triumvirate, BMI)	
CALL ME A FOOL	(MCA, ASCAP/Patchwork, ASCAP) HL	
CHAINS OF GOLD	(Irving, BMI) CPP/ALM	
CHILD SUPPORT	(Screen Gems-EMI, BMI/Writers Group, BMI/Bethlehem, BMI)	
CINDERELLA	(Englishtown, BMI)	
CRAZY OVER YOU	(Uncle Artie, ASCAP/Lawyers Daughter, BMI)	
CRIME OF PASSION	(Rick Hall, ASCAP/Beginner, ASCAP)	
DADDIES NEED TO GROW UP TOO	(Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL	
DANCIN' WITH MYSELF TONIGHT	(Almarie, BMI/Millstone, ASCAP)	
DOMESTIC LIFE	(MCA, ASCAP/Nashion, BMI) HL	
DON'T IT MAKE YOU WANTA GO HOME	(Lowery, BMI) CPP	
DON'T TOUCH ME THERE	(Songmedia, BMI/Friday Night, BMI)	
FALLIN' OUT	(Keith Sykes, BMI)	
THE FIRST CUT IS THE DEEPEST	(Dutchess, BMI) HL	
FIRST TIME CALLER	(Englishtown, BMI)	
FISHIN' IN THE DARK	(Screen Gems-EMI, BMI/Moon & Stars, BMI/Burger Bits, ASCAP)	
FOREVER AND EVER, AMEN	(Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) CPP/HL	
FROM TIME TO TIME (IT FEELS LIKE LOVE AGAIN)	(Larry Gatlin, BMI)	
GERONIMO'S CADILLAC	(Mystery, BMI)	
THE HAND THAT ROCKS THE CRADLE	(Contention, sesac)	
HAVE I GOT SOME BLUES FOR YOU	(Milene, ASCAP/Opryland, BMI) CPP	
HOUSE OF BLUE LIGHTS	(CBS Robbins, ASCAP) CPP/B-3	
HYMNE	(Spheric B.V., BUMA/WB, ASCAP)	
I GROW OLD TO FAST (AND SMART TOO SLOW)	(Buffet, BMI)	
I KNOW WHERE I'M GOING	(MCA, ASCAP/Don Schlitz, ASCAP/Colgems-EMI, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL	
I NEED TO BE LOVED AGAIN	(Forrest Hills, BMI/Song Pantry, ASCAP)	
I TALKED A LOT ABOUT LEAVING	(Dejamus, ASCAP/AI Gallico, BMI/John Anderson, BMI/Mullet, BMI) CPP/HL	
I TURN TO YOU	(Tree, BMI) HL	
I WANT TO KNOW YOU BEFORE WE MAKE LOVE	(Irving, BMI/Beckaroo, BMI)	
IF YOU STILL WANT A FOOL AROUND	(Irving, BMI)	
I'LL BE THE ONE	(Statler Brothers, BMI) CPP	
I'LL BE YOUR BABY TONIGHT	(Dwarf, ASCAP)	
I'LL NEVER BE IN LOVE AGAIN	(Sabal, ASCAP) HL	
ISLAND IN THE SEA	(Willie Nelson, BMI)	
IT TAKES A LITTLE RAIN	(Tom Collins, BMI) CPP	
IT'S ONLY OVER FOR YDU	(Lodge Hall, ASCAP/Chappell, ASCAP/R.M.B., ASCAP) CPP/HL	
JULIA	(Tree, BMI/Cross Keys, ASCAP) HL	
LITTLE SISTER	(Elvis Presley, BMI/Rightson, BMI) HL	
A LONG LINE OF LOVE	(Writers Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI) CPP	
LOOKING FOR YOU	(Granite, ASCAP/Coolwell, ASCAP/Atlantic, BMI/Chelcalt, BMI)	
LOVE CAN'T EVER GET BETTER THAN THIS	(Silver Rain, ASCAP/Jack & Gordon, ASCAP)	
LOVE REUNITED	(Bar None, BMI)	
LOVE SOMEONE LIKE ME	(Lawyers Daughter, BMI/Uncle Artie, ASCAP)	
LOVE YOU AIN'T SEEN THE LAST OF ME	(W.B.M., SESAC)	
MAKE A LIVING OUT OF LOVING YOU	(Coal Miners, BMI)	
MAKE ME LATE FOR WORK TODAY	(Tree, BMI/Strawberry Lane, BMI) HL	
MAKE NO MISTAKE, SHE'S MINE	(Moonwindow, ASCAP) CPP	
MAMA'S ROCKIN' CHAIR	(Music City, ASCAP/Intersong, ASCAP/Dig-A-Bone, ASCAP)	
MEMBERS ONLY	(Malaco, BMI)	
MIDNIGHT BLUE	(Ensign, BMI/Write Road, BMI) CPP	
THE MOON IS STILL OVER HER SHOULDER	(Lawyers Daughter, BMI)	
MOONWALKIN'	(Revel, BMI)	
NOBODY SHOULD HAVE TO LOVE THIS WAY	(Bibo, ASCAP/Chappell, ASCAP/R.M.B., ASCAP)	
NOWHERE ROAD	(Goldline, ASCAP) HL	
OH HEART	(Colgems-EMI, ASCAP/MCA, ASCAP/Don Schlitz, ASCAP) HL	
OLD BRIDGES BURN SLOW	(Lowery, BMI) CPP	
ONE PROMISE TOO LATE	(MCA, ASCAP/Patchwork, ASCAP/Don Schlitz, ASCAP/Music Corp. Of America, BMI) HL	
36 PONIES	(April, ASCAP) CPP/ABP	
28 PUT ME OUT OF MY MISERY	(Jack & Bill, ASCAP/Ranger Bob, ASCAP/Music Corp. Of America, BMI/Leighton, BMI) HL	
98 SAVING THE HONEY FOR THE HONEYMOON	(Fat Frog, BMI/Steeple Chase, BMI)	
85 SHE DON'T LOVE YOU	(Conrad, BMI)	
23 SHE'S TOO GOOD TO BE TRUE	(Tree, BMI/Pacific Island, BMI) CPP/HL	
4 SNAP YOUR FINGERS	(Acuff-Rose, BMI/Opryland, BMI) CPP	
68 SOMEDAY MY SHIP WILL SAIL	(Jack, BMI)	
6 SOMEONE	(Chappell, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Peso, BMI) HL	
14 TELLING ME LIES	(Chappell, ASCAP/Firesign Music Ltd., PRS) HL	
37 THAT WAS A CLOSE ONE	(Rick Hall, ASCAP) CPP	
27 THIS CRAZY LOVE	(Tom Collins, BMI) CPP	
30 THREE TIME LOSER	(Pink Pig, BMI)	
59 TIL' I'M TOO OLD TO DIE YOUNG	(Tree, BMI/Cross Keys, ASCAP) HL	
41 'TIL THE OLD WEARS OFF	(Rick Hall, ASCAP)	
96 TOO MANY RIVERS	(Combine, BMI)	
63 TOO OLD TO GROW UP NOW	(Blackwood, BMI/Preshus Child, BMI/April, ASCAP/New and Used, ASCAP) CPP/ABP	
21 TRAIN OF MEMORIES	(Goldline, ASCAP) HL	
83 TWO KINDS OF WOMEN	(Colgems-EMI, ASCAP)	
78 WAITIN' UP	(Fandango, BMI)	
40 THE WAY WE MAKE A BROKEN HEART	(Bug, BMI/Bit, BMI)	
2 THE WEEKEND	(Screen Gems-EMI, BMI)	
57 WHAT A GIRL NEXT DOOR COULD DO	(Uncle Artie, ASCAP)	
79 WHEN THE RIGHT ONE COMES ALONG	(MCA, ASCAP/Hot Little Numbers, ASCAP)	

### SHEET MUSIC AGENTS

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

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





**Judd Sold On Celtics.** Wynonna Judd is cloaked in the Celtics jacket that she received backstage during a Marlboro Country Music stop at the Centrum Arena in Worcester, Mass. Pictured with Judd is Mark Thompson.

## NASHVILLE SCENE

(Continued from page 35)

nationally syndicated special "Mandrell Sisters & Family," produced by Jim Owens and Associates.

Ambassador Travel will host a Caribbean Country Cruise aboard the Emerald Seas in December. Travelers will depart from port in Miami and sail to Nassau, New Providence, for an overnight visit, then continue on to Little Stirrup Cay for a day in the sun. Entertainment will include Conway Twitty and Randy Travis. The package begins at \$320 and offers accommodations for three nights aboard the Emerald Seas, six meals and snacks per day, a souvenir gift for each passenger, full casino action,

a captain's cocktail party and gala dinner, and a "singles-mingle" cocktail party. For reservations or further information, contact Mary Gandu, Ambassador Travel, 4535 Harding Road, Nashville, Tenn. 37205; or call 1-800-251-2141.

George Strait strikes gold again. He's searching for wall space to hang his eighth gold album, "Ocean Front Property." Strait's entire catalog of albums stands with gold status, and his "Greatest Hits Volume I" was certified platinum earlier this year.

Skaggs' tour sponsorship with Countrytime Lemonade marks the first concert tour tie-in for the Gener-

al Foods brand. The drink company is providing tour support as well as product sampling via on-site distribution, giveaways, and coupons at tour dates, including Houston, Texas; Merrillville, Ind.; Kansas City and St. Louis, Mo.; and Buffalo, N.Y.

Bear Records' new name, Bear Records-Compleat PolyGram, was recently unveiled with excitement at Nashville's downtown Sheraton Hotel. Approximately 300 Music City celebrities, producers, publishers, promoters, writers, and artists attended the event.

FOR WEEK ENDING JULY 18, 1987

# Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	8	RANDY TRAVIS ● WARNER BROS. 25568-1 (8.98) (CD) 5 weeks at No. One	ALWAYS & FOREVER
2	2	2	10	DWIGHT YOAKAM REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
3	3	3	23	GEORGE STRAIT ● MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
4	4	4	17	EMMYLOU HARRIS, DOLLY PARTON, LINDA RONSTADT ● WARNER BROS. 1-25491 (9.98) (CD)	TRIO
5	7	6	21	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
6	5	5	32	RESTLESS HEART RCA 5648 (8.98) (CD)	WHEELS
7	6	7	10	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
8	8	9	56	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
9	9	8	23	HANK WILLIAMS, JR. WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
10	10	10	48	SWEETHEARTS OF THE RODEO COLUMBIA 40406	SWEETHEARTS OF THE RODEO
11	12	14	9	ANNE MURRAY CAPITOL 12562 (8.98) (CD)	HARMONY
12	11	11	34	THE O'KANES COLUMBIA BL 40459	THE O'KANES
13	14	13	35	KATHY MATTEA MERCURY 830 405-1/POLYGRAM (CD)	WALK THE WAY THE WIND BLOWS
14	13	12	66	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
15	17	15	19	MOE BANDY MCA/CURB 5914/MCA (8.98)	YOU HAVEN'T HEARD THE LAST OF ME
16	16	16	16	ASLEEP AT THE WHEEL EPIC 40681	ASLEEP AT THE WHEEL
17	15	17	39	ALABAMA ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
18	20	20	19	RICKY VAN SHELTON COLUMBIA 40602	WILD EYED DREAM
19	19	21	6	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT 0
20	21	18	8	CHARLEY PRIDE 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
21	18	19	37	GEORGE JONES EPIC 40413	WINE COLORED ROSES
22	22	23	11	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
23	23	24	39	EARL THOMAS CONLEY RCA 5619-1-R (8.98) (CD)	TOO MANY TIMES
24	25	32	4	HOLLY DUNN MTM 71063 (8.98)	CORNERSTONE
25	24	22	16	JOHN CONLEE COLUMBIA 40442	AMERICAN FACES
26	26	27	73	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
27	30	38	4	RAY STEVENS MCA 42020 (8.98)	CRACKIN' UP
28	28	25	41	LYLE LOVETT MCA/CURB 5748/MCA (8.98) (CD)	LYLE LOVETT
29	29	30	10	JANIE FRICKIE COLUMBIA 40666	AFTER MIDNIGHT
30	27	28	87	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
31	35	39	4	T. GRAHAM BROWN CAPITOL 12552 (8.98)	BRILLIANT CONVERSATIONALIST
32	33	29	17	STEVE WARINER MCA 5926 (8.98) (CD)	IT'S A CRAZY WORLD
33	34	40	16	MICHAEL MARTIN MURPHEY WARNER BROS. 1-25500 (8.98)	AMERICANA
34	31	26	26	EDDY RAVEN RCA 5728-1-R (8.98)	RIGHT HAND MAN
35	32	33	121	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
36	39	41	10	JOHNNY CASH MERCURY 832 031-1/POLYGRAM	JOHNNY CASH IS COMING TO TOWN
37	46	48	5	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98)	DESERT ROSE BAND
38	37	36	36	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 40431	PARTNERS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	42	49	5	MERLE HAGGARD, GEORGE JONES, WILLIE NELSON EPIC 40821	WALKING THE LINE
40	36	35	14	CHARLY MCCLAIN EPIC 40534	STILL I STAY
41	40	43	17	JUDY RODMAN MTM 71060/CAPITOL (8.98)	A PLACE CALLED LOVE
42	45	37	39	REBA MCENTIRE ● MCA 5807 (8.98) (CD)	WHAT AM I GONNA DO ABOUT YOU
43	43	34	63	STEVE EARLE MCA 5713 (8.98) (CD)	GUITAR TOWN
44	41	51	58	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM (CD)	FOUR FOR THE SHOW
45	48	42	9	JOHN SCHNEIDER MCA 5973 (8.98)	YOU AIN'T SEEN THE LAST OF ME
46	50	50	20	KRIS KRISTOFFERSON MERCURY 830 406-1/POLYGRAM	REPOSSESSED
47	38	31	20	THE OAK RIDGE BOYS MCA 5945 (8.98) (CD)	WHERE THE FAST LANE ENDS
48	47	46	32	HOLLY DUNN MTM ST 1052/CAPITOL (8.98)	HOLLY DUNN
49	52	57	5	RATTLESNAKE ANNIE COLUMBIA 40678	RATTLESNAKE ANNIE
50	51	45	22	THE BELLAMY BROTHERS MCA/CURB 5721/MCA (8.98) (CD)	COUNTRY RAP
51	44	44	13	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE
52	55	55	51	EXILE EPIC FE 40401 (CD)	GREATEST HITS
53	53	58	38	RICKY SKAGGS EPIC FE 40309 (CD)	LOVE'S GONNA GET YA
54	56	61	140	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
55	49	47	139	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
56	NEW	1	1	WILLIE NELSON COLUMBIA 40487	ISLAND IN THE SEA
57	58	53	15	RAY STEVENS MCA 5918 (8.98) (CD)	GREATEST HITS
58	74	54	25	SCHUYLER, KNOBLOCH & OVERSTREET MTM ST 71058/CAPITOL (8.98)	SKO
59	64	72	30	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
60	63	69	304	WILLIE NELSON ▲ <sup>2</sup> COLUMBIA KC 237542 (CD)	GREATEST HITS
61	59	65	14	DAVID ALLAN COE COLUMBIA 40571	A MATTER OF LIFE... AND DEATH
62	69	—	2	SYLVIA RCA 5618-1 (8.98)	GREATEST HITS
63	70	—	2	LEE GREENWOOD MCA 5999 (8.98)	IF THERE'S ANY JUSTICE
64	62	66	11	JOHNNY PAYCHECK MERCURY 422-830404-1/POLYGRAM (CD)	MODERN TIMES
65	72	64	36	THE STATLER BROTHERS MERCURY 422-826 710-1/POLYGRAM (8.98) (CD)	RADIO GOSPEL FAVORITES
66	71	—	2	THE KENDALLS STEP ONE 0023 (8.98) (CD)	BREAK THE ROUTINE
67	65	71	25	DONNA FARGO MERCURY 422 830236-1/POLYGRAM	WINNERS
68	57	62	479	WILLIE NELSON ▲ <sup>3</sup> COLUMBIA FC 35305 (CD)	STARDUST
69	RE-ENTRY	—	—	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
70	RE-ENTRY	—	—	TANYA TUCKER CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
71	66	56	43	GARY MORRIS WARNER BROS. 1-25438 (8.98) (CD)	PLAIN BROWN WRAPPER
72	67	75	36	KENNY ROGERS LIBERTY 5112/CAPITOL (9.98) (CD)	TWENTY GREATEST HITS
73	61	63	22	WAYLON JENNINGS MCA 5911 (8.98) (CD)	HANGIN' TOUGH
74	73	73	39	DAN SEALS EMI-AMERICA PW 17231 (8.98) (CD)	ON THE FRONT LINE
75	68	68	71	REBA MCENTIRE ● MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND

○ 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.



# Drive-Through Tape Cos. Pave New Rentals Road

BY CHRIS MORRIS

LOS ANGELES Two U.S. companies have borrowed the Fotomat concept of drive-through film processing and adapted it to video retailing, utilizing a freestanding kiosk to market hot video hits to consumers in their cars.

The firms—Drive-In Movies,

**'We will have three different designs that either will be site-built or prefabricated and shipped'**

based in Granbury, Texas, and Associated Video Hut (which markets the Video's 1st New Releases kiosks) in Albany, N.Y.—are both franchising the concept nationally.

Executives of both companies point to consumer convenience and a small, highly active inventory of hit titles as the major assets of the drive-through video stands.

Drive-In Movies, which operates six company-owned outlets in the Fort Worth area, did more than just lift the Fotomat concept: The firm started up in April 1986 by converting Fotomat booths that were not being used into the first Drive-In kiosks.

"They were sitting out in a cow pasture," says Drive-In president Mike Grozier. "I thought of the idea sitting in the Dairy Queen eating lunch one day."

Grozier, who had no previous video retailing experience, refitted the old Fotomat stands, rebuilt the roofs and added lighted signs, and situated them in local strip centers, with an inventory made up largely of the top 40 videocassette titles.

Grozier says that each Drive-In location carries a total of about 500 tapes—up to 20 copies of the top 40, plus 150 other titles in single-copy depth.

Cassettes can be rented after drive-through customers fill out a free membership application, which entitles them to rent at all Drive-In locations. The outlets are not computerized, however.

On Sunday through Thursday, the company charges \$3 a day for

rental of the first title, with each additional title costing 95 cents per day. On Friday and Saturday, tapes are \$3 each, with the customer getting a free title for each three rented. For those who rent on Tuesday and Saturday, the following day's rentals are free.

During the week, each location is operated by a single person; on the weekend, as many as six employees—two in the booth, three or four on the street with clipboards—are on duty.

"On the weekends it's really hectic," Grozier says. "We literal-

ly have traffic problems at some of these stores."

While Drive-In is continuing to open company-owned outlets—Grozier hopes to have 15 open by the end of 1987—the firm is branching into franchising, with a prospectus due in July. The franchises will be marketed and sold by the Lake Arrowhead, Calif., company Networks.

Franchises will cost \$35,000-\$40,000, including the building, inventory, fixtures, and training. After start-up, the firm charges a 3% monthly royalty and a 2% ad-

vertising fee. The company will also offer exclusive regional franchises.

"We will have three different designs that either will be site-built or prefabricated and shipped to the location," Grozier says of the franchised outlets. "I don't think there are enough of those old Fotomat buildings out there," he says.

Video's 1st, which is being marketed strictly as a franchise arrangement by Associated Video Hut, opened its first location in

(Continued on page 41)

FOR WEEK ENDING JULY 18, 1987

Billboard®

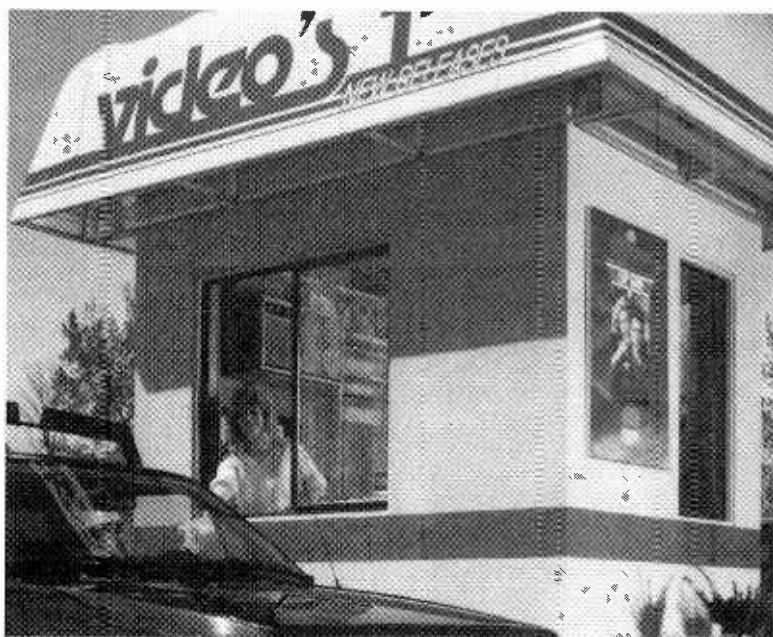
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## TOP KID VIDEO SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			★ ★ NO. 1 ★ ★			
1	1	6	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
2	2	38	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
3	3	6	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
4	4	94	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
5	7	5	HERE'S GOOFY!	Walt Disney Home Video 529	1987	14.95
6	5	6	DISNEY'S SING-ALONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
7	9	57	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
8	8	6	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95
9	14	57	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
10	10	89	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
11	6	56	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
12	15	6	HERE'S PLUTO!	Walt Disney Home Video 528	1987	14.95
13	12	57	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
14	13	66	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
15	11	36	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
16	17	31	THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron Video 1547	1986	24.95
17	18	6	THE RELUCTANT DRAGON	Walt Disney Home Video 533	1941	14.95
18	19	6	SILLY SYMPHONIES!	Walt Disney Home Video 530	1987	14.95
19	16	94	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
20	22	19	TEDDY RUXPIN: GUEST OF THE GRUNGES	Hi-Tops Video HT 0022	1986	12.95
21	25	39	LEARNING ABOUT LETTERS ▲	Children's Television Workshop Random House Home Video 88319-57	1986	No listing
22	21	27	A TALE OF TWO CHIPMUNKS	Walt Disney Home Video 477	1986	14.95
23	20	2	HE'S YOUR DOG CHARLIE BROWN!	Hi-Tops Video HT0051	1968	14.95
24	<b>NEW</b> ▶		RUMPELSTILTSKIN	Media Home Entertainment M919	1986	79.95
25	24	18	THE TRANSFORMERS: THE MOVIE	Family Home Entertainment 26561	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.



Drive-through convenience is the primary selling point for Associated Video Hut. The Albany, N.Y.-based franchiser will have its hi-tech Video's 1st kiosk, above, on display at the Video Software Dealers Assn. convention in August. Drive-In Movies, right, based in Granbury, Texas, also has its eye on rentals by car. While their concepts are similar, however, the two companies vary in their approach to business. Video 1st, for example, has a start-up cost of \$80,000, while Drive-In Movies has a more modest buy-in price of up to \$40,000.



## Used-Tape & Leasing Services Grow Distributors Argue Buy-Back

BY EARL PAIGE

LOS ANGELES Home video distributors are reassessing their role in the marketplace as the leasing of new releases and handling of used tapes mushrooms.

Sparking the reassessment are moves by vendors to experiment with new distribution policies, popularly termed "buy-back" guarantees.

The issue has been nervously debated among distributors since it surfaced at the recent National Assn. of Video Distributors trade

ant, 16-branch wholesaler Comm-tron, firmly denies that his company participates in such deals.

"We have no arrangement of any kind with used-tape brokers," Farr says. "We do not think it's in the best interests of the studios."

He continues, "We have 98 sales people on the street. I have no doubt some of them have established a rapport with various used-tape brokers they recommend to accounts. We don't encourage this, but it's likely happening in some instances."

Universally, principals at distribution firms and retailers will not talk about buy-back for attribution. One major retailer says that if he were identified, it would be presumed that his statements relate to a specific distributor.

"Buy-back has been a reality for a long time," the retailer states. "Studios talk out loud about how they don't like it, but they know it's there. On any number of A titles, the distributor will virtually guarantee surplus stock can be returned in four to six weeks for from \$26 to \$30 on tapes that cost us \$55."

A major stumbling block for used-tape brokers is being caught short on hot new releases that are still out on guaranteed sale to stores.

"We have not been able to find good, reliable used-tape brokers," says Don Edwards, director of movie management for Stars To Go, the Los Angeles-based firm servicing more than 5,000 convenience stores in 44 states.

"We would be interested in some sort of buy-back or leasing plan such as was discussed at NAVD if it were offered by the studios, but not used brokers. They can't supply sufficient titles fast enough for our needs," Edwards says.

### 'Studios talk about how they don't like buy-back, but they know it's there'

conference in Palm Desert, Calif. (Billboard, May 16). Conference delegates heard consultant Bob Alexander attribute the small reorder (4% of the original 250,000-unit order) on the hit HBO Video release "Back To School" to "redistribution" within the industry.

At the conference, distributors were also advised of a buy-back experiment in Australia conducted by Warner Home Video (Billboard, July 11).

More recently, Orion Home Video has stirred wide interest by initiating a buy-back test program with 101-store Palmer Video of Union, N.J.

Reports are now surfacing that distributors are more openly linking with either used-tape brokers or leasing firms. But John Farr, vice president of sales for the gi-

## Matsushita Leads Pack In Japanese VCR Sales

TOKYO Of the 5.2 million VCRs shipped domestically here in 1986, Matsushita had the biggest share, 24.5%, followed by Hitachi and Victor with 15% each, according to figures compiled by the economic/industrial daily newspaper Nikkei Sangyo.

The top three, accounting for 55% of the total, were followed by Sharp and Toshiba with roughly 10% each.

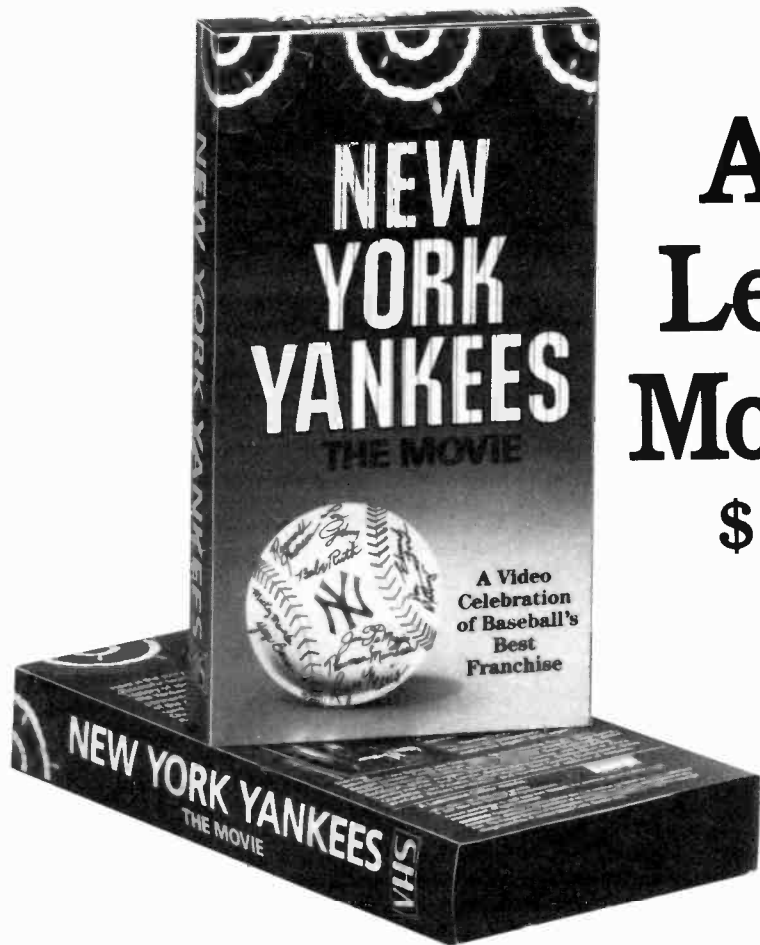
But Sony had the biggest share of the compact disk player and stereo headphone markets here last year. Of the 1.47 million CD players shipped domestically, Sony took a 28% slice, followed by Matsushita with 14% and Pioneer with 10%. Of the 2.9 million CD players shipped here, Sony had a 44% share, followed by Aiwa with 19% and Matsushita with 13%, giving the "big

three" 76% of the action.

Of 97.9 billion yen, the total monetary value of CDs produced here in 1986, the CBS/Sony group accounted for 23.9%, followed by Victor, 10.6%; Toshiba-EMI, 9.9%; Polydor, 9.2%; and Warner Pioneer, 7.8%.

Further statistics from Nikkei Sangyo show that of the 50.4 billion yen amount of video software units sold in Japan in 1986, Pony had a 29.8% slice, followed by Toei, 19.8%; Shochiku, 11.9%; Toho, 6.9%; and Nikkatsu Video Films, 5%.

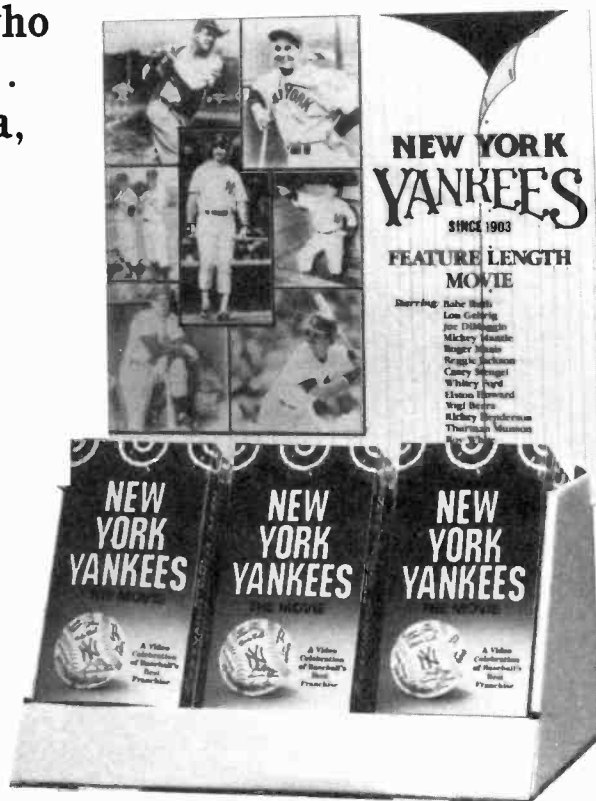
Leader in the blank videotape production sales field here last year was TDK, with a 24% share. The company was followed by Hitachi Maxell, 21%; Fuji Photo Films, 18.5%; Matsushita, 13%; and Victor, 10.2%.



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NEW YORK YANKEES (THE MOVIE)  
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## DRIVE-THROUGH RENTALS

(Continued from page 39)

May in Clifton Park, N.Y.

Todd Leroy, an Albany-based E.F. Hutton vice president who is chairman and chief operating officer of Associated Video Hut, says that the opening of a second Video's 1st outlet in Albany is imminent.

Like Drive-In, Video's 1st concentrates on current hits: Each 48-square-foot prefabricated kiosk holds the top 30 cassette titles in a depth of 25-30 copies. Each free-standing location can carry a little more than 700 movies, but is designed to be expandable to two or three times that capacity, according to Leroy.

The firm recommends rental prices of \$3.25 a day, with prices cut to \$2.75 for members. An annual membership costs \$20.

Unlike Drive-In, Video's 1st is computerized, with each location logging its rentals onto an Apple Macintosh, which loads into the company's Albany mainframe.

A Video's 1st franchise carries an \$80,000 turnkey investment. Monthly franchise fees are 10% of volume—7% goes to Associated Video Hut and 3% goes to advertising (2% to a regional fund, 1% to national programs). The company offers no regional exclusives.

"Basically, we do everything," Leroy says of the franchising arrangement. "All they have to worry about is their site."

Support will include a monthly promotional package that includes ad slicks and television copy.

To beef up support, Associated Video Hut has hired Brian Woods, former vice president of marketing and advertising for distributor Ingram Video, as executive vice president of marketing (Billboard, July 4). Woods will concentrate on developing the monthly promotional campaigns and work with studios on co-op ad allocations.

Leroy believes that the Video's 1st kiosks will be franchised by existing mom-and-pop dealers who want to expand in their territory without opening new, full-inventory stores.

"The hut is a great concept for someone who wants to increase their profits," he adds.

Leroy says that the firm anticipates having 53 kiosks open by September. An investment group is committed to open another 100 outlets over the next two years.

Associated Video Hut will have an operational Video's 1st kiosk at its booth at the Video Software Dealers Assn. convention in Las Vegas this August, Leroy says.

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## New Video Hits Newsstand N.Y. Catalog Tests Other Markets

BY MARY FORSELL

NEW YORK Unlike catalogs that other video retailers have printed for their members, the 250-page tome recently distributed by New York-based chain New Video will have the added distinction of being a newsstand item.

The publication—also called New

Video—made its debut on newsstands recently in New York, Washington, D.C., and San Francisco in a test-marketing joint venture between the five-store web and Warner Publishing Services, a division of Warner Communications.

The magazine for \$4.50—both on newsstands and through New Video's in-store sale to nonmembers—but is free to members of the chain's video club. Members received their copies by mail in June; new members will get a magazine when they join the firm's club.

New Video, which includes feature stories about the film industry as well as reviews of titles in a range of genres, is the product of a six-year evolution.

The retailer began putting out an eight-page catalog in 1981 that reviewed 150 films. But, as the company grew and new locations opened throughout Manhattan, so did the need for a more comprehensive listing and appraisal of the titles the stores carried. A 140-page, intermediary version of the catalog was later developed, with reviews of about 1,500 videos. The final, 250-page, perfect-bound package reviews more than 3,000 titles.

"We just kept improving it and making it better, always with the aspiration of it being able to stand on its own for people all over the

(Continued on next page)

THE COMPLETE BUYERS' GUIDE • OVER 3,000 MOVIE REVIEWS



New Video's comprehensive catalog is a free premium for the New York City chain's club members, but it is also being sold on newsstands in three major markets.

FOR WEEK ENDING JULY 18, 1987

Billboard

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# TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	1	8	THE COLOR OF MONEY	Touchstone Films Touchstone Home Video 513	Paul Newman Tom Cruise	1986	R
2	5	7	HEARTBREAK RIDGE	Warner Bros. Inc. Warner Home Video 11701	Clint Eastwood	1986	R
3	10	2	LITTLE SHOP OF HORRORS	Warner Bros. Inc. Warner Home Video 11702	Rick Moranis Ellen Greene	1986	PG-13
4	3	4	THE MORNING AFTER	Lorimar Home Video 419	Jane Fonda Jeff Bridges	1986	R
5	4	4	THE MOSQUITO COAST	Warner Bros. Inc. Warner Home Video 11711	Harrison Ford	1986	PG
6	8	10	PEGGY SUE GOT MARRIED	Tri-Star Pictures CBS-Fox Video 3800	Kathleen Turner Nicholas Cage	1986	PG-13
7	2	8	CHILDREN OF A LESSER GOD	Paramount Pictures Paramount Home Video 1839	William Hurt Marlee Matlin	1986	R
8	7	5	JUMPIN' JACK FLASH	CBS-Fox Video 1508	Whoopi Goldberg	1986	R
9	6	12	FERRIS BUELLER'S DAY OFF	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	PG-13
10	9	2	HANNAH AND HER SISTERS	Orion Pictures HBO Video TVR3897	Mia Farrow Michael Caine	1986	PG-13
11	11	5	WANTED DEAD OR ALIVE	New World Pictures New World Video A86230	Rutger Hauer Gene Simmons	1986	R
12	12	15	STAND BY ME	RCA/Columbia Pictures Home Video 6-20736	Wil Wheaton River Phoenix	1986	R
13	16	10	NOTHING IN COMMON	HBO Video TVR9960	Tom Hanks Jackie Gleason	1986	PG
14	14	3	ASSASSINATION	Cannon Films Inc. Media Home Entertainment M928	Charles Bronson Jill Ireland	1986	PG-13
15	NEW ▶		NO MERCY	Tri-Star Pictures RCA/Columbia Home Video 6-20791	Richard Gere Kim Basinger	1986	R
16	17	13	BLUE VELVET	Lorimar Home Video 399	Kyle MacLachlan Isabella Rossellini	1986	R
17	15	12	LEGAL EAGLES	Universal City Studios MCA Home Video 80479	Robert Redford Debra Winger	1986	PG
18	13	17	TOP GUN	Paramount Pictures Paramount Home Video 1692	Tom Cruise Kelly McGillis	1986	PG
19	18	8	FIREWALKER	Cannon Films Inc. Media Home Entertainment M895	Chuck Norris Lou Gossett Jr.	1986	PG
20	21	8	MONA LISA	HBO Video TVR9955	Bob Hoskins	1986	R
21	19	12	SOUL MAN	New World Pictures New World Video A86200	C. Thomas Howell Rae Dawn Chong	1986	PG-13
22	25	14	THE FLY	CBS-Fox Video 1503	Jeff Goldblum Geena Davis	1986	R
23	22	19	RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R
24	20	4	THE MEN'S CLUB	Atlantic Releasing Corp. Paramount Home Video 12512	Roy Scheider Craig Wasson	1986	R
25	24	14	A ROOM WITH A VIEW	CBS-Fox Video 6915	Helena Bonham Carter Maggie Smith	1986	PG-13
26	27	14	TOUGH GUYS	Touchstone Films Touchstone Home Video 511	Burt Lancaster Kirk Douglas	1986	PG
27	30	3	SOLARBABIES	MGM/UA Home Video 801027	Jami Gertz Lukas Haas	1986	PG-13
28	28	18	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R
29	26	9	SID AND NANCY	Zenith/Initial Pictures Embassy Home Entertainment 1309	Gary Oldman Chloe Webb	1986	R
30	33	23	BACK TO SCHOOL	HBO Video TVA2988	Rodney Dangerfield	1986	PG-13
31	31	16	SHE'S GOTTA HAVE IT	Island Pictures Key Video 3860	Spike Lee	1986	R
32	39	20	RUNNING SCARED	MGM/UA Home Video 801008	Gregory Hines Billy Crystal	1986	R
33	35	7	WRESTLEMANIA III	Titan Sports Inc. Coliseum Video WF035	Various Artists	1987	NR
34	37	14	THE NAME OF THE ROSE	Twentieth Century Fox Embassy Home Entertainment 1342	Sean Connery F. Murray Abraham	1986	R
35	29	3	'NIGHT MOTHER	Universal City Studios MCA Home Video 80542	Sissy Spacek Anne Bancroft	1986	PG
36	32	8	TAI-PAN	DEG Inc. Vestron Video 5180	Bryan Brown	1986	R
37	38	19	ABOUT LAST NIGHT ...	Tri-Star Pictures RCA/Columbia Home Video 6-20735	Rob Lowe Demi Moore	1986	R
38	23	2	'ROUND MIDNIGHT	Warner Bros. Inc. Warner Home Video 11603	Dexter Gordon	1986	R
39	34	11	FROM BEYOND	Empire Pictures Vestron Video 5182	Jeffrey Combs Barbara Crampton	1986	R
40	36	31	SHORT CIRCUIT	CBS-Fox Video 3724	Steve Guttenberg Ally Sheedy	1986	PG

● 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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## New 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.

♠♥  
**CALIFORNIA HUNK**  
 John Allen, Rebecca Bush, James Coco  
 ♠♥RCA/\$79.95

♠♥  
**CROCODILE DUNDEE**  
 Paul Hogan  
 ♠♥Paramount/\$29.95

♠♥  
**HOUSE**  
 William Katt, George Wendt, Richard Moll  
 ♠♥New World/\$24.95

♠♥  
**LETTERS TO AN UNKNOWN LOVER**  
 Cherie Lunghi, Mathilda May  
 ♠♥Academy/\$69.95

♠♥  
**LIGHT OF DAY**  
 Michael J. Fox, Joan Jett  
 ♠♥Vestron/\$79.95

♠♥  
**M.A.D.D.**  
 Mariette Hartley, Paula Prentiss  
 ♠♥MCA/\$39.95

♠♥  
**A PRAIRIE HOME COMPANION**  
 Garrison Keillor  
 ♠♥Walt Disney/\$29.95

♠♥  
**ALAN QUATERMAIN AND THE LOST CITY OF GOLD**  
 Richard Chamberlain, James Earl Jones  
 ♠♥Media/\$79.95

♠♥  
**ROCK 'N' ROLL NIGHTMARE**  
 Jon-Miki Thor, Paola Francescato  
 ♠♥Academy/\$79.95

♠♥  
**SCORPION**  
 Don Murray, Kathryn Daley  
 ♠♥RCA/\$79.95

♠♥  
**SOMETHING WILD**  
 Jeff Daniels, Melanie Griffith  
 ♠♥HBO/Cannon/\$89.95

♠♥  
**THAT'S LIFE**  
 Jack Lemmon, Julie Andrews  
 ♠♥RCA 80567/\$59.95

♠♥  
**TRUE WEST**  
 John Malkovich, Gary Sinise ♠♥Academy/  
 \$59.95

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.

### NEW VIDEO CATALOG

(Continued from preceding page)

country," says New Video president Steve Savage. "There's really no place that somebody can go for an up-to-date overview of what's on tape and what's worth watching."

The catalog contains interviews with such film industry notables as actress Isabella Rossellini and director Jonathan Demme and is peppered with illustrations and photographs. In addition, it contains a mail-order section that facilitates purchasing through an 800 telephone number; a yellow pages section that cross-references videos by genre, actors, and directors; and more than 60 pages of advertising. The buyer's guide review section is broken down into mainstream titles, children's pages, and independent films.

While other dealers often have their catalogs prepared by outside firms, this project was entirely pre-

(Continued on next page)

THEY TAKE NO PRISONERS, THEY SHOW NO MERCY.

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## NEW VIDEO CATALOG

(Continued from preceding page)

pared in-house. It was created using a desktop publishing program on an IBM PC and an Apple Laser Printer, which cuts down extensively on typesetting and related costs.

While circulation is now 80,000 copies, Savage projects that 250,000 copies will be distributed by summer 1988. According to Savage, the large-format "complete" version will be published biannually, while a smaller, saddle-stitched version priced at \$2.50 will be published bi-monthly. The first issue of the less-expensive publication is expected to hit newsstands in November and will include updates on new releases and contain special guides to specific genres, such as comedy and fitness.

The spirit of the magazine is much in keeping with the retailer's image, which is one of hip urban sophistication. According to Savage, New Video has attracted a sophisticated clientele that demands a wider selection of unusual and independent titles. He says, "Just like the VCR is a new consumer home appliance, the video store is a new shopping experience, and people originally weren't very savvy—like the first time you drink wine and you don't know the difference, but then you develop the palate. But they're getting more sophisticated, and we're finding that our reach is growing and that people are willing to go past [another] video store to come to us."

The magazine makes full use of each page's space—much like the stores, which average 1,000 square feet and effectively use every bit of space (Savage calls them "superstores in a box"). The magazine is densely packed with reviews; the type is broken up with stills from movies reviewed on the same page.

Similarly, Savage asserts, the magazine takes the approach of not just addressing mainstream product. "All of the existing video magazines are aimed to a very general audience and treat 'Top Gun' and 'A Room With A View' in the same breath." The magazine actually pans some titles—which are all carried by the retail stores—but usually offers some redeeming reason to rent a title, even if it's for purely satirical reasons. This philosophy, says Savage, ensures that New Video's clientele and readership will have confidence in the magazine.

The review blurbs vary, with some containing pithy plot overviews, others suggesting good accompanying movies for a home "double feature," and still others offering trivia and pointing out special performances says Savage, "We feel that there are enough things out there that we don't have to say everything's the greatest. That's what advertising is for, and that's what the advertisers can use the advertising pages for. It's our goal to create an environment where people are picking [the magazine] up and trusting it."

He also says that advertisers can greatly expand their reach using the publication. "The advertisers know that if someone wants their titles, if they advertise in New Video, they won't get lost. We're allowing people to pick up the phone and get [the product]."

## "Can't act, slightly bald, can dance a little."

That was the famous reaction to his first screen test. Forty-two films and a thousand immortal dance routines later, the true Fred Astaire legend lives on. We're proud of our continuing role in it.

The MGM/UA Astaire films (in bold) are available on videocassette for just \$29.95†. And, as further tribute to this great performer, three more of his most popular films in color, "The Barkleys of Broadway," "Three Little Words" and "Belle of New York," are soon to be released.

### THE FILMS

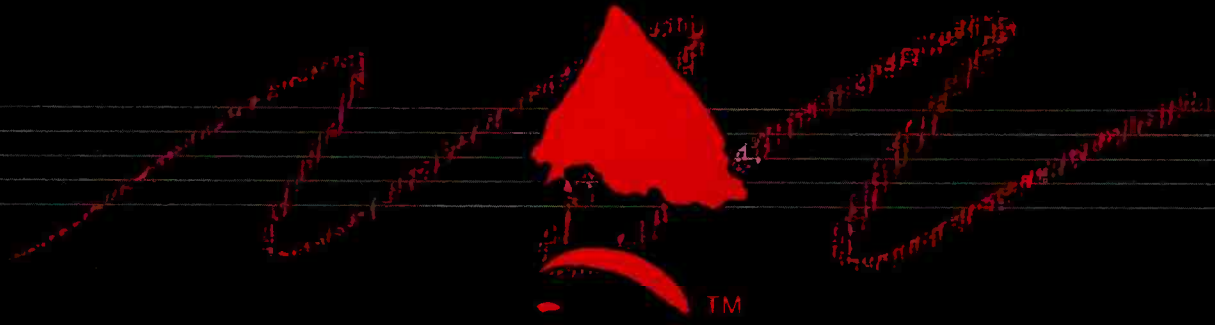
- 1933-DANCING LADY
- 1933-FLYING DOWN TO RIO
- 1934-THE GAY DIVORCEE
- 1935-ROBERTA
- 1935-TOP HAT
- 1936-FOLLOW THE FLEET
- 1936-SWINGTIME
- 1937-SHALL WE DANCE
- 1937-A DAMSEL IN DISTRESS
- 1938-CAREFREE
- 1939-**THE STORY OF VERNON & IRENE CASTLE**
- 1940-SECOND CHORUS
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- 1942-HOLIDAY INN
- 1944-THE SKY'S THE LIMIT
- 1944-YOLANDA AND THE THIEF
- 1944-ZIEGFELD FOLLIES
- 1946-BLUE SKIES
- 1946-EASTER PARADE
- 1949-**THE BARKLEYS OF BROADWAY**
- 1950-LET'S DANCE
- 1950-**THREE LITTLE WORDS**
- 1951-ROYAL WEDDING
- 1952-**THE BELLE OF NEW YORK**
- 1953-**THE BAND WAGON**
- 1953-DADDY LONG LEGS
- 1957-FUNNY FACE
- 1957-SILK STOCKINGS
- 1959-ON THE BEACH
- 1961-**THE PLEASURE OF HIS COMPANY**
- 1962-NOTORIOUS LANDLADY
- 1963-FINIAN'S RAINBOW
- 1969-MIDA'S RUN
- 1974-THE TOWERING INFERNO
- 1974-**THAT'S ENTERTAINMENT!**
- 1976-**THAT'S ENTERTAINMENT! PART 2**
- 1977-THE AMAZING DOBERMANS
- 1977-THE PURPLE TAXI
- 1981-GHOST STORY
- 1985-**THAT'S DANCING**



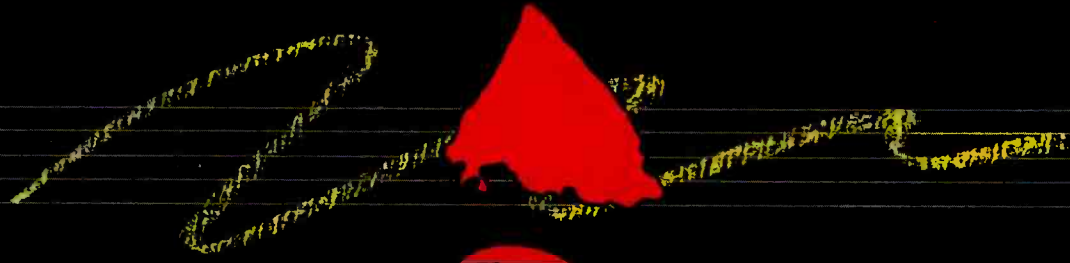
† Manufacturer's suggested list price per cassette. © 1987 MGM/UA Home Video, Inc.



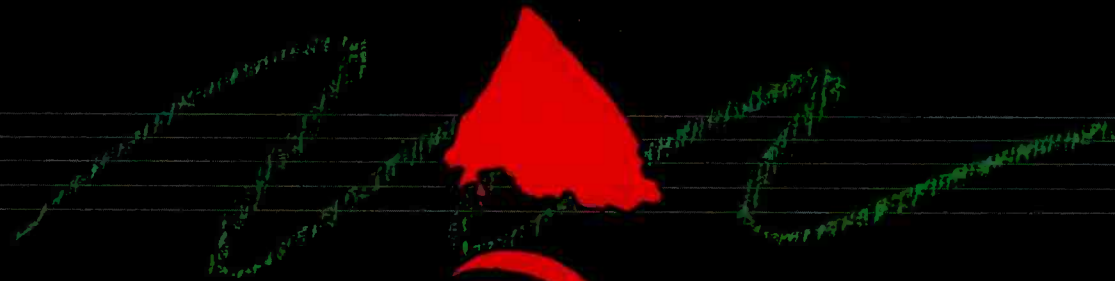
# FIVE YEARS OF ENIGMA



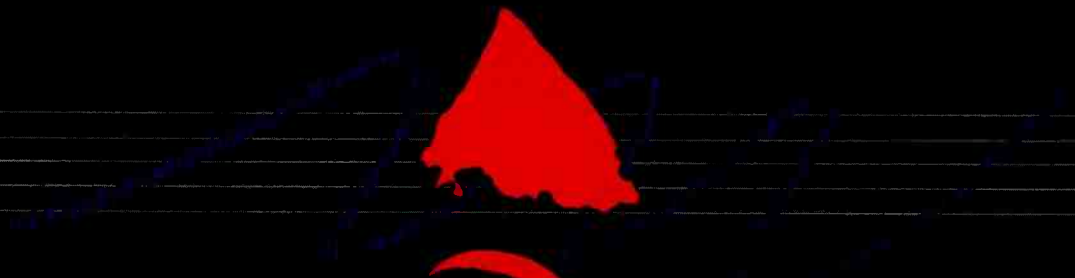
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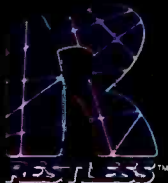
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Synthicide

LA RANA MUSIC GROUP

METAL BLADE RECORDS

ENIGMA ENTERTAINMENT CORPORATION

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Stryper has long been Enigma's controversial ace-in-the-hole.



After years of touring, the Smithereens finally found open ears and an enthusiastic market for "Especially For You" debut.



Poison broke through big for Enigma/Capitol with a rowdy, effervescent visual and musical style.

## RAGS TO RICHES—THE AMAZING STORY OF ENIGMA RECORDS

By PETER HOLDEN

The Enigma story is truly an American classic: two brothers, both music fanatics, one fresh from college, one a freshman in college, armed only with experience as record store clerks, decide to start importing and distributing obscure but deserving records to the American market. This small, Southern Calif.-based operation rapidly evolves from an independent distributor to a full-fledged record label, putting records out from bands no other label will touch. Remember Motley Crue and Berlin?

"Motley Crue was really our first signing and we got the chance to work with them only because every other label had passed," remembers Enigma president and co-founder Wesley Hein. Enigma CEO and co-founder William Hein adds, "You have to go back to 1981-82 to understand why we were able to sign the band. What Motley Crue was doing at that time was very unfashionable; it was pre-MTV and heavy metal was considered by many to be almost dorky. In a way we were attracted to the fact that so many people hated them. When we did get involved, we got a lot of really negative feedback from friends and family, and the so-called 'taste-makers,' but we thought there were some really classic rock'n'roll things about Motley Crue.

"They incorporated elements of trash, the New York Dolls and Kiss and a lot of bands that in one way or another represented the best and the worst of rock music. It was obvious to us that they were going to be huge. Why it wasn't obvious to other labels, I don't know. We had the same experience later with Berlin; it was obvious to our ears that they were a hit act."

This early instance of industry savvy led to a distribution deal worked out for the company to handle Motley Crue's debut album on its own Leather Records label. Wesley recalls, "About that time, they came to us and said, 'We'd like radio promotion, retail promotion and publicity.' Those are duties that

Artist/producer Don Dixon's hit "Praying Mantis" established him as a top 40 contender as well as songwriting/producing mainstay.



Wire's return to the contemporary music scene demonstrated Enigma's enthusiasm for good music in nearly every genre.



The distinctive sound of Wednesday Week on its Enigma debut "What We Had" established the group as a new, young force on the roster.



would be handled by a record label, but no label would have them. So we decided that the time was right to start our own label. Surprisingly, the band agreed to work with us." After selling 20,000 records in the album's first two months of release, Elektra Records knocked on the new label's door and offered "what seemed like an obscene amount of money for the band." Enigma Records was formally launched.

The label's first signings included Orange County-based synth-pop band Berlin, and when the group's debut on Enigma began to explode, Geffen subsequently purchased the rights, and as Wesley says, "We started working Enigma with both guns blasting,"

(Continued on page E-16)



### ENIGMA'S VARIED ROSTER DEFINES ECLECTIC

By CHRIS MORRIS

Even a cursory glance at Enigma Records' catalog reveals a highly eclectic range of musical styles. Heavy metal, hardcore punk, new American rock'n'roll and pop, progressive rock, contemporary country-rock, folk-rock, jazz, urban dance music—Enigma takes it all in.

According to Enigma president Wesley Hein, the label intended to encompass a variety of styles from the beginning: "One of the first things we decided was that we did not want to be pigeonholed in one kind of music. We decided to forego the benefits of promoting one kind of music to do something different—to do a jazz or pop or metal record."

Adds the label's chairman William Hein, "You look at an ECM record or a Windham Hill record and you can see it's an ECM record or a Windham Hill record. Hopefully you can't look at an Enigma rec-

ord and say, 'That's an Enigma record.' If there's a thread running through our catalog, I haven't seen it."

According to William Hein, the diversity of product is a function of the label's unusual approach to a&r, in which all members of the staff have a voice in the selection of Enigma artists: "We have no a&r department, so the entire company is involved in these decisions."

Enigma's willingness to promote a breadth of styles has been apparent from the beginning. In 1982, the Heins issued their first record under the aegis of their distribution company, Greenworld—"Too Fast For Love," the debut LP by Motley Crue, then an up-and-coming L.A. metal band. The first record released under

the Enigma banner was by the hardcore punk band the Hypnotics. It was soon followed by the vinyl bow of the synth-pop group Berlin.

Beyond indicating Enigma's willingness to sign and promote bands with radically different sounds and styles, these early signings are evidence of the label's keen eye for hit-bound artists: Motley Crue and Berlin have developed into two of the biggest musical success stories of the '80s.

The last year in particular has demonstrated Enigma's sure instincts for chart hits: Poison's Enigma debut "Look What The Cat Dragged In" was a platinum top-10 smash for the L.A. heavy metal group; the Orange County Christian metal band Stryper went gold with their second full-length album "To Hell With The Devil"; and "Especially For You" by the New York rock-pop group the Smithereens scored a major chart success, with sales climbing towards 400,000 units—and hit No.1 in Iceland and Uruguay to boot!

(Continued on page E-18)

The Metal Blade label affiliation with Enigma has produced such rising metal stars as Lizzy Borden.

Enigma is placing high stakes on the whirlwind hard rock of Hurricane.





# PUTTING BUSINESS BACK INTO THE MUSIC BUSINESS

By FRED GOODMAN

Since its inception in 1982, Enigma Records has built itself into one of the fastest growing companies in the industry by employing a style of business that does justice to their name.

Only five years old, Enigma is already a leader among independently-owned labels. So far this year, the label can boast a platinum album with Poison, a gold album with Stryper (not to mention Stryper's gold home video "Stryper Live In Japan"), and growing success with the Smithereens and several other artists. All in all, 1987 is shaping up as a year several majors wouldn't mind having.

Company heads Wesley Hein and William Hein say there is no secret to the label's success: Enigma takes risks with its music, but its back-office style of business is decidedly mainstream.

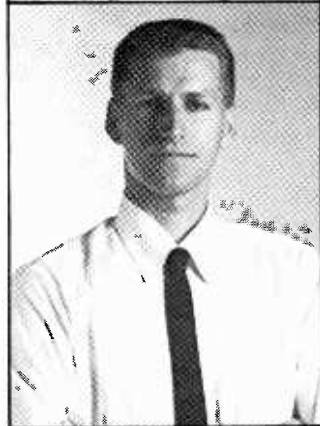
William Hein  
CEO



Evidence for this can be found at every level of the company; from its recruitment of fresh, young employees more interested in breaking the label's new string of signings than landing an expense account to its keen eye on the bottom line of each and every deal and artist.

"One of the reasons we're successful is because we treat Enigma as a business," says 28-year-old Wesley. "An awful lot of labels have come and gone

Wesley Hein  
President



because they didn't treat it as a business. We've always kept that in mind."

Both brothers trace their interest in records back to childhood. Unlike most kids who fantasize about fame and fortune as rock stars, the Heins had their eyes on other aspects of the recording industry.

With an initial venture in independent distribution and label murmurings beginning not long after, Enigma had to feel its way through industry ups and downs, changing musical tastes and pe-

Jim Martone  
CFO

riods of amazingly rapid growth. "When we started the Enigma label in 1982," says Wesley, "we quickly found that running a record company is a completely different beast from running a distributor. Distribution is largely short-term, cash-flow based, while labels have to take a much harder look at the long-term."

Quickly adapting to the situation, the Heins enjoyed excellent profits from the Motley Crue, Berlin and Ratt projects which were re-invested back into



Agent Orange's surf/mod concoction is one of the most underrated in the country.



the development of Enigma's artist roster, marketing and promotional staff.

The label has been independent since June, 1985, when Enigma broke off from its former business partner and distributorship, and established the Enigma Entertainment Corporation. From that time to the present Enigma has been directed by long-term business strategies and has been constantly evolving in its wealth of eclectic signings and methods to deal with increased sales domestically and worldwide.

The business shift came in April, 1986, when Enigma signed a North American distribution deal with Capitol Records. The move finally allowed the label to break into the gold and platinum sales figures that the label now enjoys.

"That deal opened up the floodgates," comments Wesley. "The Capitol agreement gave us the freedom to sell Stryper, Poison and all the artists to their full extent. And by maintaining relationships with our independent distributors, we're able to fill in those niches that the indies deal with so well.

"At the same time, we spent almost all of 1986 developing accounting methods and other business systems to deal with the dramatic increase in sales. If we hadn't been working on those activities a year ago, we would be in a lot of trouble right now, trying to untangle accounting messes, and so on."

Within the Capitol-distributed Enigma label group, a jazz label (Intima) and dance/pop label (Synthicide) have both flourished, enjoying blanket retail coverage and the label's full promotional strength. Even within this broad musical variation, it seems likely that even more diverse music will enjoy exposure through the company's adventurous a&r philosophy.

The company's new  
(Cont'd on page E-20)

Enigma kicked off its new Synthicide label with "Three-Time Lover" from Bardeux.



## ENIGMA TIMELINE 1978-1987

### SEPTEMBER 1978

• With \$100,000, William Hein, just graduated from University of California at Irvine, Bruce Wesley Hein, fresh out of Palos Verdes High School, and a third person from Greenworld Records Limited, a record importer & distributor based in Torrance, Calif.

### JANUARY 1982

• Greenworld signs Motley Crue and releases their debut album, "Too Fast For Love," which soon becomes one of the largest selling records in Southern California.

### JUNE 1982

• Greenworld launches Enigma Records, a full-service record label and a separate operational division of Greenworld.

### AUGUST 1982

• Enigma signs Berlin and releases "Pleasure Victim," the group's debut album and the debut album by Ratt (in association with Time Coast Records). Ratt album becomes highest Billboard charting independent rock record of the year.

### JUNE 1985

• William and Wesley Hein sell their shares in Greenworld and subsequently organize a new, independent corporation which purchases the assets of Greenworld's Enigma Records division. The new corporation, Enigma Entertainment Corporation ("EEC" or "Company"), sets up shop in El Segundo, Calif. William Hein is elected chairman and CEO, Wesley Hein president, and James Martone vice president and chief financial officer.

### AUGUST 1985

• Stryper's "Soldiers Under Command" album released. Album takes up residence in Billboard's Top 200 chart which will continue for the next 70 weeks. Billboard described the album as "the best independent rock performance on the Billboard charts in years." Forms Enigma Europe BV, a new record company based in Amsterdam, The Netherlands. Enigma Europe BV will handle all of Company's music business throughout the European continent, the British Isles, Iceland and Israel.

### SEPTEMBER 1985

• Company forms a new label, Restless Records, to complement the activities of the Enigma label through maintained independent distribution. Enigma signs Poison, the "most sought-after unsigned band in Los Angeles."

(Continued on page E-21)

Rock legend Ronnie Montrose re-surfaced earlier this year with a hard-rocking effort, "Mean."



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# ENIGMA RECORDS INTERNATIONAL— A WORLD OF DIFFERENCE

By SHARON LIVETEN

During the past three years, the presence of Enigma Records outside the U.S. has gone from being a mere rumor to actively challenging the domination of major labels worldwide. Enigma product currently is found (and selling briskly) virtually everywhere there are record stores.

The label's growth hasn't been an accident, but an important element of co-founder/CEO William Hein's carefully orchestrated agenda. "The International Department has always been a major part of our plan," he says. "We do not limit ourselves to the U.S. We wanted to emulate a major label by setting up a proper international department and subsidiary companies, instead of some half-interested licensees nine time zones away. We've always had goals to be a substantial force in the record business and to build a company that's a little different; one that doesn't do things just because they've always been done that way. We want to establish ourselves outside the U.S. as an entrepreneurial record company that becomes a trademark identity with artists who are known worldwide, not as a tiny 'logo' tucked under the arm of some major."



British rock elder statesman Peter Hammill has found an enthusiastic home with Enigma.

An independent label with a self-sufficient international division is a fairly radical notion, but in keeping with their philosophy, Enigma didn't let that get in the way. Hein began building the division by naming Laura Annick general manager of Enigma Records International.

Annick, a veteran with an impressive track record in the international end of the industry, immediately set about putting her knowledge to use. Her first step was to organize a complex network of licensees around the world to distribute and promote Enigma product. Most major labels have worldwide branch offices to handle their product; if independent domestic record companies bother with the rest of the world, they usually license their products to outside distributors. Enigma successfully does both.

Presently there are Enigma Records branch offices in Europe, Japan and Canada with representatives in Southeast Asia, Australia and South America. In turn, the heads of those offices (carefully chosen by Hein and Annick) guide and watch over more than 48 handpicked licensees. The licensees are a varied lot. While size and experience are considered, so is each company's dedication to Enigma.

States Annick, "If a company is not excited about Enigma and its artists then we simply do not want to do business with them. Unlike a major label, whose affiliates may have to put out titles whether they like it or not, we pick and choose our licensees according to the type of product they release and

their enthusiasm for what we have. Ten-to-one that enthusiasm turns into action and sales, creating a very strong network of associates. Should a company not meet our high expectations within a reasonable amount of time, it is our prerogative to work through another company. Generally we've been very lucky with this system."

Admittedly, it takes more time to work with three licensees in a single area than to use just one. But the results—currently Smitherens, Stryper and Poison are all charting worldwide—justify the time.

"There are some territories where we use several licensees because they are small companies and may be able to handle only 10 titles," says Annick. "By breaking down our large roster this way, I have the guarantee with all our licensees that our product is top priority. To some people this may sound chaotic, (Continued on page E-14)



## INTIMA LABEL TAPS THE JAZZ SPECTRUM

One of the nice things about a small, successful record company is that the level of its success can open new doors to the musical tastes of its employees. The introduction of the Intima jazz moniker to the EEC's roster of labels in 1986 was born out of that success and passion for jazz music.

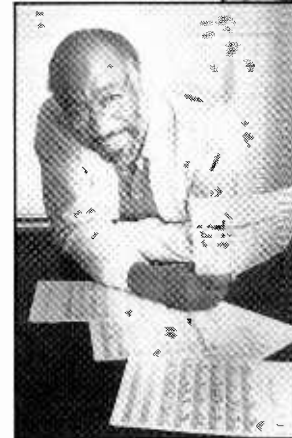
Intima founder and EEC vice president/CFO Jim Martone, a saxophonist and longtime avid jazz fan, came up with the idea of a jazz/fusion label two years ago, accurately reading the pulse of the industry and the public at large. In the past few years, jazz, with a large boost from the excellent sound and dropping price of the compact disk, has enjoyed an amazing resurgence in popularity. Sales on titles from new and established artists are up, and new talent is being given a chance with almost unprecedented fervor and positive consumer reception.

"From the beginning, Enigma had been open to the idea of releasing records in various other niches besides rock," label head Martone says. "Jazz has always been a personal favorite of mine and of interest to Enigma as a whole. We had received demos from various jazz bands and artists in the past, and when the Capitol distribution deal came through, we felt we had the right distribution channel to develop a label."

Intima's emphasis on high-quality product via simultaneous compact disk release and superior recording and manufacturing techniques slots it skillfully into the currently bullish jazz market. "We know that there has been a deluge of new jazz labels over the past few years, but we feel that there is an established market interested in contemporary jazz," says Martone. "We place an emphasis on excellent quality masters from our artists and keep that level up through the manufacturing process, in the layout of the packaging, until



Trumpet pioneer Maynard Ferguson is one of Intima's top signings.



Pianist Bob Thompson straddles the fusion/traditional line with engaging material performed with impressive chops.

the time the consumer buys the CD, record or tape. "And," Martone stresses, "We feel that the people who are interested in buying Intima product is a committed audience, not one that is going to grow out of their taste for jazz."

"Intima, in a manner similar to Enigma, is geared to breaking new contemporary jazz artists and to releasing select new product from established artists," says Martone. "I know that contemporary jazz often gets a lot of criticism from the mainstreamers, but at Intima we place a lot of value on strong compositions and excellent musicianship." With a roster which is spearheaded by the recent addition of legendary trumpeter Maynard Ferguson, Intima is truly one of jazz/fusion's brightest new stars, embodying the maverick music industry sensibilities and solid marketing behind all of EEC's projects.

Other artists on the Intima label include pianist Bob Thompson (his "Brother's Keeper" album has been a mainstay on jazz album charts since its release almost a year ago), multi-instrumentalist Richard Elliot and the fusion groups Fattburger and (Continued on page E-22)

Window is one of Intima's bright fusion hopes.



Richard Elliot's high energy saxophone/lyric lines characterize his band's high energy performances.



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## Our Catalogues

They are chronicles of what's available on all of our labels, from soup to nuts. But, of course, like any written document, they are virtually obsolete as soon as they hit type. After all, we're not sitting on our hands here. We're scouring the clubs and concert halls, looking for the next **Poison**, **Smithereens**, **Dead Milkmen** or **Maynard Ferguson**. How we'll find it by scouring is a mystery even to us, but that's **Enigma** for you. What other record company lives up to its name?

As we go to press, we're still looking for new releases from **Don Dixon**, **Lizzy Borden**, **Mojo Nixon & Skid Roper**, **Plan 9**, **Game Theory**, **The Textones**, **Richard Elliot**, **The Dickies**, **Bob Thompson**, **Bardeux** and **Agent Orange**, among others.

Actually, they may just have fallen behind the fridge . . .

## THE ENIGMA CATALOGUE

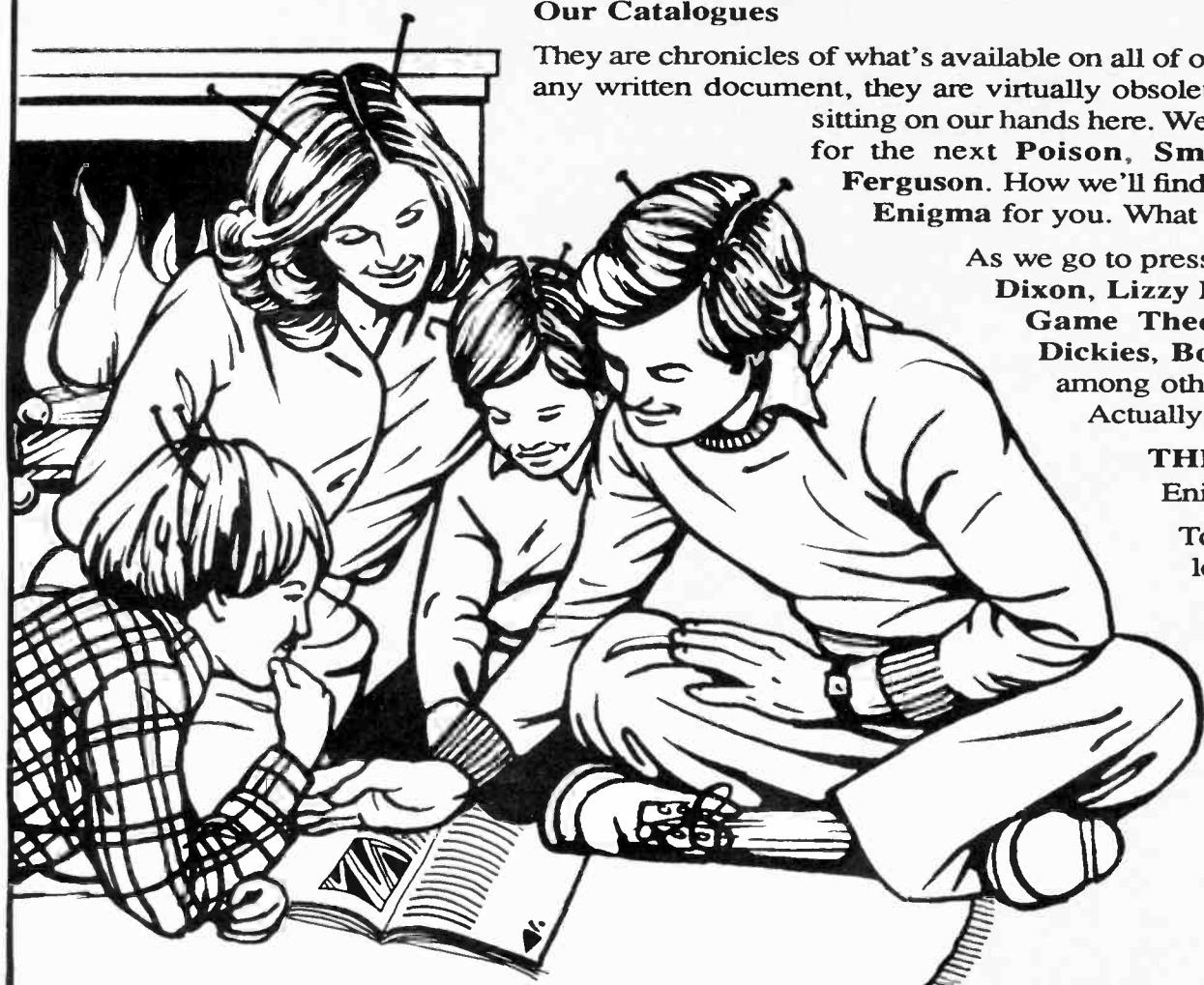
Enigma • Intima • Metal Blade • Synthicide

To receive your Enigma Catalogue, contact your local Capitol sales representative or contact the Marketing Department here at Enigma at 213/640-6869.

## THE RESTLESS CATALOGUE

Restless • Medusa • Pink Dust  
Metal Blade • Down There • Fever

To receive your Restless Catalogue, contact Brian Cohen at Restless 213/640-3772.



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## ENIGMA VENTS ITS RESTLESS-NESS

With the signing of the Enigma/Capitol distribution deal in early 1986, Enigma gained in sales potential. It meant more disks in the store, but what happened to those underground bands whose sound is less accessible, or who still need development before they move on to major label distribution? Enter Restless Records, a wholly-owned, but separately staffed division of EEC.

Restless has its own a&r, sales, managerial and promotional staff which allows it the versatility to sign and work bands regardless of their mainstream acceptability or sales potential. Most recently, Enigma has been able to develop the Dead Milkmen, Mojo Nixon and Plan 9 on Restless before bringing them to Enigma. It's important to note that Restless Records (the company) is distinct from the labels which it distributes. The Restless labels:

**Restless Records**—Here you'll find your garage-type bands like the Ben Vaughn Combo, The Wipers, The Cat Heads and hardcore bands like The Necros and Straw Dogs. Clearly, Restless doesn't sign bands according to any set of rules (in the Enigma tradition), Restless signs bands that they like.

**Medusa Records**—Medusa is a metal-only label, though that term can range from all-out speed-metal to more melodic metal. The first two official Medusa signings are both L.A.-based outfits: Tyton and D.C. LaCroix, and is also home to those Japanese rivet-heads,

Anthem. Medusa Records is the showcase for the best and brightest in independent metal, and will serve as a stepping-stone for young metal acts to fame and glory on Enigma.

**Pink Dust Records**—The emphasis on this historic (and now retired) label has

been on psychedelic purveyors like Roky Erickson, Plasticland, Flaming Lips and Jet Black Berries. The emphasis is to try to make Pink Dust product kind of special—colored vinyl, limited pressings, interesting inserts—groovy stuff like that.

**Distributed Labels**—So now you know the story on Restless' in-house labels, but you're still scratching your head, "What about all those other logos I see standing beside the Restless 'R'?" When you see Down There Records, or Fever Records, or Metal Blade Records, those signify pressing and distribution deals between Restless and other diskeries. These records come to Restless as finished masters from labels without a production or sales staff, and they rely on Restless' manufacturing and distribution expertise.

JULI KRYSLUR



With a firm college/alternative base, Philadelphia's Dead Milkmen are set for a major label push with their new "Bucky Fellini."

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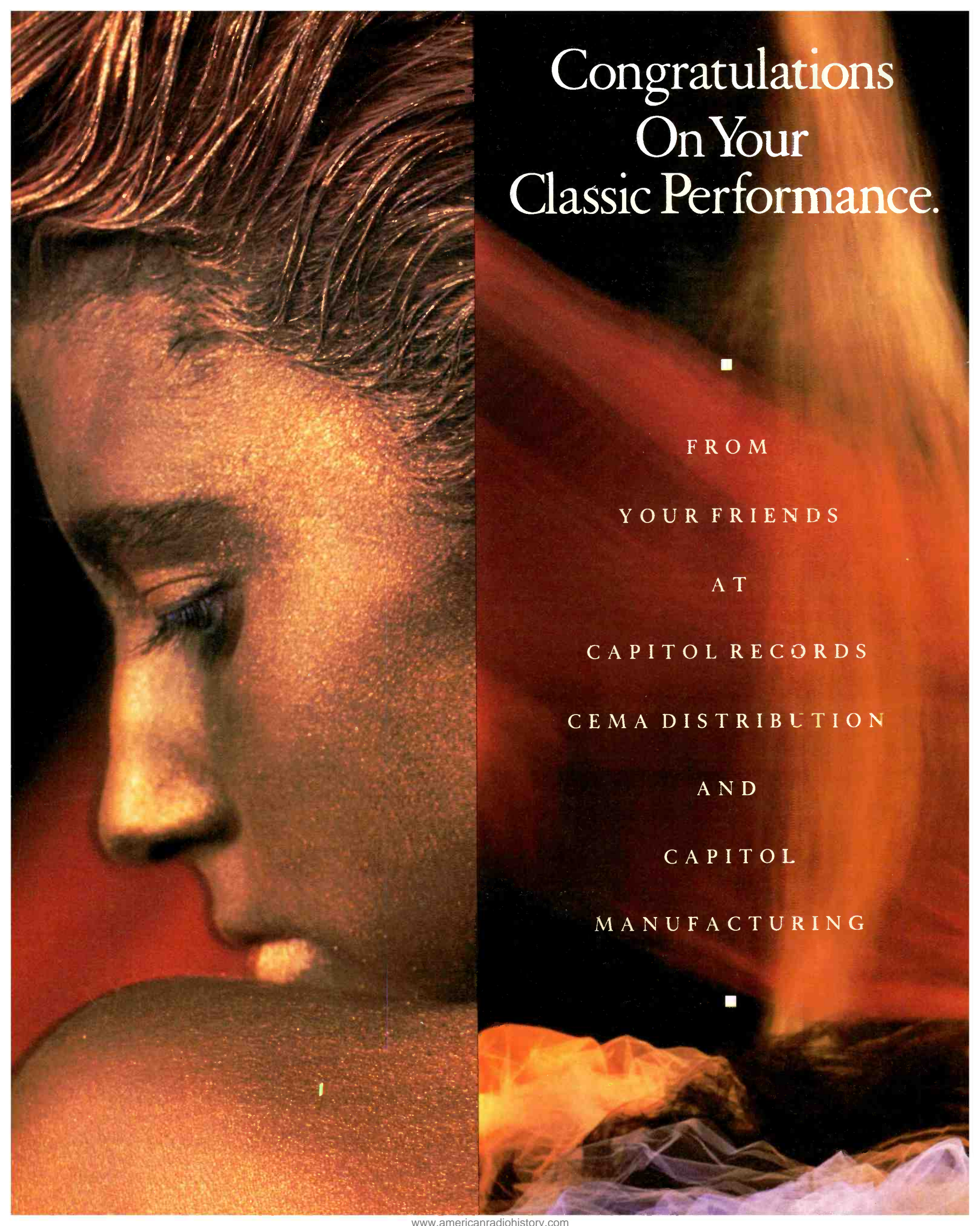
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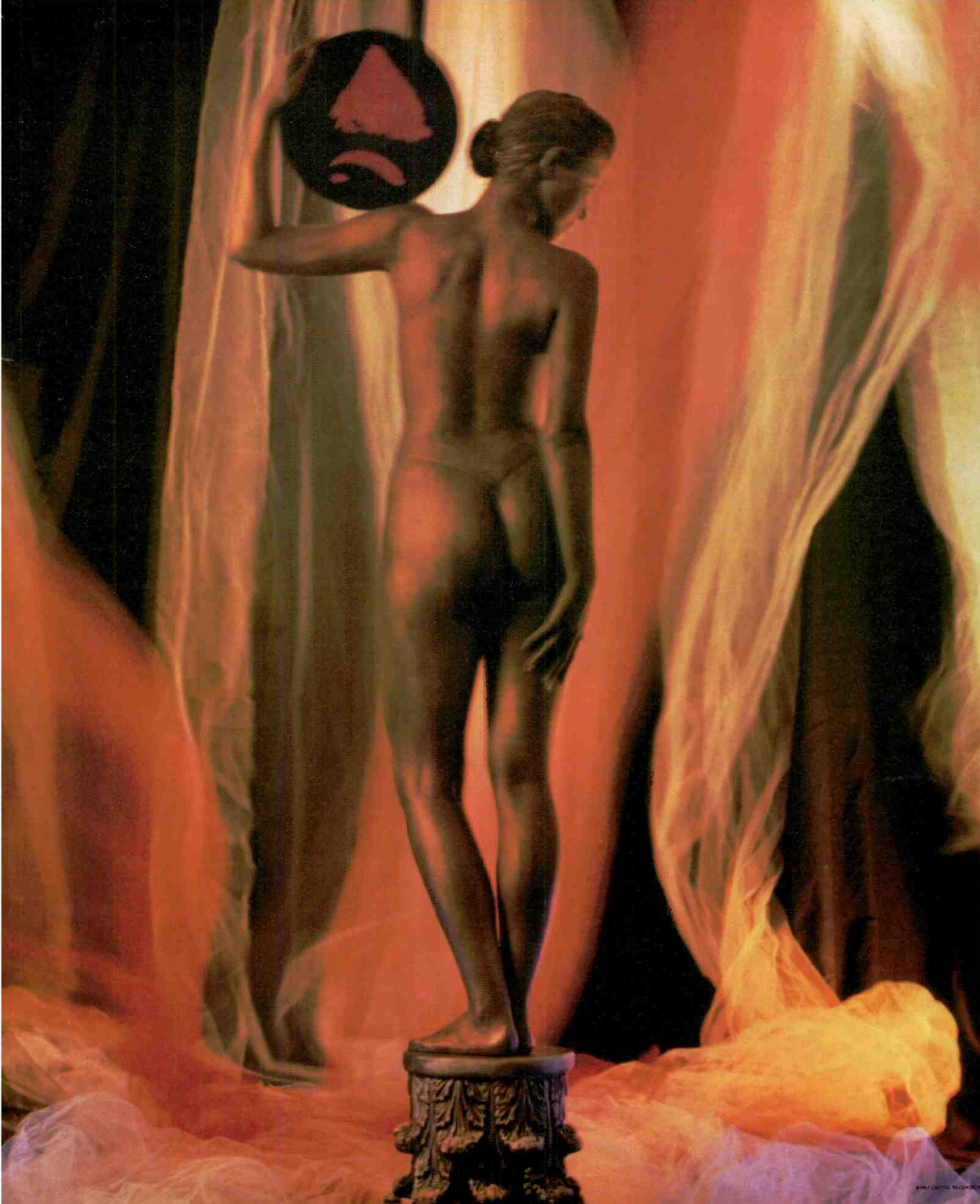
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# **ENIGMA.** **WE MEAN BUSINESS.**

*In an industry shaped in large part by image, Enigma has always let the substance and success of its work do the talking.*

*The company has come a long way, from a small back-room operation to a burgeoning music industry enterprise. Breaking out with the blazing debuts of Mötley Crüe, Ratt and Berlin, Enigma has grown into a label made up of gold and platinum sellers like Stryper, Poison and The Smithereens, with a surprisingly forceful domestic and international presence. This is the result of shrewd, entrepreneurial business sense, certainly, but it is also the collective movement of a committed and well-directed team.*

*We are taking this time to celebrate the Fifth Anniversary of Enigma Records, a celebration of the artistry and hard work of the Enigma family of recording artists.*

## **ENIGMA**

Agent Orange  
The Dead Milkmen  
Death Angel  
The Dickies  
Don Dixon  
Game Theory  
Peter Hammill  
Hurricane  
Montrose  
Colin Newman  
Mojo Nixon & Skid Roper  
Obsession  
Plan 9  
Poison  
The Smithereens  
Jon St. James  
Stryper  
The Textones  
TSOL  
Wednesday Week  
Wild Dogs  
Wire

## **SYNTHICIDE**

Bardeux  
SSQ

## **SOUNDTRACKS**

Border Radio  
Creepers  
From Beyond  
Return of the Living Dead  
River's Edge  
Runaway Train  
Stranger Than Paradise  
Suburbia  
The Terminator

## **RESTLESS**

Ben Vaughn Combo  
Cat Heads  
Daddy In His Deep Sleep  
Roky Erickson  
The Flaming Lips  
Jet Black Berries  
Necros  
Plasticland  
Straw Dogs  
Wipers

## **MEDUSA**

Anthem  
D.C. Lacroix  
Tyton



## **INTIMA**

Richard Elliot  
Fattburger  
Maynard Ferguson  
Allan Holdsworth  
(outside of North America)  
Curtis Ohlson  
Greg & Bev Smith  
Bob Thompson  
Windows

## **METAL BLADE**

Anvil  
Beyond Possession  
Bitch  
Cirith Ungol  
Corrosion of Conformity  
Cryptic Slaughter  
Deaf Dealer  
DRI  
Dr. Know  
Fates Warning  
Hallows Eve  
Heretic  
Hirax  
Jesters of Destiny  
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**ENIGMA INTERNATIONAL**

*(Continued from page E-6)*

and without excellent coordination this set-up can be disastrous. But I prefer this method to that of a major label whose affiliate companies may not all be equal in strength. Most of our licensees are strong indies just like ourselves and they do not handle tons of other labels. We get the attention we deserve."

Part of the credit can be traced to the people that manage Enigma's international branches. As befits an atypical label, they're an unusual and enterprising group. They have to be. Not only do their jobs entail keeping fires lit under all of the licensees in their areas, but also taking care of publicity, promotion, retail, advertising, and anything else that needs to be done. Usually, the representatives are each office's sole employee. Enthusiasm counts for a lot.

Europe, a designation that Enigma has loosely given to the territory between Israel and Iceland, is handled by Andre Otto. Enigma Europe's Amsterdam-based head is a veteran of 15 years of service at Phonogram in Holland, where he held positions in every department from sales to promotion to international marketing. Otto was lured to Enigma, laughs Hein, "by the promise of less pay and more hours."

According to Otto, it was the challenge. He claims, "That definitely is what I like best. I came to the company in January of last year, and set up some of the license/distribution deals. At that point Enigma had practically no image. The challenge came in setting up major deals for the bigger acts: Stryper, Poison, and Smithereens, and a list of indies for the rest of the product. All of our licensees must consider Enigma important, and be dedicated to working our product. On the whole, our priorities here are the same as in America; we try to transfer that success to each market."

As for Enigma's rapidly growing profile internationally, Otto adds, "It's all taken off much faster than we expected."

Not all of Enigma Records International's employees come with Otto's fine credentials. In keeping with the company's entrepreneurial spirit, attitude and determination go a long way. A prime example is Enigma Canada's Derrick Ross. Until coming to the label, Ross' only previous industry experience was a drummer for the successful (two gold albums) Canadian recording artists, the Spoons. After inundating Hein and Annick with ideas and clever suggestions, Ross became general manager of Enigma Canada.

Explains Hein, "We seek out like-minded people to work in our offices, people who genuinely want to accomplish something, rather than just work at a job. Derrick had good experience on the other side of the music business and he was very motivated. So we took a chance and hired him. He's done a remarkable job. In five months as the sole employee of Enigma Canada, he turned a very good profit."

*(Continued on page E-23)*



TSOL's relentless sound and electrifying live shows have made them one of the label's most consistent performers.



*You're not  
an enigma  
anymore but  
a successful  
reality*

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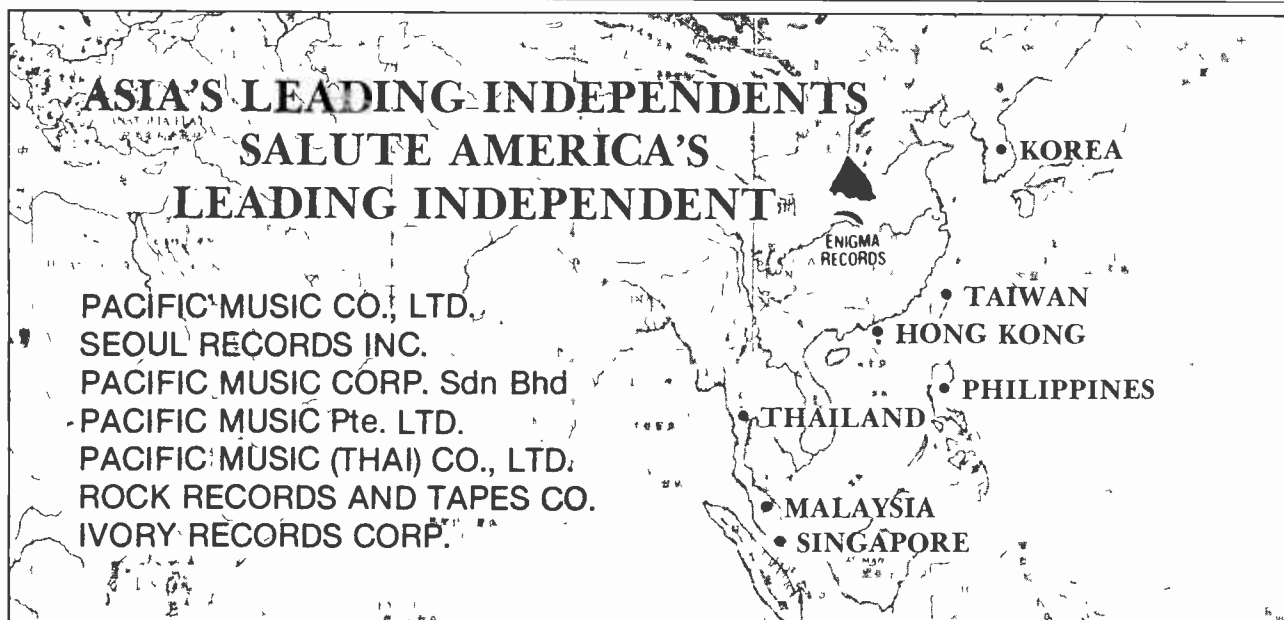


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**RAGS TO RICHES**  
*(Continued from page E-3)*

having been generously funded by Warner Communications."

From its genesis, the label has had its own style and path to follow. William explains, "Every label has its own distinct nature and personality which tends to go back to the people that started it. So perhaps you can see some of the character of Wesley and myself in Enigma. But, especially today, we feel that Enigma is a democracy and is the sum total of all the personalities here. This is seen particularly in the way we do a&r. It's a kind of de-centralized process in which it is part of every person's duties to be a talent scout for the label in addition to their other duties."

The company's growth during its first period of expansion was limited only by the number of people and telephones it was able to cram into two 15-foot x 20-foot rooms. Finally, with a new injection of faith from local bankers and various relatives (and consistently strong profits), the record label began making moves guided by the Economics and MBA training of its principals.

"In the early days, we just weren't thinking about things the way we do now. Working out a long-term business strategy and new systems to accommodate our growth wasn't part of what we did. But the company was definitely not perceived as a hobby," stresses Wesley. "When we started, William had just gotten his BS degree in Economics and I was still in school, and when we made the decision to start the business it was kind of a risky choice. We were more concerned about making payroll and our month-to-month cash flow than making plans for where we would be in five years."

With the funds from its initial successes, Enigma began to make a name for itself. Working with bands like Green On Red, Rain Parade, the Untouchables and many others, the label's profile began to increase. Until recently, though, most people still hadn't seen the company for the diverse, highly profitable, well-directed business that it is.

Wesley comments, "We went into business in the end of 1978, which was the peak of the music industry, and then the bottom dropped out in 1979 and '80. We were growing while the industry was contracting. It was actually beneficial, because we were able to develop prudent business practices in that lean period. A few years earlier, labels were flaunting their extravagance and excessiveness! During our early years of growth, 'business' was coming back into the music business, and that's the way that we were naturally oriented."

William adds, "We've always had a very keen interest in business itself, and in the business side of the music industry. I think it's safe to say that one of the things that set Enigma off from the beginning is the fact that we have always had a pretty sharp eye on the bottom line."

Yet, as they found out while shopping for a distribution deal in 1986, the music industry still found Enigma enigmatic. "We were about as removed from the 'record industry' as you can get," says Wesley. "When we were looking for a distributor, people would ask, 'Who are you?' We'd say, 'We've done these bands and this is our monthly billing.' They'd be very surprised and say, 'Why haven't we heard of you!?' It was because we didn't come from within the community, and its only been within the last year that we've really come out and tried to establish any sort of label presence."

Moving into greatly expanded office space in 1985 (already rapidly overflowing with young employees) and increasing its overall sales dramatically each new quarter, Enigma quickly moved from the ranks of the new Los Angeles independent labels to a confident young mover and shaker within the music industry.

A distribution deal for North America was struck



with Capitol Records in the spring of 1986. Concurrently, a new independently-distributed label was formed to handle the company's less developed and more adventurous signings and to nurture the next generation of hit makers. Internationally, an office was opened in Amsterdam to handle the European territories and in Toronto to service the Canadian market. Licensees were subsequently acquired for territories from India to Peru, Southeast Asia and 16 other countries. Finally, the growth that Enigma had long been working for was possible.

"The thing that had held us back for a long time and stunted our growth was the lack of a major label distribution deal," Wesley notes. "When we made the deal with Capitol, it allowed us to really expand. We spent the better part of 1986 getting acquainted with Capitol's system, getting our records into the stores, and so on. Since the second half of '86 and the first half of 1987, we've been able to set our sights high and really experience the growth that you see with Stryper, Poison, the Smithereens and all the Enigma acts."

Suddenly, the company is no longer a mere fledgling enterprise; this is business with a capital "B," sporting a potential for more growth enviable in any industry. With an impressively expanding roster (you will now find Enigma artists not only on Billboard's pop music charts, but also in the jazz, inspirational, dance music, and music video arenas), Enigma has become a diverse music industry player with its sights set on ever-widening horizons and goals.

With the first half of 1987 already gone, Enigma

has seen two gold and one platinum albums, one gold home video, an album in Billboard's top three, a single in the top 10, a title with a 400,000-unit sales day and across-the-board increases in sales, industry visibility and general music business respect.

This is not the mark of an "indie label" or "a farm team for the majors," this is an industry powerhouse ready to challenge some of the most influential and dominating labels in the business.

The first half of this story alone is an American success story, but taking into account Enigma's current rate of growth and projected expansion over the next five years, the future is set to be truly amazing. "Enigma's target over the next few years is to rise to the ranks of a Chrysalis, Island or A&M Records. We've tripled our size in the last year," says William, "and if we triple once again we will be at that plateau, and that is the goal we have."

"I think the real strength of this company, is the company as a whole, not specific individuals," concludes William. "It's not really Wesley's and my company; if we have any talent at all, it's finding people who are intelligent and motivated to work with us. And the reason I am optimistic about the company's future is twofold: our staff is excellent and the artist roster is very, very strong."

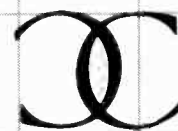


Jules Shear's revealing "Demo-itis" gave Enigma credibility in the songwriting genre.

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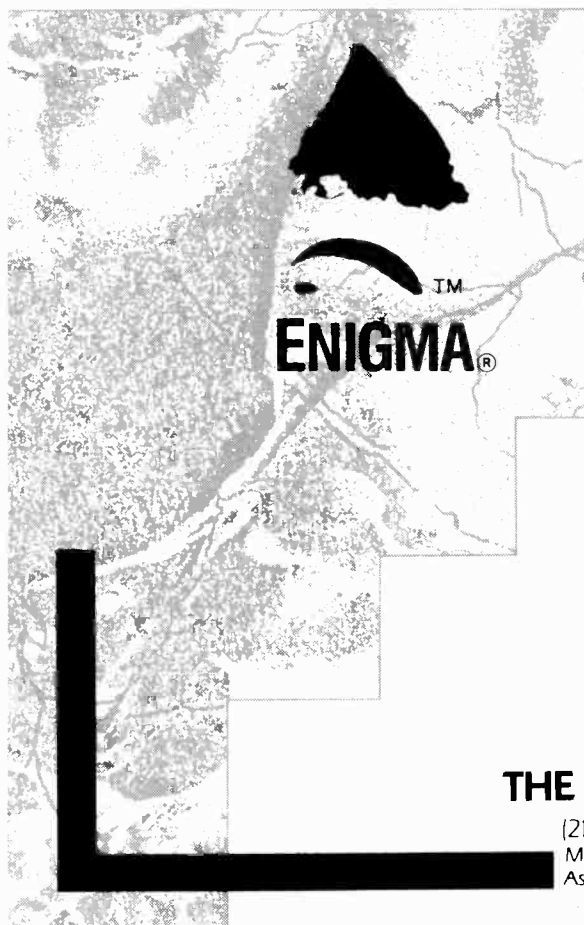
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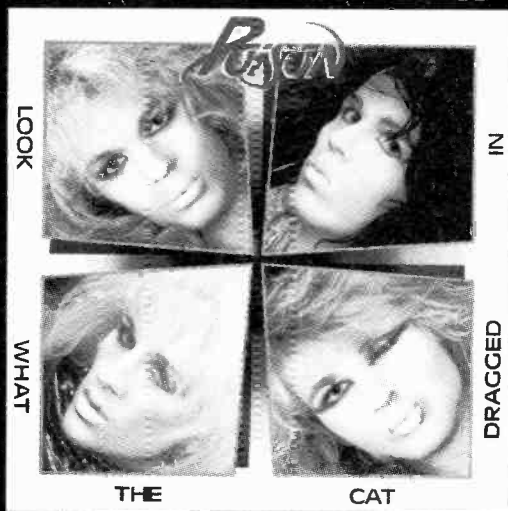
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## VARIED ROSTER

(Continued from page E-3)

Heavy metal act Lizzy Borden (signed by Metal Blade, distributed by Enigma), punks-gone-hard rock TSOL, punk surfers Agent Orange, and Southern popster/producer Don Dixon also saw chart and sales scores in 1986-87.

As this list of winners implies, Enigma emphasizes a spectrum of styles almost too wide to be readily defined. However, the catalog can be broken down into several broad categories:

- **PUNK.** Since its earliest days, Enigma has championed the roughhewn sound of punk-rock, exploring a variety of sub-genres within the form. Among Enigma's best-known punk signings are Texas' punk-funkateers the Big Boys; L.A.'s brooding folk-punk band Divine Horsemen; such exponents of garage-grunge thunder as the Cramps and the Fuzztones; the playful brat-rockers Redd Kross; Chicago's hard-driving Effigies; and L.A. cowpunk stars Blood On The Saddle. The punk-styled act destined for bigger things is Dead Milkmen, who notched an underground smash with the hilarious "Bitchin' Camaro."

- **NEW AMERICAN ROCK.** Born out of the punk explosion, these groups explore the roots of U.S. rock 'n' roll with contemporary fervor. Some of Los Angeles' most critically acclaimed artists—including Dream Syndicate, Green On Red, Rain Parade, the Leaving Trains, Russ Tolman, the Screamin' Sirens, and the Textones—are included in this number; Giant Sand, Naked Prey, and 28th Day have also won attention for their rugged sound, derived from American roots-rock and psychedelia.

- **NEW POP.** The Smithereens and Don Dixon (the latter is the renowned producer of R.E.M., Marti Jones, Marshall Crenshaw and others) lead the pack, but Game Theory, L.A.'s Wednesday Week, and Jules Shear (former leader of Jules and the Polar Bears) exemplify Enigma's growing commitment to showcasing the best in modern pop music.

- **PROGRESSIVE ROCK.** Foremost among Enigma's progressive signings are guitarist's guitarist Alan Holdsworth; Peter Hammill, whose Van der Graaf Generator defined the progressive style that its leader continues to hone today; Wire, the seminal and influential English punk-art rockers; and Wire's Colin Newman, who has made his own ground-breaking minimalist solo recordings.

- **HEAVY METAL.** Besides such reigning chart acts as Poison and Stryper, Enigma and Enigma-distributed Metal Blade have advanced the careers of such rising metal stars as Lizzy Borden, Hurricane, Slayer, Fates Warning, Anthem, Bitch, Cirith Ungol, Death Angel, Wild Dogs, and such formidable foreign metal outfits as Japan's Anthem, Quebec's Voi Vod, and Switzerland's Celtic Frost.

Much of the heavy metal issued by Enigma has been brought to the label by Metal Blade's Brian Slagel, who formed his street-wise company in June 1982 to promote the new wave of international metal bands.

The marriage of Enigma and Metal Blade was a natural one, according to Wesley Hein: "Brian seemed to be putting out the type of metal that was close—in independent spirit—to the type of hardcore punk we were putting out. He had a real strong idea of what he wanted."

In addition to the major musical categories above, Enigma has dabbled in a number of other genres, including straight-ahead hard rock (Montrose), folk-rock (the Pogues), and new country-rock (the compilation "A Town Called Bakersfield," featuring a number of leading lights on the L.A. new country scene). Some Enigma acts, like the popular duo of Mojo Nixon and Skid Roper, are virtually unclassifiable.

In the last few years, Enigma has also released a sizable brace of movie soundtrack albums. "It's something we enjoy doing," says William Hein. "We make a modest profit. The opportunity presented itself a few years ago to get involved in soundtracks,

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and it's worked its way into our release schedule."

Among Enigma's most recent soundtrack LPs is "River's Edge"; William Hein and Brian Slagel acted as music assistants to music supervisor Budd Carr on the controversial Tim Hunter film, which uses a number of heavy metal songs to heighten the impact of its tale of troubled youth. Other Enigma soundtrack albums include "Border Radio" (featuring the film's stars, noted L.A. rockers Chris D., Dave Alvin and John Doe), "Stranger Than Paradise" (including music by John Lurie of the Lounge Lizards, who took a starring role in the acclaimed Jim Jarmusch film), "Suburbia," "Terminator," "From Beyond," "Invaders From Mars," and "Return Of The Living Dead."

Some of the most offbeat acts in the Enigma stable are marketed on the independently-distributed Restless label. Formed in 1986, Restless has developed as an outlet for acts directed at the college and alternative marketplace.

"With Restless, we said, 'We want to keep our feet in the independent world,'" says Wesley Hein. "The label is closer to retail. Also, Restless is great for developing certain acts to a certain level. Then there comes a point where it's smart to move them to Enigma. On Restless, there are a lot of acts that can sell 15,000 or 20,000 or 25,000 units, and that will make us happy."

Restless's roster includes a number of important regional acts, including Boston's Neighborhoods, Straw Dogs and Outlets, L.A.'s Lazy Cowgirls and John Trubee & the Ugly Janitors of America, Milwaukee's Plasticland, and Texas's psychedelic legend Roky Erickson.

In 1986, Enigma made a major commitment to jazz with the creation of its Intima label. "We had a real attraction to do something with jazz, but we didn't want to do it under the Enigma label," says Wesley Hein. "We thought it would benefit from its

own identity."

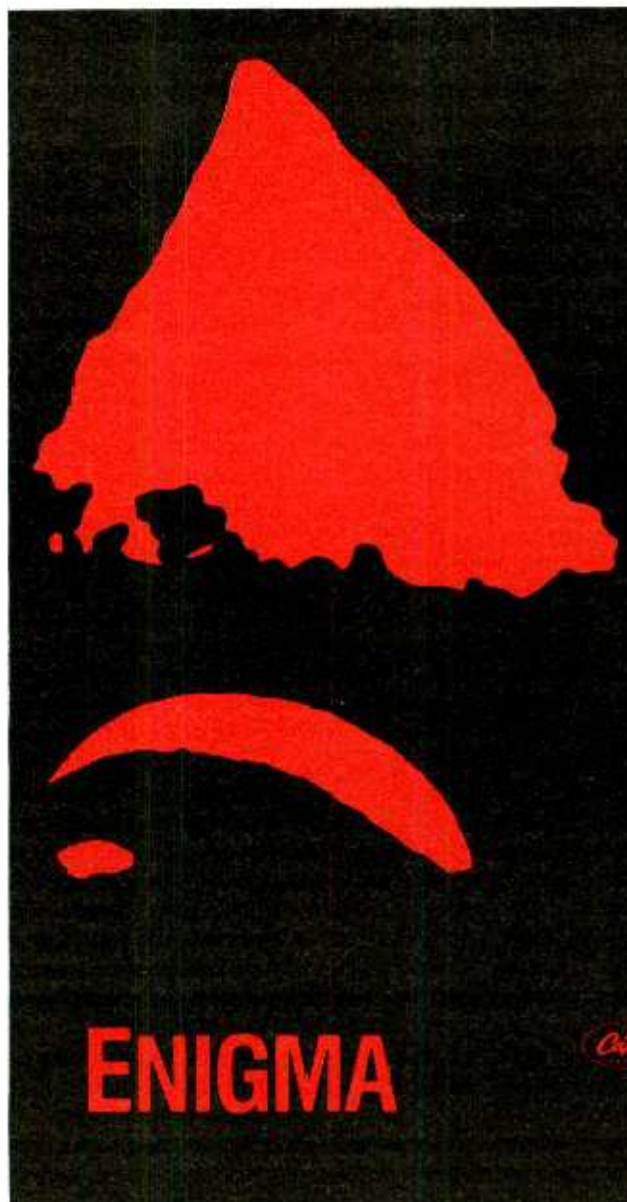
Intima was established under the guidance of Enigma vice president Jim Martone. "Jim is a real jazz fanatic, and he had the whole business plan," Wesley says. "To be successful in a jazz niche, you need the knowledge and the desire, and Jim had that."

Intima, which is distributed by Capitol in the U.S., has rounded up a notable talent roster, headed by poll-winning, chart-topping trumpeter Maynard Ferguson and Fattburger, the dynamic and popular r&b-inflected band. Other Intima artists include bassist Curtis Ohlson, pianist Bob Thompson, and the Southern California fusion quartet Windows.

Enigma's newest foray into a fresh musical genre came this spring with the establishment of the dance label Synthicide Records, a joint venture between Enigma and Formula 1 Music, the La Habra, Calif.-based firm headed by producer Jon St. James. In tandem with St. James, producer of the Stacey Q. hit "Two Of Hearts," Enigma is making a forceful entry into the universe of urban dance sounds.

"Dance music is a community unto itself," Wesley Hein says. "You don't just cruise in. You have to have credibility."

Distributed independently on 12-inch disks (with LPs and 7-inch singles distributed via Capitol in the U.S.), Synthicide made its debut in May with Bardeux's "Three Time Lover," a St. James production. The label intends to release four to six 12-inch singles a year.



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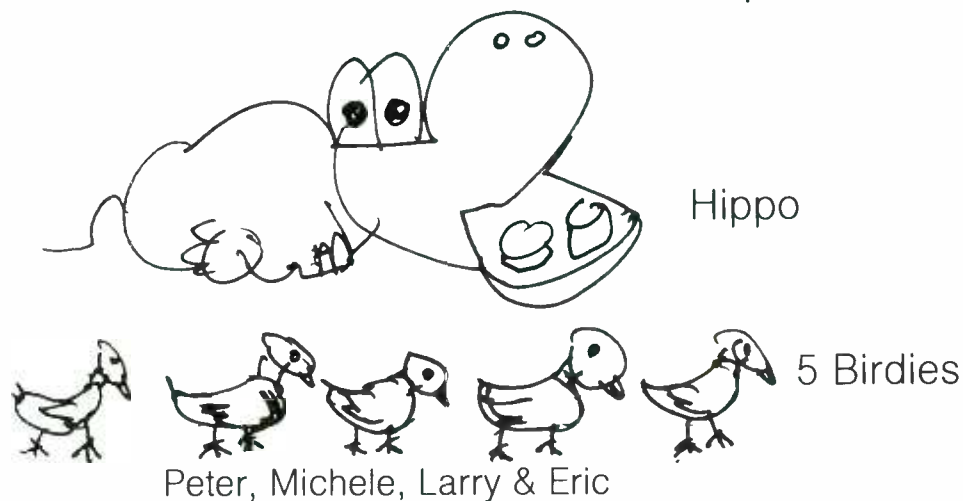


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**BUSINESS**

(Continued from page E-4)

distribution pact also inspired Enigma to form Restless Records, an independently distributed label group that maintains Enigma's important alternative/underground presence. Wesley says, "While we feel that non-mainstream artists can be successful on Enigma, Restless allows us to sign and work with bands that may only sell 3,000 units their first time out."

This prudent, multi-tiered framework has given Enigma the option to grow at the pace and in the directions it chooses. William adds, "Having the two label groups allows us to take the long view. I'm sure Stryper seems like an overnight success to many, but we've been working with the band non-stop since 1983, and we feel that there is still a long, long way to go."

This "longer view" applies to the company's work force as well. With almost no turnover in its growing staff of 45 people, Enigma clearly has a committed group behind it. "I think we've got a lot of people here who would feel stifled at a larger record label," says Wesley. "We have a radio promotion person who's as good as any, but he didn't want to work his way up by being a regional in Detroit or Philadelphia. He wanted to be involved in the planning stages of a promotion, and at Enigma, he is."

The label's rapidly growing promotion staff is all under 30 years of age, and Enigma now boasts an in-house art department of three plus newly added typesetting facilities. "At our current rate of growth," William notes, "we feel much more confident embarking on new ventures, whether it be an ambitious role in the international market or setting up our own typesetting company."



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## ENIGMA TIMELINE

(Continued from page E-4)

### NOVEMBER 1985

• Enigma signs the Smithereens, a critically-lauded New York based quartet. The band's debut album, "Especially For You," will be produced by Don Dixon.

### APRIL 1986

• Company signs production and distribution agreement with Capitol Records. The deal results in all Enigma label product being exclusively distributed in the U.S. by the Capitol national distribution system as well as affording the two companies the opportunity to work on selected acts on a joint label basis.

### JUNE 1986

• Company launches a new division, Enigma Records International (ERI), which will be responsible for all of Company's record label operations and record licensing activities outside of the U.S. and Canada. Forms the Enigma Music Video home video label and subsequently announces a U.S. video distribution pact with Capitol's home video distribution arm. EMV releases "Stryper Live In Japan" Lizzy Borden's "The Murderess Metal Road Show."

### OCTOBER 1986

• Company forms a new contemporary jazz label, Intima Records. Enigma releases "To Hell With The Devil" by Stryper. The following week, the album leaps to No.37, making it the first Enigma album to crack the U.S. Top 40.

### DECEMBER 1986

• Company establishes Enigma Canada Limited (ECL), a Canadian record company subsidiary. ECL will function as a full-service Canadian label with distribution handled by Capitol Records of Canada.

### FEBRUARY 1987

• Stryper's "To Hell With The Devil" album is certified gold in the U.S. (500,000 units).

### MARCH 1987

• The "Stryper Live In Japan" home video passes the Gold Music Video threshold (25,000 units).

### APRIL 1987

• Poison's debut "Look What The Cat Dragged In" is certified platinum in the U.S. and reaches No.4 on Billboard's Top 200 chart. The album sells over 450,000 units during one particularly busy day (April 21). Company forms Synthicide Records, a "Hi-NRG" dance music-oriented label in association with producer/artist Jon St. James.

### MAY 1987

• EEC Chairman William Hein is a finalist in the "Entrepreneur of the Year" search sponsored by Venture magazine and the Big Eight accounting firm Arthur Young & Company.

### JUNE 1987

• Enigma signs long-term deal with Metal Blade Records.



The speed-metal arena has been rocked by the recent debut effort of San Francisco's provocative Death Angel.

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**JAZZ SPECTRUM**

(Continued from page E-6)

Windows. Though the roster's orientation so far has been toward high-energy, funk-propelled fusion groups, there is a diversity of sound and style that lends this group of artists a unique feel. "One thing I'm proud of is giving musicians a chance that have paid some dues and have developed excellent musical chops," Martone adds.

With a projected three releases per quarter from new and/or already signed artists, Intima is rapidly on its way to establishing a solid image within the industry and a healthy market following in the contemporary jazz/fusion segment of music buyers.

**PETER HOLDEN**



Mojo Nixon & Skid Roper



The Ben Vaughn Combo

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## ENIGMA INTERNATIONAL

(Continued from page E-14)

Enigma Canada has also just hired a new employee, Jody Mitchell, to help with the duties. It's working out really well."

"Enigma," says Ross, "is a young company looking for fresh ideas. They're not jaded. You have to look on it as a challenge. The bottom line is to sell records, or you don't have the money to do anything else. I treat the company up here like I own it, as if it were my own investment, and I want to protect that investment. To that end, I'll ask a lot of questions, and call on Enigma in America for direction."

The American offices do provide a great deal of guidance. All of the label's worldwide priorities are set by Annick and Hein. However, nothing at Enigma, including priorities, is set in stone. Particularly if there might be a better way of selling more records.

"We try to provide the best direction we can without stepping in people's way," states Hein. "But we make bands like the Smithereens, Poison and Stryper a worldwide priority. We want every licensee from the Barbados to Israel to make a real solid effort on behalf of those acts. Beyond that, we like to give a certain freedom to the licensee to pick from our catalog what they think will do well in their market."

The label depends heavily on each licensee's knowledge of their particular territory, especially in countries that carry tight restrictions on imported product.

"We have to allow a certain freedom to our licensees as to what titles they release due to various local restrictions," Annick explains. "So, outside of our main priorities we rely on their expertise and knowledge of their markets to push what will sell best."

The maverick label's system seems to be working. Enigma Records International has become truly global; evidence is seen in small successes like the Smithereens' recent No. 1 record in Iceland and Uruguay. But more importantly, in the overall picture, the Smithereens, Stryper and Poison are all extremely prominent in major markets like Germany, Japan and Great Britain.

As sales have climbed around the world, the International Department's domestic staff has kept pace. Annick recently hired Gigi Arnold to assist her in promotion and Brian Fukuji in production coordination.


But successful as it is, Hein and Annick haven't finished with Enigma Records International. They (eventually) envision a slightly less complex network of distribution. "We're not planning to stop using licensees," says Hein. "But we would like to put up subsidiary companies wherever it makes sense; wherever we think we can do a better job."

So far Hein's instincts have been on the mark. In less time than it takes for some bands to make a record, Enigma Records International has grown from being an enigma, to becoming a truly international label.

**THE ENIGMA ENTERTAINMENT CORPORATION**  
1750 East Holly Avenue, P.O. Box 2428  
El Segundo, California 90245-1528  
(213) 640-6869

**CREDITS:** Executive Editors: William Hein, Wesley Hein and James Martone; Contributing Editors: Peter Holden, Rick Orienza, Thane Tierney; Contributing Writers: Fred Goodman, Sharon Liveten, Chris Morris; Art Direction: Patrick Pending; Interior Design: Stephen Stewart; Yearbook Photography: Ralf of El Segundo; Special Thanks to: Christine Matuchek, Ed Ochs, Gene Smith, and Robyn Wells of Billboard, and all the friends of Enigma who helped make this project possible.

## Bill and Wes:

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Thanks to Bill, Wes, and Crew for giving us the chance to be part of the success.

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To the Hein Brothers and the Entire Enigma Staff:

Thanks for **WHAT WE HAD** and what we all hope to have together!

**WEDNESDAY  
WEEK**

*Don't Tell  
Kelly  
Callan*  
*Kristin*



# ENIGMA. THE CLASS OF '87.



**AMY AKITOMO**  
"AMOS"  
PERSONAL GOAL: TO SURVIVE THE SEMESTER IN ART. RAPIDOCGRAPH MONITOR. EQUALLY COMFORTABLE ZIPPY TONING OR ZIP-A-TONE-ING.



**LAURA ANNICK**  
"NICKY"  
LEARNED TO SAY "IT'S RECOGNIZABLE" IN 20 DIFFERENT LANGUAGES. SEMESTER AT SEA IN URUGUAY. WANTS TO BE AMERICAN. AMBASSADOR TO MEXICO.



**GIGI ARNOLD**  
"MATA HARI"  
THE WORLD IS HER MARKET—OVER 4.5 BILLION SERVED. VOTED MOST LIKELY TO BE REINCARNATED AS A BEAR. YEAH, YEAH, YEAH!



**DAVID KEITH BAKER**  
"COSMO DELUXE"  
HE SAID IT: "IDLE HANDS ARE THE DEVIL'S PHONE BOOTH". "DON'T TELL ME ABOUT DEADLINES, I HAVE AN ART DEPARTMENT TO RUN". KNOWS SHAWN DAMIAN BARLUSCH PERSONALLY.



**SUE BARBATO**  
"POOH"  
BLEEDS CELTIC GREEN. FANTASY IS TO GO DOWN ONE WITH DENNIS JOHNSON. WANTS TO BE THE BELLE OF MAYNARD TERGUSOR'S HORN. SHE SAID IT: "I DON'T DO WINDOWS."



**ILENE BARG**  
"SMILENE"  
SHE SAID IT: "MAKE THAT A TUNA SALAD". BATS RIGHT. PRESIDENT OF THE HIRBY METEOR CLUB.



**CURTIS BECK**  
"C.B."  
HE SAID IT: "THE LABEL KNOWS WHAT THE CALCULATOR SHOWS". "RADICAL STYLE HOLMES". "WHEN ARE YOU GETTING OFF THE COMPUTER?"



**MARK DAY**  
"THUMPER"  
HE SAID IT: "MAIL ORDER IS MY LIFE". "DON'T WORRY, I WON'T HIT IT OVER THE BLEACHERS". REBEL WITHOUT APPLAUSE.



**BART DEVANEY**  
"THE LITTLE GENERAL"  
MR. A-D-K (BUT ASK WINWARD FIRST). IF IT SWINGS, HE'S THERE. MAN—SASSY.



**PAT DILLON**  
"WHIRLING DERVISH"  
HAS MORE MOVES THAN BORIS SPASSKY. THE DILLON RAP. NOT RELATED TO BOB, MARSHAL OR MATI'M HITTING CLEANUP, SO GIMME THE BAT.



**MARYANN EARL**  
"BUNNY"  
MORE INTERNS THAN ST. ELIGIUS. "THERE IS NOTHING nobler than to put up with a few inconveniences such as SAND, SNAKES AND DUST FOR THE SAKE OF ABSOLUTE FREEDOM". KIROUAC. "GIMME A NUMBER ONE IN CMT"—EARL.



**BRIAN FUKUJI**  
"DON'T CALL ME GREG"  
HE SAID IT: "WHERE ARE THOSE DAMN MASTERS?". PARTISAN SUPREME. HOLD THE MAYO.



**LISA GLADFELTER**  
"PUDDIN"  
VOTED MOST LIKELY TO BE IN THE ROCK GOSSIP COLUMNS BEFORE ANY OF HER BANDS. CREATED THE BIG HAIR THEORY. MADE FORTUNE ON 979-MONTROSE HOT-LINE.



**RON GOUDIE**  
"RON-DOG"  
HE SAID IT: "MAKE ME BARK". KNOWN AS MR. IAN BALLARD. PILLAR OF THE LOCAL CLUB SCENE. INFRASTRUCTURE. HELL COMES TO HIS HOUSE EVERY NIGHT.



**SHAWNA GREGORY**  
"BABY SNOOKS"  
BALANCE GENERAL LEDGER ON ABANUS. SHE SAID IT: "IT'S BEEN 120 DAYS, I COULD YOU PLEASE SEND US HALF".



**SANDRA D. GUSTCHEN**  
"CUPCAKE"  
SHE SAID IT: "NO WAY, THE GUEST LIST IS CLOSED". "NO, OF COURSE YOU'RE MY FAVORITE BAND". ENIGMA RESIDENT VIDEO GODDESS.



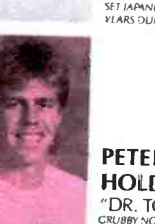
**WESLEY HEIN**  
"BRUCE"  
VOTED MOST LIKELY TO BE A BULL-HEADED SHOWER. HE SAID IT: "WE'RE NOT A FARM TEAM FOR THE MAJORS!". "I'LL NEVER BE FRIENDS WITH ANYONE UNRECOUPED".



**WILLIAM HEIN**  
"Wm"  
MANAGEMENT PHILOSOPHY: "SURROUND YOURSELF WITH THE BEST PEOPLE YOU CAN FIND. DELEGATE AUTHORITY AND DON'T INTERFERE". HE SAID IT: "WHAT'S MINE IS MINE AND WHAT'S YOURS IS NEGOTIABLE". "IT'S WILLIAM, NOT BILL, OK?"



**GREG HOLDEN**  
"GENERAL"  
HE SAID IT: "TAKE MY WIFE, PLEASE... NOT MY CAR!". REPUBLICAN PRESIDENTIAL CANDIDATE, 2004... SET JAPANESE-AMERICAN RELATIONS BACK 30 YEARS DURING CD MANUFACTURING NEGOTIATIONS.



**PETER HOLDEN**  
"DR. TOWHEAD"  
CRUIBY MO'S D COPY HOUND. HE SAID IT: "THIS SLUFF COMES OUT LIKE WATER FROM A TAP". NEVER MET A DEADLINE HE DIDN'T KEEP.



**LAURA HUGHES**  
"BLINKY"  
HAS DEALT MORE FREE GOODS THAN OLLIE NORTH. CLOSE PERSONAL FRIENDS WITH POKEY AND GIMBY. PENALS WITH BOB SINGER.



**RUUD JACOBS**  
"MR. MANNERS"  
MINISTER OF "FUNNY WALKS"... DOESN'T WANT TO LOSE HIS SEA LEGS. "THE RESIDENT FAMILY MAN".



**WINDY KNIGHT**  
"WINKY"  
SHE SAID IT: "HELLO, ENIGMA, PLEASE HOLD...". "HOW LONG HAVE YOU BEEN WAITING?". "IT'S NOT ANSWERING, CAN I TAKE A MESSAGE?"



**JULI KRYSLUR**  
"JULES"  
ENJOYS MINIATURE GOLF WITH PEOPLE WHO DON'T SPEAK ENGLISH. FAVE COLOUR: PINK, BLACK AND WHITE. FAVE TYPE OF MAN: PINK, BLACK OR WHITE.



**TISH LUCCA**  
"DEAR SIR"  
THE SYLPH OF MAILORDER. ENIGMAMA, VOTED MOST LIKELY TO SEAL IT WITH A KISS. SHE SAID IT: "GIVE ME A TICKET FOR AN AIRPORT, I'VE GOT TIME TO TAKE A FAST TRAIN...".



**JIM MARTONE**  
"BOOTS"  
PLAYS AIR SAXOPHONE IN THE MANAGEMENT OFFICE. HE SAID IT: "IT'S NEVER A GOOD TIME FOR BAD ACCOUNTING". CONTRA WANNABE.



**JAVIER MAZZETTI**  
"GENERALISIMO"  
HE SAID IT: "TODAY WE HAVE TO START MEETING OUR DEADLINES IN AN ACCOUNTEANT, NOT A HISTORIAN". SELF-PROCLAIMED CORAL REEFER BAND MEMBER.



**JODY MITCHELL**  
"THE JODE-MAN"  
HIT CLEAN-UP FOR THE ROLLING TUNDRA TIMBERWOLVES. LONGS TO SEE OTTAWA IN THE SUMMER... EDITOR OF THE FACTUAL.



**SHARON MURLEY**  
"BOOM BOOM"  
WANTS TO BE THE FIRST FEMALE MENTOR. JEWISH METAL QUEEN, KNOWN TECH HAVE A SMOKELESS ASHTRAY FETISH.



**RICK ORIENZA**  
"TINY"  
MASTER OF THE INFAMOUS PAPERWORK BLACK HOLE... HE SAID IT: "TAKE A MESSAGE". "TELL RETURNING PHONE CALLS FROM JANUARY PARTIES WITH JACK AFTER LAKER GAMES".



**ANDRE OTTO**  
"FROGGY"  
WEARS EUROPEAN UNDERWEAR... GOAL IS TO SWIM ENTIRE AMSTERDAM CANAL SYSTEM BACKSTROKE... NOTORIOUS WOMANIZER.



**ROCKY PETRALIA**  
"STEVEN"  
HE SAID IT: "EVERYTHING IS RECOGNIZABLE". "THINK OF RESERVES AS ROYALTIES FOR A RAINY DAY"... CHICKS DIG HIM.



**MICHELE RAINES**  
"MUFFIN"  
WANTS TO CHECK PEABO BRYSON'S ASSETS. HAS TURNED IN 30 INTO AN ART FORM. SHE SAID IT: "WHATSOEVER IT WAS, I DIDN'T DO IT".



**DERRICK ROSS**  
"EH"  
FORMER DRUMMER FOR THE SECONDS... HAS TO MAKE APPOINTMENT TO SEE WIFE EACH WEEK... HAPPILY MARRIED... NEVER MET A VOIVO HE DIDN'T LIKE.



**THANE TIERNEY**  
"THANE"  
HE SAID IT: "THE CATALOGUE \$99.99 DOWN, IT JUST NEEDS A LITTLE POLISH... HONEST". HONORARY AMBASSADOR TO SRI LANKA... PLAYS GOAL.



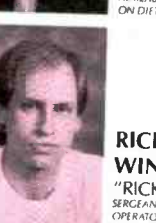
**SCOTT VANDERBILT**  
"SKIPPER"  
WANTS TO BE GENE MAULICH'S BOSS... HIT 100 IN HIS SOPHOMORE YEAR, BUT SOLD IN THE FIELD. TIN GLOVE AWARD 1987, RAMPICED STOGIES... MR. MACRESTLESS.



**CHRISTINA VELASQUEZ**  
"SWEET-PEA"  
BORN TO BE LATE. SHE SAID IT: "NO IS MI CULPA, DE VERAS!". EPHONY MATE OF THE MONTH, FEBRUARY 1987.



**CHRIS WATTS**  
"STELLA"  
HE SAID IT: "IS THERE A GENERIC SUBSTITUTE AVAILABLE?". THE MASTER OF THE MEAL... LIVES ON DIET COKE AND ORANGE JUICE.



**RICK WINWARD**  
"RICK"  
SERGEANT AT ARMS, MIDDLE EAST HMM OPERATORS CLUB... HE SAID IT: "IT'S OUR BEST RADIO WEEK EVER". "IF YOU FLY ME OUT, I'LL GET YOU THAT STRIPPER ADD...".



**KATHY YODERS**  
"KAREEME"  
PRESIDENT OF THE SENIOR LEXICOGRAPHY CLUB, 1987. SHE SAID IT: "I BLEED NON-PHOTO BLUE!". HAS NO FINGERPRINTS.



## Video Games Are Back: 'A Whole New Generation'

BY EARL PAIGE

LOS ANGELES Video games are making a comeback with home entertainment software retailers.

But in contrast to the early '80s—when games exhibited a roller-coaster market volatility that many record/tape chain principals remember with strong distaste—today's marketplace is dominated by just three brands, all offering advanced design systems.

The resuscitation of video games is so sudden, in fact, that the trade group Electronics Industries Assn. has not even started tracking it again.

"It came out of nowhere and went from boom to bust," says a spokesman at the Washington, D.C., EIA office. EIA last tracked the category in 1982.

"This is a whole new generation of video games," says Ron Bernard, president of rep firm Jack Carter Associates here. Bernard's firm represents Nintendo, which he claims is the share leader.

Sega, one of the other two brands, exhibited in EIA's summer Consumer Electronics Show for the first time in 1986. Sega, Nintendo, and the third brand, Atari, all exhibited at the most recent 1987 EIA show.

Software for the three systems is not interchangeable.

Growth for Sega has been explosive, says Robert Harris, the compa-

ny's director of sales. Eight months ago, Harris and co-founder and president Bruce Lowry "were all alone, operating out of our parent firm's office—it was like working out of a tent," he says.

Now with 34 people at its new headquarters, Sega of America estimates it will sell 500,000-750,000 games before the end of its fiscal year in March. Sega has 28 software packages, ranging from \$30-\$40 at list and expects 40 by fall. Two hardware units are \$99 and \$79.

Video and electronics wholesaler Commtron is Sega's only national distributor.

Distribution is otherwise handled by rep firms, says Harris, adding that return authorizations or stock balancing "are customized" and that retailers need not carry the full array of titles.

Licensing is very tightly controlled, he adds. "We've licensed five titles ourselves [hot movie titles like "Rambo," "Rocky," and "Ghostbusters"] but we have no third parties," Harris says.

The other major brand, Nintendo, is credited by Harris "as proving the category is alive." Nintendo's test phase was in early 1985.

According to Bernard, software for Nintendo, called "game packs," runs \$19.95-\$39.95 at suggested list. Profit margin is anywhere from "a low of 30% to a high of 42%. It's better than [the margin on] compact

disks.

"Nintendo has around 15 third-party companies licensed [to produce games]. You won't see all the garage shops you saw before" turning out software, says Bernard, who estimates there will be roughly 79 Nintendo titles by Christmas.

Agreeing with Bernard is Jeff Tomlinson, special products buyer at 197-store Camelot Music, North Canton, Ohio, who says he is watching the market carefully. "They're limiting the application this time," he says. "It's a more controlled environment. You and I won't be able to start making video games."

This time around, chains like Camelot may be the last to jump in, admits Bernard. Not only did record/tape chains get burned when the popularity of video games collapsed, he says, but these chains have a better financial outlook than they did in the late '70s and early '80s.

Main retail channels now are toy chains like Toys R Us, mass merchandisers like Target and K mart, and hardware chains like Federated Group and Circuit City, according to Bernard and Harris.

Not all video specialty chains are rushing into the new games, according to Beth Beard, games buyer at 120-store video specialty chain Erol's, based in Springfield, Va. She says Erol's has yet to stock the newer video games but carried the more conventional VHS tape-board games

during Christmas.

These same conventional games are carried at 83-unit Wall-To-Wall Sound & Video near Philadelphia—but Lauren Margulies, a video product buyer, says the chain regards the VCR-type games as "more of a Christmas-season item." The newer video games are purchased by Larry Gross, merchandise manager.

At 16-branch Commtron, John Farr, vice president sales, speaks conservatively. He says Commtron is

carrying Nintendo and Sega games, but not Atari. "We are still wait-and-see. It's a little scary. But I have no doubt that this Christmas will find these new-type games very hot."

Nintendo's deluxe unit, with robot and handheld gun, lists at \$150, and a more basic model is available for \$90.

Bernard says Nintendo sold 1.2 million pieces of hardware in 1986 and is gearing up to produce 3 million games this season.

## King's: A Collector's Mecca Unique Shop Offers Rare Albums

BY JIM BESSMAN

NEW YORK Rosanne Cash would never have named her new Columbia album after a rather obscure Louisville, Ky., record store if it hadn't been for pedal steel player Hank DeVito's quaint, hand-tinted photo of its antiquated storefront.

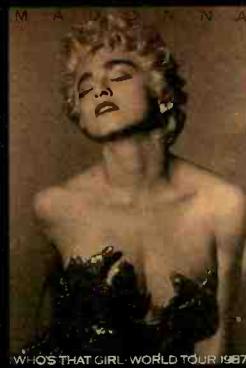
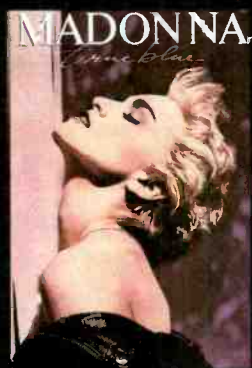
"I was over at his house just after he finished painting it and liked it so much that I asked him to redo it with me posing in the doorway," says Cash of the cover art and title to "King's Record Shop." "But he didn't want to go all the way back to Louisville, so he photographed me separately and married me into the original through some kind of modern

technology. But I wasn't planning on calling the album 'King's Record Shop' until I was well into the project, when it dawned on me that since the storefront is so eclectic, it was really representative of the record and an obvious choice." (For more details about the Cash album, see Nashville Scene, page 35.)

Oddly enough, Cash was unfamiliar with King's Record Shop. For DeVito, however, as well as many record collectors in the U.S., Canada, and Europe, King's is a well-known and important source of hard-to-find items in the rock'n'roll, country, popular, classic, and jazz categories listed on the storefront sign. That sign, (Continued on page 48)

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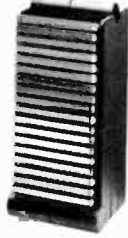
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FOR WEEK ENDING JULY 18, 1987

Billboard®

# TOP COMPACT DISKS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	1	6	<b>THE BEATLES</b> CAPITOL CPP 46442	★★ NO. 1 ★★ SGT. PEPPER'S LONELY HEARTS CLUB BAND 5 weeks at No. One
2	3	2	17	U2 ISLAND 2-90581/ATLANTIC	THE JOSHUA TREE
3	2	3	5	WHITNEY HOUSTON ARISTA ARCD 8405	WHITNEY
4	4	4	9	KENNY G. ARISTA ARCD 8427	DUOTONES
5	5	5	7	HEART CAPITOL CDP 46676	BAD ANIMALS
6	6	6	45	PAUL SIMON WARNER BROS. 2-25447	GRACELAND
7	8	8	14	WHITESNAKE GEFLEN 2-24099/WARNER BROS.	WHITESNAKE
8	7	7	13	FLEETWOOD MAC WARNER BROS. 2-25471	TANGO IN THE NIGHT
9	9	13	50	STEVE WINWOOD ISLAND 2-25448/WARNER BROS.	BACK IN THE HIGHLIFE
10	13	10	39	BON JOVI MERCURY 830264-2/POLYGRAM	SLIPPERY WHEN WET
11	10	16	10	SUZANNE VEGA A&M CD 5136	SOLITUDE STANDING
12	12	9	5	THE CURE ELEKTRA 2-60737	KISS ME, KISS ME, KISS ME
13	11	15	10	THE JIMI HENDRIX EXPERIENCE RYKODISK RCD 20038	LIVE AT WINTERLAND
14	18	14	7	MOTLEY CRUE ELEKTRA 2-60174	GIRLS, GIRLS, GIRLS
15	16	11	11	THE BEATLES CAPITOL CDP 46440	RUBBER SOUL
16	15	19	11	BARBRA STREISAND COLUMBIA CK 40788	ONE VOICE
17	20	20	54	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH
18	21	25	4	ROGER WATERS COLUMBIA CK 40795	RADIO K.A.O.S.
19	14	12	11	THE BEATLES CAPITOL CDP 46441	REVOLVER
20	30	—	3	GEORGE BENSON/EARL KLUGH WARNER BROS. 2-25580	COLLABORATION
21	17	18	7	OZZY OSBOURNE/RANDY RHODES CBS ASSOCIATED ZGK 40714/E.P.A.	TRIBUTE
22	<b>NEW ▶</b>	—	1	THE OUTFIELD COLUMBIA CK 40619	BANGIN'
23	19	21	23	THE ROBERT CRAY BAND MERCURY/HIGHTONE 830 568-2/POLYGRAM	STRONG PERSUADER
24	22	17	11	THE BEATLES CAPITOL CDP 46439	HELP
25	RE-ENTRY	—	—	BRUCE HORNSBY & THE RANGE RCA PCD 1-5904	THE WAY IT IS
26	29	—	53	PETER GABRIEL GEFLEN 2-24088/WARNER BROS.	SO
27	24	22	9	TOM PETTY & THE HEARTBREAKERS MCA MCAD 5836	LET ME UP (I'VE HAD ENOUGH)
28	25	28	5	THE SMITHS SIRE 2-25569/WARNER BROS.	LOUDER THAN BOMBS
29	<b>NEW ▶</b>	—	1	SOUNDTRACK MCA MCAD 6207	BEVERLY HILLS COP II
30	RE-ENTRY	—	—	ANITA BAKER ELEKTRA 2-60444	RAPTURE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	36	<b>HOROWITZ IN MOSCOW</b> DG 419-499	★★ NO. 1 ★★ 33 weeks at No. One VLADIMIR HOROWITZ
2	2	2	15	CARNAVAL CBS MK-42137	WYNTON MARSALIS
3	3	4	7	POPS IN LOVE PHILIPS 416-361	BOSTON POPS (WILLIAMS)
4	4	3	54	PLEASURES OF THEIR COMPANY ANGEL CDC-47196 KATHLEEN BATTLE, CHRISTOPHER PARKENING	
5	5	5	14	TRADITION ANGEL CDC-47904	ITZHAK PERLMAN
6	6	7	10	HOLST: THE PLANETS LONDON 417-553	MONTREAL SYMPHONY (DUITOIT)
7	7	6	45	HOROWITZ: THE STUDIO RECORDINGS DG 419-217	VLADIMIR HOROWITZ
8	9	10	13	BOLLING: SUITE FOR FLUTE & JAZZ VOL.2 CBS MK-42018 JEAN-PIERRE RAMPAL, CLAUDE BOLLING	
9	8	8	35	KATHLEEN BATTLE SINGS MOZART ANGEL CDC-47355	KATHLEEN BATTLE
10	14	20	3	BUTTERWORTH/PARRY/BRIDGE NIMBUS NI-5068 ENGLISH STRING ORCHESTRA (BOUGHTON)	
11	11	11	69	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ
12	10	9	16	IN IRELAND RCA 5798-RC	JAMES GALWAY & THE CHIEFTAINS
13	12	12	112	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
14	13	13	6	AN ENCHANTED EVENING PRO ARTE CDD 275	ROCHESTER POPS (KUNZEL)
15	19	15	9	CBS MASTERWORKS DIGITAL SAMPLER CBS MXX-42070	VARIOUS ARTISTS
16	18	18	3	GROFE: GRAND CANYON SUITE TELARC 80086	CINCINNATI POPS (KUNZEL)
17	16	14	6	DANCE PIECES CBS MK-39539	PHILIP GLASS
18	17	16	47	DOWN TO THE MOON CBS MK-42255	ANDREAS VOLLENWEIDER
19	15	17	21	ROUND-UP TELARC 80141	CINCINNATI POPS (KUNZEL)
20	20	19	4	TELARC SAMPLER #4 TELARC CD-80004	VARIOUS ARTISTS
21	23	23	10	OPERA SAUVAGE POLYDOR 829-663	VANGELIS
22	22	—	2	BASIN STREET CBS MK-42367	CANADIAN BRASS
23	26	26	5	HANSON: SYMPHONY NO. 2 ANGEL CDC-47850	SAINT LOUIS SYMPHONY (SLATKIN)
24	21	21	19	THE CLASSIC EXPERIENCE PRO ARTE CDM-800	VARIOUS ARTISTS
25	25	25	11	ATMOSPHERES CBS MXX-42313	VARIOUS ARTISTS
26	24	22	76	BACHBUSTERS TELARC 80123	DON DORSEY
27	29	—	3	COPLAND: LINCOLN PORTRAIT TELARC CD-80117	CINCINNATI POPS (KUNZEL)
28	27	28	5	POMP & PIZAZZ TELARC 80122	CINCINNATI POPS (KUNZEL)
29	RE-ENTRY	—	—	PRIMO TENORE LONDON 417-713	LUCIANO PAVAROTTI
30	28	24	80	BEETHOVEN: SYMPHONIES 5 & 6 DG 413-932	BERLIN PHILHARMONIC (KARAJAN)



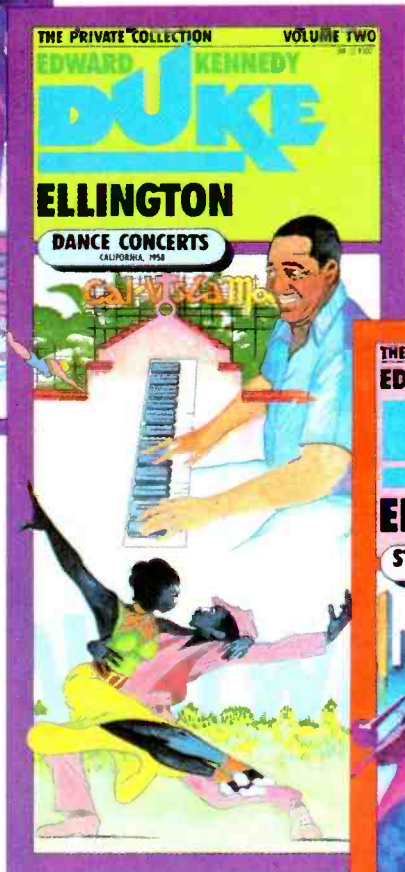
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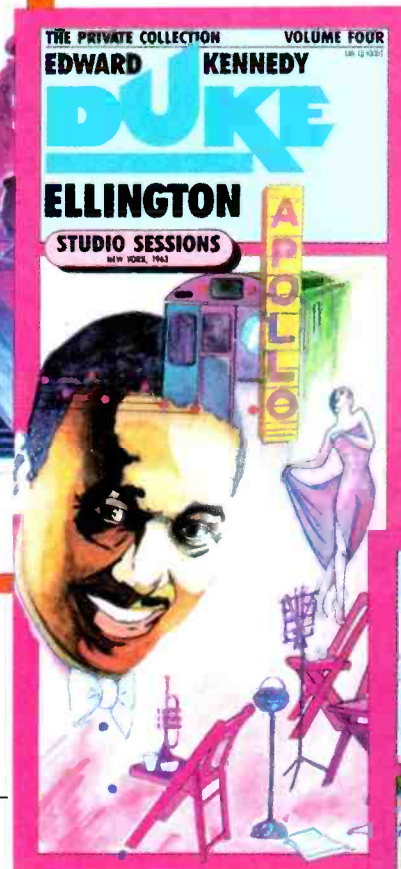
LMR 83000  
VOLUME I  
STUDIO SESSIONS—  
CHICAGO 1956  
Total CD Time 54:39



LMR 83001  
VOLUME II  
DANCE CONCERTS—  
CALIFORNIA 1958  
Total CD Time 70:43



LMR 83002  
VOLUME III  
STUDIO SESSIONS—  
NEW YORK 1962  
Total CD Time 54:01



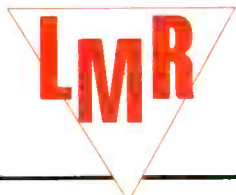
LMR 83003  
VOLUME IV  
STUDIO SESSIONS—  
NEW YORK 1963  
Total CD Time 58:40



LMR 83004  
VOLUME V  
THE SUITES  
The Degas Suite;  
An Original Movie Score,  
New York 1968  
The River;  
An Original Ballet Score,  
New York 1970  
Total CD Time 71:20

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# RETAILING

## KING'S RECORD SHOP

(Continued from page 45)

the window signage, and store displays are all as old as the store—27 years, to be exact.

"It's just a dilapidated, old relic, really," says Gene King, who was surprised when a bus filled with Nashville press and label people, including Cash herself, trekked up to his decaying downtown location for an album release party and remarked how "beautiful" they felt the outlet was. "Everything's the same as it was when I opened in 1959 except for the records displayed on the boards and racks."

King says that the store is situated on the only block unaffected by urban renewal in the old downtown section; the street also contains taverns and a pornography shop. Such a location, he adds, is not conducive to walk-by traffic. Thus, 80% of King's business is from wholesale deals with Kentucky and Indiana borderline stores as well as with jukebox opera-

tors. As for his own retail operation, he finds that he sells more to Europe than to certain parts of his own town.

"The elite of Louisville don't come through much, but for some reason I'm known in Europe," continues King, guessing that word of mouth and collector's magazines are responsible for his notoriety overseas and domestically. His store holdings, which he numbers at 30,000 different titles, are diverse and often rare originals of country, '60s rock, and even older pop from the likes of Kaye Starr and Shirley Temple. He also digs into his own private stock of some 12,000 collector's albums.

"I have everything that other stores don't have and can't get," says King. "Instead of having 10 copies of one title, I'll have 10 different ones. It's not unusual to get \$10 for a single or \$100 for an album, which makes up for my small customer base. I specialize in country because I



The cover of the new Rosanne Cash album immortalizes King's Record Shop in Nashville.

was able to build up my inventory while the Nashville stores got cleaned out."

King has another tie-in with country music: His brother is Country Music Hall of Famer Pee Wee King, for whom he served as business manager prior to settling in Louisville.

## Audio Plus

BY PAUL OESCHGER

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 24,970, Nashville, Tenn. 37202.

752-0710) has added an ultralight stereo headphone to its line of audio products. Designed as a replacement headphone for use with portable stereos, model 463 includes foam cushion ear pads, an adjustable headband, and a 4-foot cord with a 3.5-millimeter stereo plug. Its suggested retail price is \$3.99.

& Schuster (212-698-0820) as part of the publisher's spoken-word cassette series (Billboard, June 20).

"Star Trek IV: The Voyage Home," adapted from the most recent "Star Trek" movie, and "Strangers From The Sky," based on a "Star Trek" novel, will be available in September.

Each cassette has a 90-minute running time and a suggested retail price of \$8.95.

**BEAM ME UP, SCOTTY:** Audio adaptations of a "Star Trek" film and book have been produced by Simon

**ACCESSORIES FOR CD:** Replacement jewel boxes and portable storage cases for compact disks are among the latest products available from Discwasher (212-355-5049).

The CD jewel boxes are designed to replace damaged or lost cases. The jewel boxes have a suggested retail price of \$3.99 for a pack of two.

Two storage cases that hold either five or 10 CDs have been added to Discwasher's line of CD storage systems. The company describes the cases as lightweight and water-resistant. CDs can be viewed through windows in the case. Access is provided by a front panel that tips forward. The five- and 10-unit cases carry suggested retail prices of \$8.95 and \$12.95, respectively.

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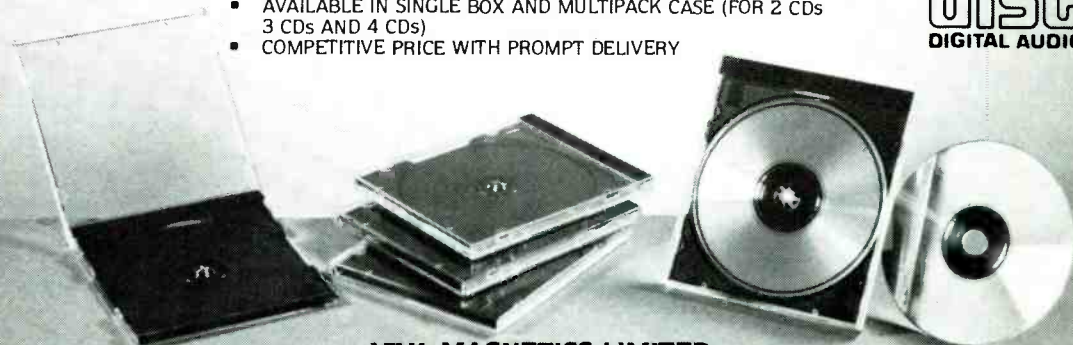
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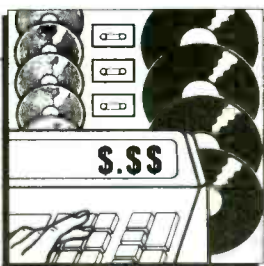


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## RETAIL TRACK



by Earl Paige

**SHOPPING FOR CHAINS:** With all the bidding and maneuvering going on in the Northeast, don't count Jerry Shulman out of the hunt. The savvy head of 86-store Wall-To-Wall Sound & Video acknowledges, "We are looking for acquisitions that make sense for us."

Wall Street analysts "group us in with all the consumer electronics chains," says Shulman. He admits, "Our stock has been down, but we're making money." Although the chain emphasizes hardware, he adds, "Our roots are still music." Of the 86 stores, about 40 are combo—with Shulman wondering how much video rental really contributes. "We were 99 cents, but we went up to \$2," he says.

**Listening Booth.** Bravo! and Beaky's are some of the other store names Wall-To-Wall operates in essentially a five-state area. Finally moved into a new, 100,000-square-foot facility in Cinnaminson, N.J., in an expansion of its suburban Philadelphia property, Wall-To-Wall is now set for external expansion again.

**GAMES GAME:** Video games are back, and everything is different this time out, even the brand names. Nintendo and Sega are the two share leaders with Atari a distant third (see story, page 45). "But the Atari today is a different company, too," says Robert Harris, co-founder of Sega Of America, who claims to have gained ground on Nintendo's jump.

Camelot Music, Music Plus, and many other chains are taking that second look at video games, and other webs are enlarging their presence.

At Wall-To-Wall, merchandising manager Larry Gross says the chain stocked some Sega units during the holiday season and is just looking into Nintendo. Gross puts the margin on software a little more conservatively than what enthusiastic reps are saying. "It's more 22% at the low end going to 30%," he claims.

Macy's, K mart, Toys R Us, Federated Group, and Target are all enthusiastically involved with video games, with video specialty chains somewhat less committed, says Harris. Record/tape chains still nurse scars, however. "I was pessimistic. But we were able to merchandise and move product around and out the door right up to the bitter end. We never got burned," says Gross of the early '80s video-games flameout.

**USED-CD DEBATE:** Compact disk specialty stores continue to react to recent Retail Track comments about the dealing of used CDs. Lenny Piazza, owner of two-store 21st Century Sound in Philadelphia, says, "I take offense at the assertion we are possibly dealing in hot merchandise. We buy back used, but from people we see coming through our door every day, one or two [titles]. Of course, we would be suspicious if it were all one title in wholesale quantity."

Music Millennium owner Don MacLeod in Portland, Ore., is a vocal critic of stores indiscriminately buying and trading used CDs (Retail Track, June 13). In Philadelphia, Piazza says, "Offering used buy-back is an important service. We had 50 pieces at one time. Then a local news station did a feature on low-priced CDs and our used section just swelled. We now have between 200-300 pieces at any one time."

To reach Retail Track, call Earl Paige: 213-273-7040.

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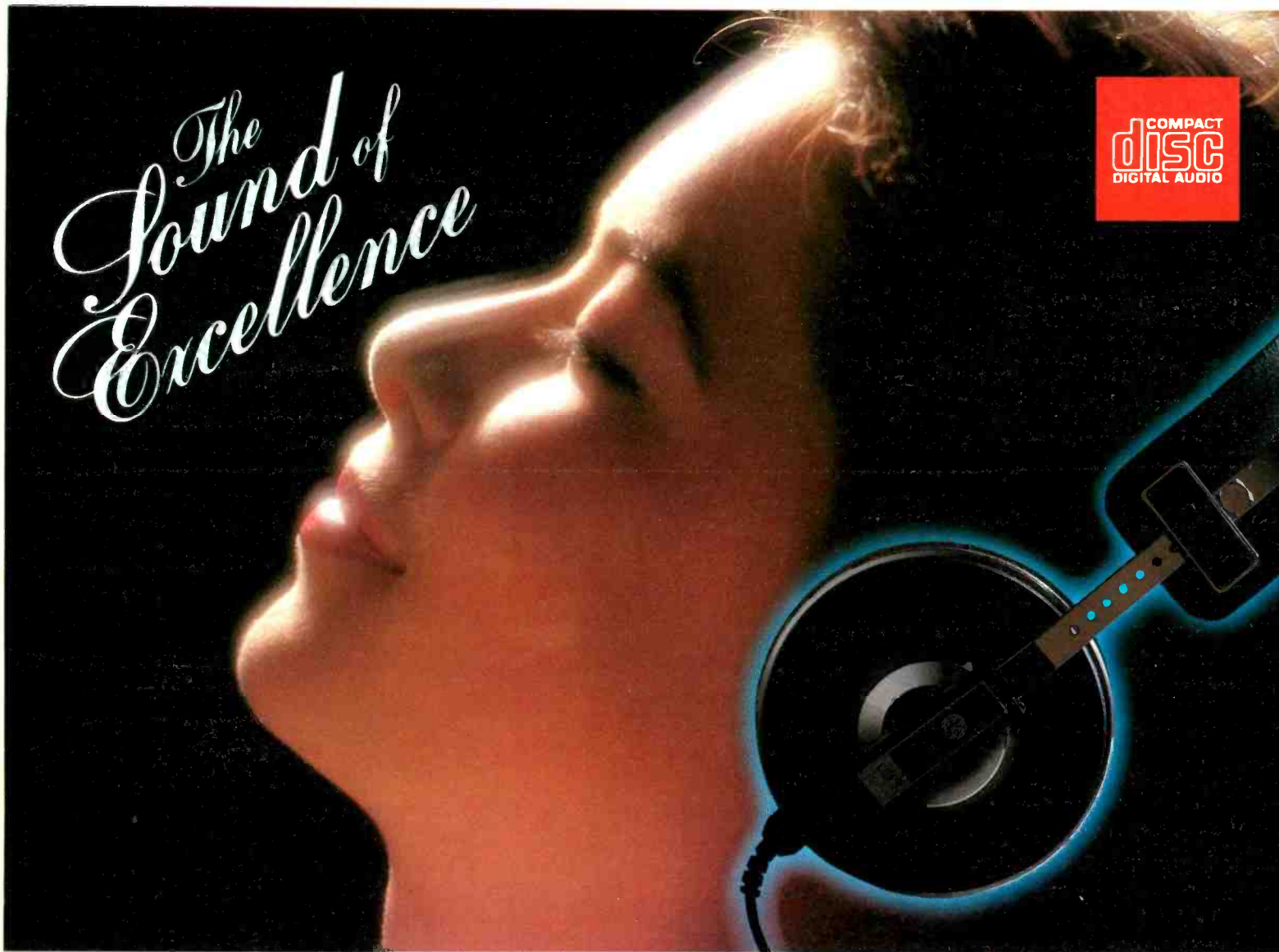
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## New Releases

### ALBUMS

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

#### POP/ROCK

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**Dream Evil**  
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CA 4-25612/\$9.98

**PETER ERSKINE**  
**Transition**  
LP Passport PJ88032/8.98  
CA PJC88032/\$8.98

**FULL METAL JACKET**  
**Original Motion Picture Soundtrack**  
LP Warner Bros. 1-25613/\$9.98  
CA 4-25613/\$9.98

**ANTHONY PHILLIPS**  
**Private Parts And Pieces VII**  
LP♣ Passport SYN308/\$9.98  
CA SYNC308/\$9.98

#### COMPACT DISK

**RY COODER**  
**Jazz**  
CD Warner Bros. 2-3197/\$15.98

**BRIAN ENO**  
**Music For Films**  
CD Passport EGCD5/\$15.98

**BRIAN ENO**  
**Here Come The Warm Jets**  
CD Passport EGCD11/\$15.98

**JIMI HENDRIX**  
**Jimi Plays Monterey**  
CD Reprise 2-25358/\$15.98

**KILLING JOKE**  
**Killing Joke**  
CD Passport EGCD57/\$15.98

**TOM TOM CLUB**  
**Tom Tom Club**  
CD Sire 2-3628/\$15.98

#### CLASSICAL

**JOHN BROWNING**  
**Mussorgsky: Pictures At An Exhibition**  
CD DeLos 1008/NA

**L.A. CHAMBER ORCHESTRA**  
**Mozart: Symphonies 4, 5 & 29**  
CD DeLos 1010/NA

#### JAZZ

**BIRDS OF A FEATHER**  
**Birds Of A Feather**  
LP♣ Optimism DSP 7002/\$8.98  
CA Optimism DSP-C 7002/\$8.98

**DUKE ELLINGTON**  
**Anatomy Of A Murder**  
CD Ryko 10039/NA

**JEFF PALMER**  
**Lazer Wizzard**  
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To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

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**Camelot Music's  
Low Garrett  
speaks this week  
in 'One To One,'  
see page 22.**





**Just For Kids.** Orion Home Video's vice president of marketing, Susan Blodgett, presents a check for \$2,500 to KIDSNET, a national clearing-house for children's home video, television, and radio programming. On hand for the presentation, from left, are Keith Geiger, vice president of the National Education Assn.; Karen Jaffe, KIDSNET president; Blodgett; and Ann Kahn, president, National PTA.

## 900 Machines Slated For July Group 1 Moves Into Vending

BY JIM McCULLAUGH

LOS ANGELES Group 1 Entertainment, which has been field testing 58 Diebold-built, credit-card-activated video vending machines, plans to deliver 900 Movie Machines to U.S. sites by the end of July.

Company president Brandon Chase—eyeing the top market-share slot for this burgeoning end of the industry—estimates that 2,000 machines should be in place by the end of 1987. Each unit can stock up to 374 cassettes.

By February or March, he says, Group 1 "should be the biggest buyer of videotapes in the country."

He says that with just 58 test

**'By February or March, Group 1 should be the largest videotape buyer in the country'**

machines Group 1 was Metro Distributors' biggest buyer of Paramount's "Ferris Bueller's Day Off" in the Los Angeles area. Metro continues as Group 1's major supplier.

As the enterprise grows, says Chase, who also runs his own film production company, he hopes to be in a position to acquire films for machines and later redistribute them to wholesalers. He also wants to offer studios an "exclusive video window" for some films before they are released to video stores.

Group 1 inked a \$36 million production, maintenance, and servicing agreement with Diebold in the fall for a videocassette dispensing system. Canton, Ohio-based Diebold claims 54% of the Automatic Teller Machine market.

Each machine costs approximately \$15,000 to build, while the company has spent close to \$2 million developing the interactive computer software used in the machines. In addition to VHS and Beta cassettes, the machines can also be converted to dispense compact disks and 8mm videocassettes.

Chase says the vending units will be placed in supermarkets, convenience stores, job sites, gas stations, and other locales, like McDonnell-Douglas, Northrop, Mobil Oil, and the American Express building in New York. Video stores like New York's Video Shack are also planning to feature the machines. Chase says he has numerous contracts with sites around the country.

The basic financial arrangement for the Movie Machine, says Chase, is that Group 1 pays a percentage of a machine's gross business to the owner of the site where the machine is located. The gross varies by location.

Since the beginning of the test phase, says Chase, several new wrinkles have been added.

A 40-title selection has been expanded by a freestanding carousel with 96 titles. A newer carousel will feature 120 titles.

"We found that 40 titles was not enough incentive for someone to make a distinction between a video store and a vending machine," Chase says.

The dispensers will continue to emphasize the company's original "hot-hit-machine" philosophy and only stock major titles.

A data center has been established in Commerce, Calif., with an IBM mainframe computer that can instantaneously track transactions on each machine. The company's Los Angeles headquarters is staffed by 50 people.

Other planned developments, says Chase, are 24-hour-a-day, "through-the-wall" Movie Machines, machines that "talk" consumers through transactions, on-

(Continued on page 55)

## A&M Cuts Prices For Fall Promo New Janet Jackson Title To Lead Push

BY JIM McCULLAUGH

LOS ANGELES Led by a new, low-price Janet Jackson title and price reductions on catalog, A&M Video says it is repositioning its music video catalog for a major fall sell-through push.

Jackson's "Control—The Videos Part II," a 20-minute compilation priced at \$12.95, is one of three new titles slated for an Aug. 18 release. At the same time, A&M Records is issuing "Pleasure Principle" in the hope that it will be the artist's sixth top 10 single from the multiplatinum "Control" album.

The first Jackson clip compilation, which A&M priced at a breakthrough \$12.95 price point eight months ago, has been certified gold (25,000 units for music product) and has been on Billboard's Top Music Videocassettes chart for 33 weeks.

"Music video will sell," says

Steve Macon, A&M director of video sales and marketing, "if it's the right product at the right price." The label, says Macon, thinks music video can succeed at lower prices.

**'Music video will sell, if it's the right product at the right price'**

In addition to the new single, the new Jackson videocassette will contain an unedited video mix of "Control."

A&M Video will also bow an 80-minute "Best Of Split Enz" compi-

lation video for a list price of \$19.95 in conjunction with the release of a greatest-hits album.

The label will also make its first entry into the heavy metal music video marketplace with a 30-minute, \$14.98 Y&T compilation, "Summertime Girls & All-American Boys."

Consistent with A&M's low-price music video philosophy, Macon says that most \$29.95 catalog product is slashed to \$19.98, while \$19.98 product will move to \$14.95. Catalog rerelease date is Aug. 11.

The only videos that will not shift to a lower price point are the recently issued longform "R.E.M. Succumbs" and "Every Breath You Take—The Videos" by The Police. Both will remain at a \$19.95 price point.

Significant \$19.98 catalog titles being lowered to \$14.95 include

(Continued on page 57)

FOR WEEK ENDING JULY 18, 1987

Billboard

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## TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.									
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price	
1	1	25	<b>BON JOVI-BREAKOUT ▲</b>	★★ NO. 1 ★★ Polygram MusicVideo-U.S. Sony Video Software 95W50030	Bon Jovi	1985	SF	\$4.95	
2	16	3	<b>R.E.M. "SUCCUMBS"</b>	A&M Records Inc. A&M Video 61710	R.E.M.	1987	LF	19.98	
3	2	5	<b>KISS EXPOSED</b>	Polygram Records Inc. Polygram Video 440-041-489-3	Kiss	1986	LF	29.95	
4	3	31	<b>MOTLEY CRUE UNCENSORED ▲</b>	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98	
5	7	5	<b>PRIEST LIVE</b>	CBS Video Music Enterprises CBS-Fox Music Video 5134	Judas Priest	1986	C	24.98	
6	5	85	<b>U2 LIVE AT RED ROCKS</b>	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95	
7	6	55	<b>THE # 1 VIDEO HITS ▲◆</b>	Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986	SF	14.95	
8	8	33	<b>CONTROL-THE VIDEOS ●</b>	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	SF	12.95	
9	4	31	<b>LIVE WITHOUT A NET ▲</b>	Warner Bros. Records Warner Reprise Video 38129	Van Halen	1986	C	29.98	
10	<b>NEW▶</b>		<b>BEASTIE BOYS</b>	CBS Video Music Enterprises CBS-Fox Music Video 5171	Beastie Boys	1987	SF	19.98	
11	10	7	<b>KATE BUSH THE WHOLE STORY</b>	Picture Music Intl. Sony Video Software R0567V	Kate Bush	1987	LF	29.95	
12	13	33	<b>EVERY BREATH YOU TAKE-THE VIDEOS ●</b>	A&M Records Inc. A&M Video 6-21022	The Police	1986	LF	19.95	
13	11	15	<b>THE PRINCE'S TRUST ALL-STAR ROCK CONCERT</b>	BBC For The Prince's Trust MGM/UA Home Video ML101089	Various Artists	1986	C	34.95	
14	<b>NEW▶</b>		<b>ONE VOICE</b>	Barwood Films Ltd. CBS-Fox Music Video 5150	Barbra Streisand	1987	C	29.98	
15	14	25	<b>DOKKEN ●</b>	Elektra/Asylum Records Elektra Entertainment 40102-3	Dokken	1986	SF	19.98	
16	20	79	<b>MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲◆</b>	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	D	29.95	
17	9	9	<b>DON JOHNSON: HEARTBEAT</b>	CBS Video Music Enterprises CBS-Fox Music Video 3001	Don Johnson	1986	LF	19.98	
18	<b>NEW▶</b>		<b>A HAPPENING IN CENTRAL PARK</b>	Barwood Films Ltd. CBS-Fox Music Video 3520	Barbra Streisand	1967	C	29.98	
19	15	41	<b>STARING AT THE SEA</b>	Elektra Records Elektra Entertainment 40101	The Cure	1986	LF	24.98	
20	12	47	<b>GENESIS LIVE: THE MAMA TOUR</b>	Picture Music Intl. Atlantic Video 50111-3-5	Genesis	1986	C	24.98	

● 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.



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**King Of Cajun.** Noted Cajun cooking expert Tony Chachere takes time out from his family-owned business for a local television interview. The 82-year-old chef stars in a 45-minute video that offers viewers some of the secrets "Mr. Tony" learned in over 50 years of Cajun cooking. "Tony Chachere's Cajun Country Cooking Video Cookbook" from Creole Foods is priced at \$24.95.

## Video Reviews

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

"Groucho," J2 Communications, 90 minutes, \$29.95.

The zany comedian who entertained America for decades is resur-

rected here by Gabe Kaplan (star of television's "Welcome Back Kotter"). As he struts around with the famous trademarks—an unlit cigar and a grease-paint mustache—Kaplan's recreation of Groucho Marx is flawless.

The comic's roller-coaster life as well as the bygone days of vaudeville and classic Hollywood are lovingly remembered. Kaplan is well-assisted by Michael Tucci as Chico and Connie Danese, who plays a va-

(Continued on next page)

## Watch for BILLBOARD SPOTLIGHTS

### AUGUST

- REGGAE
- BLANK TAPE
- Pre-VSDA
- VSDA
- Post-VSDA

### SEPTEMBER

- BRAZIL
- BILLBOARD RADIO AWARDS
- CHILDREN'S ENTERTAINMENT
- COMPACT DISK
- HORROR VIDEO (all issues)

BILLBOARD COVERS IT ALL!

FOR WEEK ENDING JULY 18, 1987

Billboard

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# TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	17	TOP GUN	★★ NO. 1 ★★ Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
2	2	39	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	KVC-RCA Video Prod. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
3	3	26	CALLANETICS ▲◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986		
4	5	5	HERE'S MICKEY!	Walt Disney Home Video 526	Animated	1987	NR	14.95
5	4	89	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
6	12	56	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
7	7	103	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
8	8	4	DISNEY SING-ALONG SONGS: HEIGH HO!	Walt Disney Home Video 531	Animated	1987	NR	14.95
9	6	7	PLAYBOY VIDEO CENTERFOLD #5 PLAYMATE OF THE YEAR	Lorimar Home Video 059	Donna Edmonson	1987	NR	12.95
10	9	37	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
11	11	5	HERE'S DONALD!	Walt Disney Home Video 527	Animated	1987	NR	14.95
12	35	5	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	Animated	1983	NR	14.95
13	10	2	HANNAH AND HER SISTERS	Orion Pictures HBO Video TVR3897	Mia Farrow Michael Caine	1986	PG-13	89.95
14	34	5	KISS EXPOSED	Polygram Records Inc. Polygram Video 440-041-489-3	Kiss	1987	NR	29.95
15	22	85	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
16	15	41	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
17	16	37	AUTOMATIC GOLF ▲	Video Reel VA39	Bob Mann	1983	NR	14.95
18	14	2	LITTLE SHOP OF HORRORS	Warner Bros. Inc. Warner Home Video 11702	Rick Moranis Ellen Greene	1986	PG-13	89.95
19	29	7	HEARTBREAK RIDGE	Warner Bros. Inc. Warner Home Video 11701	Clint Eastwood	1986	R	89.95
20	26	87	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
21	23	4	THE MOSQUITO COAST	Warner Bros. Inc. Warner Home Video 11711	Harrison Ford	1986	PG	89.95
22	19	102	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
23	RE-ENTRY		KATHY SMITH'S TONEUP ▲	JCI Video Inc. JCI Video 8112	Kathy Smith	1986	NR	29.95
24	13	14	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Raquel Welch	1987	NR	29.95
25	31	4	HERE'S GOOFY!	Walt Disney Home Video 529	Animated	1987	NR	14.95
26	RE-ENTRY		THE EMPIRE STRIKES BACK ▲	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	29.98
27	21	3	ASSASSINATION	Cannon Films Inc. Media Home Entertainment M928	Charles Bronson Jill Ireland	1986	PG-13	79.95
28	24	4	THE MORNING AFTER	Lorimar Home Video 419	Jane Fonda Jeff Bridges	1986	R	79.95
29	37	66	ALIEN ▲◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
30	18	7	THE COLOR OF MONEY	Touchstone Films Touchstone Home Video 513	Paul Newman Tom Cruise	1986	R	89.95
31	30	36	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	29.95
32	17	7	WRESTLEMANIA III	Titan Sports Inc. Coliseum Video WF035	Various Artists	1987	NR	39.95
33	32	31	PLAYBOY VIDEO CENTERFOLD #4 ▲	Lorimar Home Video 513	Luanne Lee	1986	NR	9.95
34	RE-ENTRY		KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
35	38	27	SECRETS OF THE TITANIC	National Geographic Video Vestron Video 1063	Martin Sheen	1986	NR	29.95
36	28	119	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
37	36	82	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	29.98
38	20	35	THE DEER HUNTER	Universal City Studios MCA Home Video 88000	Robert De Niro Meryl Streep	1976	R	24.95
39	25	156	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
40	27	5	JUMPIN' JACK FLASH	CBS-Fox Video 1508	Whoopi Goldberg	1986	R	89.98

● 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.



## VIDEO REVIEWS

(Continued from preceding page)

riety of roles. Together, their songs and burlesque antics strengthen the mostly monolog format. The characters also give us a glimpse into the deep bond that created the enduring Marx Brothers legacy—especially in the finale, when a graying Groucho, the surviving brother, tearfully bids adieu to his deceased brothers and departs singing, “I must be going.” For 90 minutes, Kaplan lets us peek behind the clown’s mask and see a man with depth and love. The comic’s presentation is a must for all fans of Groucho and his brothers.

BILL STEWART

“The Winning Kick,” New Image Studio, 90 minutes, \$29.95.

Goaltender Shep Messing and forward Tom Mulroy offer a comprehensive, well-structured course for soccer players of all levels as well as parents and coaches. The viewer is brought directly onto the field as the two coaches guide a youthful team through ball-control drills. Mistakes are pinpointed and corrected, and game situations and strategies are discussed. Messing and Mulroy do a commendable job presenting their considerable knowledge of the sport to both the team as well as the viewers, still the program seems a bit lengthy, with too much time spent focusing on team demonstrations.

Nevertheless, a solid source of inspiration for younger players is offered, and coaches are provided with an understanding of the skills their players need to develop.

DOUG REDLER

“Supershow,” Virgin Music Video-Sony Video Software, 82 minutes, \$29.95.

Despite sell-through price and name value of participants like Led Zeppelin and Eric Clapton, this time capsule from 1969 is more appealing as a rental than a keeper. Limited by the era’s technology, sound and visuals are a bit raw. Some of the performances are rough, too, and much of the day’s wardrobe looks anachronistic now.

(Continued on next page)

## VIDEO VENDING

(Continued from page 51)

site telephones for customer service, a special credit card, a video club, and perhaps even smaller dispensing machines.

In an effort to promote the post-test rollout, says Chase, one free rental is being offered to consumers through a wave of newspaper ads, fliers, and occupant mailings.

Chase says it is too early to contend with used tapes but notes that his company “will have that problem in a year and a half.” Used tapes, he says, will be sold at low price points to hospitals, prisons, and libraries, and then to “liquidators, if that’s the way to go.” Chase says he would prefer to sell used videos through the machines if an optimal price point, perhaps \$10, could achieve that.

Still privately funded, Chase also notes that Group 1 may consider making a public offering in the future.

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### VIDEO REVIEWS

(Continued from preceding page)

These faults aside, "Supershow" has plenty of charm for the appropriate audience. An eclectic mix of jazz and rock segues from a Buddy Miles-Stephen Stills duet to the Modern Jazz Quartet, from the late Rahsaan Roland Kirk to Zeppelin, and features such unlikely combos as Kirk with Clapton, Kirk and Jack Bruce backing blues vocalist Buddy Guy, and Miles teamed with Glen Campbell. **GEOFF MAYFIELD**

"Norman Rockwell & The Saturday Evening Post." Video Arts, 60 minutes, \$39.95.

A 20-year span (1943-63) of the illustrator's work for The Saturday Evening Post is documented with beautifully photographed and duplicated footage. Key narrator is Ken Stuart, art editor of the magazine during this period, and he and others sincerely maintain Rockwell's image of modesty and, to be sure, great talent. Somehow one senses that Rockwell's ability to reflect what Americans wanted to believe about their country was similar to that of another instinctive chronicler of the nation, composer Irving Berlin. Recently, Home Vision issued a similar yet briefer, 30-minute documentary, the Academy Award-winning "Norman Rockwell's World—An American Dream" (Billboard, April 18). **IRV LIGHTMAN**

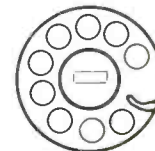
Arnold's Palmer Play Great Golf Series: "Mastering The Fundamentals," "Course Strategy," Vestron, 60 minutes and \$39.98 each.

Palmer gets into the golf instructional game with beginning and advanced programs, both superbly shot at his Isleworth club outside Orlando, Fla. In "Mastering The Fundamentals" he first explains grip, setup, take-away, head position, and acceleration; he then applies these basics to each club in the bag. But what sets this apart from other golf tapes, besides the legend's friendly discourse, are special effects like linear diagrams superimposed over his stance to further bring out the various angles and lines he speaks of; split screens allowing simultaneous front and side views of the same shot; and slow-motion details of Palmer hitting shots in a specially made setting that allows for revealing camera angles. Main points are also helpfully underscored by lists that appear opposite Palmer as he speaks.

In "Course Strategy," which deals with specific shots and problems encountered in a typical round of golf, such skills as intentional hooks and slices are still expertly demonstrated. **JIM BESSMAN**

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# TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
Compiled from a national sample of retail store sales reports.						
<b>RECREATIONAL SPORTS™</b>						
★★ NO. 1 ★★						
1	2	29	<b>AUTOMATIC GOLF</b>	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
2	1	29	<b>GOLF MY WAY WITH JACK NICKLAUS</b>	Worldvision Enterprises Inc. 2001	Easy-to-follow guide for the beginning golfer.	84.95
3	3	23	<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
4	9	15	<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
5	5	9	<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
6	4	23	<b>BEN CRENSHAW: THE ART OF PUTTING</b>	HPG Home Video	Practice putting tips with Master PGA Champion Ben Crenshaw.	49.95
7	7	19	<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
8	<b>NEW▶</b>		<b>ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1</b>	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
9	12	21	<b>SUCCESSFUL WHITETAIL DEER HUNTING</b>	3M/Sportsman's Video Leisure Time Video	Proven strategies for finding and taking the big buck.	69.95
10	8	23	<b>MARTY HOGAN: POWER RAQUETBALL</b>	Pacific Arts Video 598	Lessons include serving, returning, forehand, backhand & court strategy.	19.95
11	6	29	<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
12	10	29	<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	13	5	<b>LITTLE LEAGUE'S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO</b>	Mastervision	Basic instructions for any aspiring young ballplayer.	19.95
14	14	29	<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
15	<b>NEW▶</b>		<b>RED ON ROUND BALL</b>	Best Film & Video Corp. 8102	Red Auerbach and an NBA all-star line-up show the strategies behind their plays.	29.95
16	17	3	<b>GOLF WITH AL GEIBERGER</b>	Sybervision	Every element of golf is presented dozens of times to imprint perfection.	69.95
17	<b>NEW▶</b>		<b>DORF OF GOLF</b>	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95
18	16	19	<b>MICKEY MANTLE'S BASEBALL TIPS</b>	CBS-Fox Video 6963	Mantle, Whitey Ford & Phil Rizzuto give tips to improve your game.	19.95
19	19	17	<b>T'AI CHI CH'AUN</b>	Touching The Clouds King Of Video	Nancy Kwan demonstrates and explains the oriental exercise for mind and body.	42.95
20	15	3	<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
<b>HOBBIES AND CRAFTS™</b>						
★★ NO. 1 ★★						
1	1	29	<b>CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1</b>	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
2	2	29	<b>CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2</b>	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
3	4	15	<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
4	3	21	<b>PLAY BRIDGE WITH OMAR SHARIF</b>	Best Film & Video Corp.	Step-by-step bridge techniques and strategies.	34.95
5	5	5	<b>CAKE DECORATING</b>	Learn By Video	The tips, tricks, and techniques of decorating are at your fingertips.	29.95
6	6	21	<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
7	7	23	<b>JULIA CHILD: POULTRY</b>	Random House Home Video	How to prepare the perfect chicken, holiday turkey, and special roast duck.	29.95
8	12	3	<b>READER'S DIGEST: SEWING BASICS</b>	Random House Home Video	Master the basics of sewing with this easy-to-follow program.	29.95
9	9	19	<b>CHEERS! ENTERTAINING WITH ESQUIRE</b>	Esquire Video ESQCHO1	Esquire magazine presents this foolproof guide to giving great parties.	14.95
10	8	23	<b>JULIA CHILD: SOUPS, SALADS, AND BREAD</b>	Random House Home Video	Making French bread, tossed salads, and light and hearty soups.	29.95
11	<b>NEW▶</b>		<b>MADE EASY-ELECTRICAL</b>	Lorimar Home Video 073	This volume is designed to save homeowners money on simple repairs.	14.95
12	10	19	<b>THIS OLD HOUSE</b>	Crown Video	Numerous home repair and restoration ideas presented in an easy-to-do style.	24.95
13	15	23	<b>THE VICTORY GARDEN</b>	Crown Video	Planning, planting, maintaining, and harvesting of the home garden.	24.95
14	11	7	<b>CHET ATKINS: GET STARTED ON GUITAR</b>	Atkins Video Society	Chet's easy style of teaching makes learning guitar fun.	69.95
15	<b>NEW▶</b>		<b>BENIHANA'S JAPANESE COOKING</b>	Best Film & Video Corp. 8101	Includes the preparation of sushi & tempura as well as decorating tips.	39.95

◆ 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.

## HOME VIDEO

### A&M CUTS VID PRICES FOR FALL PROMO

(Continued from page 51)

Bryan Adams' "Reckless," Amy Grant's "Find A Way," and Joe Jackson's "Big World Sessions." Titles that will be slashed from \$29.95 to \$19.95 include the Carpenters' "Yesterday Once More" and Paul Winter's "Canyon Consort."

The Police's "Synchronicity" concert tape drops from \$39.95 to \$19.98, while "Young Children's Concert With Raffi" goes from \$29.95 to \$19.98.

Macon says there will be a concentrated advertising/promo-

tion/point-of-purchase push while various configurations refer to each other. The big thrust, he says, will target the record/tape/video accounts, to date the retail segment that places the most emphasis on music video.

A&M Video is distributed to traditional video store accounts through RCA/Columbia Pictures Home Video. This fall, however, product is expected to move through the RCA/A&M/Arista distribution network.



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## With Lawsuit, Dual-Well VCR Is Back In The News

A biweekly column focusing on products, trends, and developments in the hardware industry.

BY MARK HARRINGTON

**N**OW THAT THE dual-well VCR is back in the news, an examination of what it is, what it threatens, and what it promises is probably in order.

Arizona-based Go-Video, which developed the product in 1983, has filed a \$250 million lawsuit that claims the Motion Picture Assn. of America and some of the largest video hardware makers in the business conspired to block at-



tempts to build the deck. Along with the \$250 million (which will be tripled, if Go-Video prevails, in accordance with antitrust law), Go-Video wants the companies to stop blocking the product.

Like every dual VCR that's been introduced since, Go-Video's unit raised the ire of software makers and has failed to get production models on the market. Like digital audiotape recorders, the dual-VCR has gained something of an outlaw status in the business because of its killer-clone mystique. Go-Video, itself a video production company, scoffs at the idea.

Called the VCR-2, the deck has two standard VHS wells—one for playback only, the other for playback and record. The model Go-Video wants to roll out has a four-event/14-day timer, HQ circuitry,

and hi-fi capability. While more convenient for making dubs than using two VCRs side-by-side, the VCR-2 would probably be one of the more practical editing decks around (editing can be remote controlled) and would allow viewing of a prerecorded video while recording off the air.

Terren Dunlap, Go-Video president and co-founder and co-developer of the VCR-2, says that the machine, as it was originally proposed, "could have saved Beta." He says Go-Video planned to make a dual-VCR that had a VHS and Beta deck so people wouldn't have to settle for one format or the other. He said Go-Video's original September 1984 patent applications in the U.S. and Japan specify such an application.

Dunlap says that if he can get

the project off the ground, future applications would involve an 8mm-to-VHS deck and a Super-VHS-to-VHS deck. "If the market adapts, obviously we would introduce some form of S-VHS," he says. Such a deck would sell the idea of S-VHS—both hardware and software.

While admitting that the deck

does make better copies of tapes than two "hot-wired" VCRs, Christopher McNaughton, the company's chief executive officer, says it wouldn't be practical to buy the VCR-2 for illegal copying.

He notes that someone who already owns a VCR and wants to dupe can buy a second VCR for

(Continued on next page)

## JVC To Market S-VHS-C Camcorders In U.S. In Fall

**TOKYO** First there was VHS, then VHS-C, and now Super-VHS-C. JVC says the new S-VHS format, which it unveiled at the Consumer Electronics Show in May, will be available for use with the VHS-C camcorder.

The addition of the high-resolution format is likely to give VHS-C a boost in the format battle that has marked the camcorder market. Backers of the 8mm format have long asserted that the picture quality of VHS-C lags behind 8mm.

JVC plans to roll out three new camcorders within the next two months, with plans to target the U.S. market in the fall. Two of the new units—one full-size VHS and the other VHS-C—are equipped with S-VHS modes that offer high picture quality with more than 400 lines of horizontal resolution.

The GF-S1000H, a high-end model incorporating hi-fi audio fea-

tures and a full-size S-VHS cassette, will be on sale from mid-July in the U.S. at approximately \$2,300. And the third new model, the GR-S55, weighs under 2.5 pounds, uses a S-VHS compact cassette, and will sell for about \$1,700, when introduced in August.

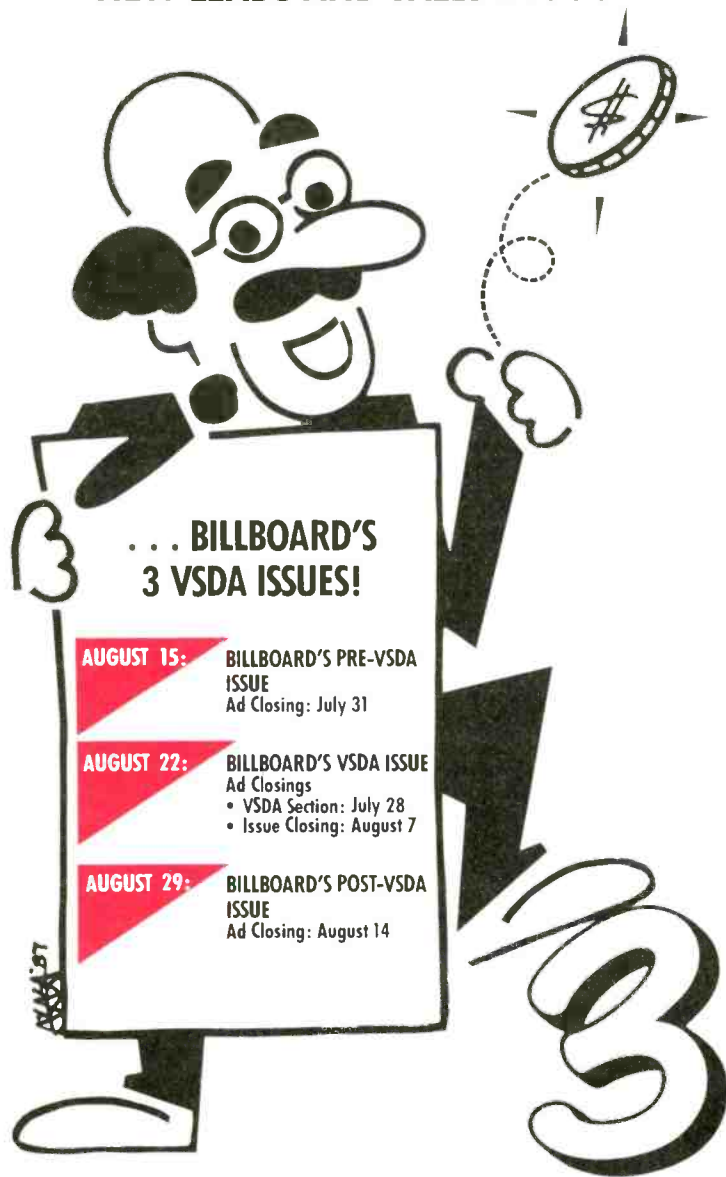
The GF-S1000H and GR-S55 models are equipped with both S-VHS and standard VHS record/play modes. Planned monthly production outputs of 1,000 and 5,000 units, respectively, are set. An S-VHS compact blank cassette, ST-C20, priced \$17, will be introduced simultaneously with the new camcorders.

With horizontal resolution of more than 400 lines, the S-VHS format offers picture quality comparable to that of the 1-inch broadcast VTR, says JVC. The introduction of S-VHS camcorders is ex-

(Continued on next page)

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**BETA IS NOT WORTH THE TROUBLE**, according to Gary Khammer, senior vice president of RCA/Columbia Home Video. The company recently decided to discontinue the production and distribution of most of its videocassette titles in the Beta format. "Based on the past few years, the decline of Beta has gotten to the point where it does not make sense economically," says Khammer.

**A BONUS MUSIC VIDEO WILL APPEAR** at the conclusion of "A Nightmare On Elm Street 3: Dream Warriors" when it debuts on videocassette on Aug. 5 (list price, \$89.95). The heavy metal group Dokken performs "Theme From A Nightmare on Elm Street 3: Dream Warriors," during the five-minute videoclip. The music video played extensively on MTV when the movie was released theatrically, and now the tape's supplier, Media Home Entertainment, plans to use MTV to advertise the video.

**FRIES HOME VIDEO** will distribute a catalog of 53 videocassettes that were acquired from Monterey Home Video. The titles, mostly B movies, were previously distributed by International Video Entertainment when Len Levy was senior vice president there. Levy is now executive vice president and chief operating officer of Fries Home Video. "The Grateful Dead Movie" will be among the titles distributed by Fries as a result of the deal.

**THE 25TH ANNIVERSARY OF MARILYN MONROE'S DEATH** will be remembered with a collection of her movies released on videocassette by CBS/Fox Home Video for \$19.95 each. The 10 cassettes will each be packaged as a collector's series with imprinted silver and red graphics. Also, a consumer incentive will be included. Posters, collectible mugs, and the book "Marilyn" will be available to consumers with proofs of purchase of the tapes.

**HERB FISHER**, who left CBS/Fox's Key division to become publisher of Video Software Dealer, has returned to the supply side. Fisher has been named senior VP of sales and marketing for MGM/UA. The fate of VSD, one of several monthly trade journals distributed to retailers for no charge, remains uncertain.

AL STEWART



## HARDWARE WATCH

(Continued from preceding page)

less than \$200. The VCR-2 in its current form will retail for between \$600 and \$700. You could even buy two new VCRs for less than the VCR-2 will cost, he says. "The market for our machines is really beyond that," he adds.

What's more, argues Dunlap, Go-Video doesn't consider illegal taping a practical use of the machine because "if a consumer wants a movie, all he has to do is go out and rent it for 99 cents. A blank tape costs \$5. What's the sense?"

Here, perhaps, he neglects the American penchant for collecting.

Dunlap says the market for dual-well VCRs is huge and that Go-Video is asking for damages in line with its estimated losses. Why not build its own VCR-2 plant? Dunlap says Go-Video tried, but economics and an inability to procure parts derailed the effort.

Two companies have brought out dual VCRs since Go-Video's unveiling of the VCR-2. Sharp even began shipping a VHS-VHS dual-well VCR to the Middle East market but the effort didn't last long; it is widely suspected that political pressure ended the project. Sharp is now one of the companies named in the lawsuit, and McNaughton says Sharp's introduction of the deck may even have violated Go-Video's pending patent.

The other company that floated the dual-well concept is Samsung. In 1986, the company showed an 8mm-to-VHS dual well just as the battle of those two formats was heating up, but intense political pressure is believed to have stamped out that spark as well. Still, Samsung contends it was more interested in selling single-well units and didn't have production-line space for such a niche product. Samsung is also named in the Go-Video suit.

Whether or not it wins the suit, Go-Video is probably getting more publicity than it ever could have paid for.

Even Jack Valenti, president of MPAA, has the company on his mind. He was recently quoted as having called Go-Video's allegations "not serious because they're not true."

## S-VHS-C CAMCORDERS

(Continued from preceding page)

pected further to expand the demand for home videomaking, offering picture quality comparable to professional equipment and better than previously available in consumer-use camcorders.

JVC will continue to produce 20,000 units monthly of its conventional GR-35 camcorder.

Meanwhile, Sharp is launching its S-VHS-C camcorder, VLC-70, which weighs about 2.5 pounds and will sell at roughly \$1,700. The company plans to manufacture 8,000 units monthly. Its VLC-51, which also weighs about 2.5 pounds, will have a list price of \$1,300.

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# Offers A Blend Of Digital & Analog

## River North: New Windy City Studio

BY MOIRA McCORMICK

CHICAGO River North Recorders, a new 24- and 48-track downtown studio here, plans to compete with its neighboring big three facilities—Universal Recording Co., Chicago Recording Co., and Streeterville Studios—by offering a blend of digital and analog, state-of-the-art and vintage equipment, producing “a sound different from our competitors.”

“We’re committed to the combination of the warm sound of analog recording coupled with the quietness of digital mixdown,” says Joe Thomas, business manager of multimillion-dollar River North, located at 299 E. Ontario.

River North has already been operating at up to 80% capacity in its Studio A for the past four months. As with other downtown studios, it has primarily commercial and jingle accounts, but the studio is “looking forward to doing album work as well,” according to chief engineer Larry Millas.

The studio has already hosted Billy Idol with producer Keith Forsey, who did overdubs for a live recording, and Survivor, which worked on overdubs for a live Westwood One broadcast.

Business manager Thomas is president of the privately held corporation River North Recorders Inc. Chairman of the board is Steve

Deveck. The studio employs a staff of eight, including Millas, studio manager Don Arbuckle, and engineer Frank Pappalardo.

“We also have several engineers who work here on an independent basis,” says Thomas, who claims that River North’s competitors discourage indie engineers. “Once they come to work here, they usually don’t leave, and they bring their clientele with them,” he says.

The 5,000-square-foot “floating” facility, designed by top studio architect Tom Hidley, is housed on the site of the former Chez Paree, a nightclub popular in the ‘40s. River North currently encompasses three studios; the fourth, a keyboard/MIDI production room, is scheduled to begin construction in October.

Studio A (2,400 square feet) features a Neve 8068 console with a Diskmix moving fader automation system by Digital Creations; Studer recorders; Sony PCM-3202 2-track digital deck; TAD monitors; and a complement of “both modern and esoteric tube gear, which sounds wonderful,” according to Millas, who adds, “We’re the only studio in town with a Lexicon 480L digital reverb.”

Studio A is also equipped with a Lynx SMPTE lockup system for video sweetening. Millas says that all the studio’s rooms are capable of video and multimachine lockup.

Studio B (900 square feet) is a

keyboard and production studio, dubbed the “Giz Room” (for “gizmo”), with a 24-track board used primarily for MIDI keyboard work. Studio C (240 square feet) is described as a “song development” room, with a Yamaha 1604 16-input console, 12-track AKAI recorder, and assorted synths and drum machines. Used mostly for vocals and voice-overs, Studio C has also been utilized for recording acoustic instruments.

In selecting River North’s gear, Thomas says, “We really did a lot of research. We flew to Los Angeles to gather opinions from other professionals.”

The modified Neve board and the “hand-picked gear, both acoustic and computerized,” were designed to impart to River North a sound distinct from its competition, says Thomas.

“There has been a basic situation in Chicago, where everyone is accustomed to a certain board, monitors, and outboard system,” he says. “We don’t want to compete with that mentality; we want to offer instead a music room that album people would like to use, yet that’s also geared to the commercial client. This approach will probably eliminate some clients who are used to a particular setup, but it will give us the chance to work with young, up-and-coming clients who want something more musical.”



**Tub O' Gold.** The Fat Boys were recently gilded with Ampex Magnetic Tape division's Golden Reel Award for their album "The Fat Boys Are Back." The award was presented at Quad Recording Studios in New York. Also honored with gold were producers Kurtis Blow and Aldo Marin; engineers Chris Lord Alge, Dave Ogrin, Akili Walker, Antonios Smailos, and Franklyn Grant; and Quad and Unique Studios. Pictured at the studio are, from left, Larry Anderson of Unique; Lou Gonzales of Quad; Laurie Gonzales of Quad; Charles Stetler, band manager; Fat Boy Darren Robinson; Rawlston Charles of Rawlston Recording; and Fat Boys Damon Wimbley and Mark Morales.

## Book On Synchronization Published By Tascam

NEW YORK As the audio, video, and film industries continue to merge, synchronizing various machines in the studio grows ever more important.

Tascam, the Montebello, Calif.-based tape recorder and audio equipment manufacturer, has published a clear and concise book called “Understanding Synchronization” that may come in handy for both studio pros and relative novices.

The book defines synchronization and its various recognized ma-

chine languages (SMPTE, MIDI, FSK, click track, control track, etc.). It then goes on to discuss tape decks, synchronizers, editors, switchers, computers, and other hardware.

Diagrams are included, illustrating an on-line editing system, an audio sweetening session, and other technical setups.

The book can be obtained without charge by writing to: Understanding Synchronization, Tascam, 7733 Telegraph Road, Montebello, Calif. 90640.

## Audio Track

NEW YORK

**AT INS RECORDING**, Robert Clivilles and David Cole were in working on the remix of Tramaine Hawkins’ 12-inch single “Freedom.” It was produced by Tito Jackson with the Jacksons doing background vocals. Dan Sheehan engineered the session. Jhon Fair of Munich Madness Productions was in to do some overdubs and edits on Claudja Barry’s next release on Epic Records. Sheehan also engineered and assisted with the edits on a project titled “Secret Affair.” And the Latin Rascals and Joey Gardener worked on percussion overdubs on “Don’t Be Afraid,” TKA’s release on Tommy Boy Records. Steve “Griff” Griffin was behind the board.

Producer Lenny White completed an album with the band Animal Nightlife at MediaSound’s studio A. Alec Head engineered. Also there, Carl Beatty produced an album for newly signed Working Week on Virgin Records. Beatty engineered with the assistance of Mike Reiter. In studio B, Steve Thompson and Mike Barbiero finished mixing albums for Elektra’s Guns ‘N’ Roses and Epic’s Insiders.

Unique Recording saw Kenny Loggins in its programming room with producer Keith Diamond to work on new material for Loggins’ next album. Also, the Force M.D.’s cut new tracks for their next album on Tommy Boy Records. Victor

Bailey produced with Mike Finlayson and Jeff Lord Alge engineering. George Karras assisted. Additionally, having traveled all the way from London, Virgin’s Delta mixed its debut album. Jay Burnett produced and engineered the mixes. Junior Vasquez edited the tracks, and Ken Collins assisted.

Virgil Blanding was in at Record Plant working on tracks with producer Bernard Purdie. Chuck Cavanaugh engineered. Also there, singer/songwriter Marla Adler worked on recording her new project with producers Alan Palanker and Gary Salzman. Frank Pekoc engineered.

Turner Broadcasting System recently called on the ASL mobile unit to record audio for the taped world broadcast of the World Of 5 Billion show from the Palladium. Live performances by the Neville Brothers, Nona Hendryx, Clarence Clemons, and Alan Toussaint, among others, were recorded. The audio/video date was engineered by Jerry Solomon and Steven Remote. Scott Macaurley, Steve Satkowski, and Andy Bigan assisted. Tom Beers handled production responsibilities.

LOS ANGELES

**WHO’S BEEN HANGING** around at Sunset Sound? Producers Brian Portnoy and Carlos Davidson were in to put the finishing touches on the U-Boy 12-inch dance single “It’s You.” Benny Tao handled engineer-

ing duties.

Portions of Joan Baez’s documentary video were recently filmed at Red Zone Studios. The video highlights the recording of her album “Recently,” produced by Alan Abrahams. Charlie Paakkari engineered. Also, Eddie Chacon was in doing a dance remake of “All You Need Is Love.” The project was produced by Victoria Claire and David Bianco. And L.A. Rocks tracked five new tunes with Aldi Damian producing and Craig Hall engineering. Steve Shephard assisted on all three projects.

At Larrabee Sound, Paul Gurtvitz mixed the dance version of the Fat Boys’ “Wipe Out,” featuring Dweezil Zappa on “surf guitar.” Keith Cohen engineered with the help of Jeff Lorenzen. Also there, Michael Froendeli mixed the Poison single “I Won’t Forget You” on Capitol Records. And, finally, David Bianco mixed the 12-inch and single versions of “Get Away” and “Surrender” for Marlon Jackson’s upcoming solo release on Capitol.

Florida-based rock group Rated X completed tracks on five masters with producer Dana Strum at Baby-O Studios. The material is half of the group’s debut album. A number of rockers dropped by to lend a hand with backing vocals, including Jon Bon Jovi and Richie Sambora of Bon Jovi, Bret Michaels of Poison, Vinnie Vincent and Mark Slaughter of the Vinnie  
(Continued on next page)

## Engineers Group A Success Chicago’s EARS Forms Network

CHICAGO When the owners of three rival Chicago-area studios first discussed forming a regional support group for engineers, their intent was to provide something other than the rumor mill as a forum for information exchange.

One year after its inception, the Engineering and Recording Society not only facilitates communication between previously adversarial studios, but it also sponsors technical and educational seminars, stages benefits, and publishes a monthly newsletter.

Mike Rasfeld, owner of 16-track Acme Studios and chairman of EARS, says the idea for the group was proposed by himself, Paragon Studios owner Marty Feldman, and former Remington Road Studios chief engineer Michael Freeman “during a conversation on an elevator at the Audio Engineering Society convention in New York four years ago.”

Two years later, Feldman was named president of the Chicago chap-

ter of the National Academy of Recording Arts & Sciences. He then proposed to form the studio support group as a NARAS committee; the board of governors agreed, and NARAS now assumes printing and postage costs for a monthly newsletter, The Eardrum, as well as the regular information sheets circulated by EARS.

Rather than charge dues, says Feldman, EARS encourages its members to join NARAS.

EARS meetings, held the last Tuesday of each month, initially attracted some 40 engineers from area studios; attendance is now over 60 and growing, says Rasfeld.

Major downtown facilities Universal Recording Co. and Chicago Recording Co. have both sent representatives, and regular attendees include engineers who work everything from 8-track demo rooms to 24- and 48-track, world-class operations.

“It’s been amazingly easy to break down communications barriers be-  
(Continued on next page)



## CHICAGO ENGINEERS GROUP IS A SUCCESS

(Continued from preceding page)

tween studios," says Reid Hyams, co-owner of the 24-track Chicago Trax Studios. "We all realized we had a lot of the same goals—to bring in more business to Chicago rather than fight about the gig next door."

A standard feature of EARS meetings is the "tech shootout," in which different makes of equipment are evaluated en masse in A/B testing situations.

"One evening at [Evanston's] Studiomedica, we had 12 engineers compare 13 different digital reverb systems costing under \$1,500," says Rasfeld. "They were rated by numbers for ease of use, versatility, and sound quality."

Other presentations set up by EARS have included a console automation demo at Chicago Trax and a Dolby SR demonstration at Chicago

Recording Co. "Dolby offered EARS members a discount if they bought SR cards for their studios, and they gave back 1% of that billing to EARS in appreciation for the exposure," Rasfeld says.

In keeping with Rasfeld's description of the EARS seminars as "a balance between the technical and the educational," the group has also presented sessions on how to bill record companies (moderated by Chicago Trax's Hyams and Pumpkin Studios' Gary Loizzo) and related business topics.

EARS' business committee has also been working on modifying credit and client-information forms as well as stressing to EARS members that Chicago's rate structure (reportedly the lowest in the country) is actually detrimental to overall business.

The organization's main dividend, however, is the communication it has fostered between competitive facilities. "If a client's been passing bad checks, now everybody knows," says Rasfeld. "And if somebody runs out of 2-inch tape or needs a piece of equipment, they can borrow it from another member. It may sound like a little thing, but it isn't—before EARS, we were too intimidated to talk to each other."

"There's an openness now about using other peoples' studios," adds Hyams. "For instance, our studio is blocked out tonight, so we're using Tone Zone for a session. That

wouldn't have happened before."

EARS has also begun holding benefits, the most recent of which was a roast of Paragon's Feldman, which raised more than \$1,500 for the Center for Deaf Children in suburban Des Plaines.

Future plans include forming a committee to gather EARS members' opinions on what they would like to see in portable and studio DAT recorders. The information will be passed on to hardware maker Nakamichi, the company which solicited EARS' support on the study.

"We want to be exploited as a source of information in the industry, on what kind of equipment we would really want to see in our studios," says Rasfeld.

Another event being planned is the administration of the nationwide Society of Professional Audio Recording Studios' recording engineering self-evaluation test. So far, 35 EARS members have signed up to take the exam.

Few EARS participants belong to SPARS at this point. Rasfeld says this is because the group's \$365 annual dues are prohibitive to smaller studios, although he points out that Chicago Trax and Acme Studios both plan to join SPARS in the future.

"A lot of people here don't think they'd benefit from SPARS," he says. "As a national organization, it obviously doesn't deal with local concerns. There's a need for that, and EARS fills that need."



**Loose Boys.** Miami Sound Machine's Emilio Estefan, top, and Clarence Clemons cavort in Miami's Criteria Studios, where the sax man put down a solo on the title track from MSM's new album, "Let It Loose." Estefan also produced four tracks on Clemons' upcoming album.

## Sound Investment

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

**LIVE FROM DOWN UNDER:** Australia's **Metropolis Audio** has constructed a live acoustic environment in its Studio One. The variable design allows the studio to be adjusted to create a number of different room types.

**EXPORT SURGE:** It's not all that common these days to hear reports of U.S. audio firms doing booming business in Europe. For **Altec Lansing Consumer Products**, however, that's just the case. The Milford, Pa.-based maker of speakers and electronic devices says it has just opened a sales/marketing office in London headed up by **Ben Hogan**, former European managing director for Altec Lansing Professional Products.

**MASTER THE POSSIBILITIES:** New York's **Master Sound Astoria** is expanding. Owners **Ben Rizzi** and **Maxine Chrein** say they recently installed the **Digital Creations** moving fader console automation system as well as a new **Sony 1-inch**

VTR in an effort to broaden the studio's capabilities for both digital/analog recording and audio post-production. Also new to the studio is **David Browning**, formerly of **Regent Sound**. He heads up MSA's new postproduction division.

**NO OPTICAL ILLUSION:** Synclavier owners can now take advantage of optical disk technology. New **England Digital**, manufacturer of the Synclavier, has released an optical, disk-based, digital audio storage and retrieval system, designed to augment the existing Winchester hard disk storage systems. According to **Mark Terry**, director of marketing for NED, the optical disk package allows the user to store up

to 5½ hours of sound on a single disk in any format he or she chooses (sound effects, dialog, music, etc.). Terry says as many as 20,000 one-second or 1,300 15-second sound effects can be stored, archived, and accessed "with a single keystroke from the Synclavier keyboard."

**A FIRST FOR MASTER MIX:** **Hank Williams**, studio manager of **Master Mix Studios** of Nashville, says the facility has acquired the first **Calrec UA 8000** console in the U.S. The board features a flexible channel function arrangement, a proprietary console automation system developed by AMS, and other special features.

Edited by STEVEN DUPLER

### AUDIO TRACK

(Continued from preceding page)

**Vincent Invasion**, **Bryan Jay** and **Marc Ferrarie** of **Keel**, **Tommy Thayer** of **Black 'N' Blue**, **Eric Carr** of **Kiss**, **David Glen Eisley** of **Giuffria**, **Paul Shortino** of **Quiet Riot**, and members of **Alice Cooper's** touring band.

NASHVILLE

**THE SOUND EMPORIUM** recent-

ly hosted **Suzy Boggus**, who was in to work on mixes with producer **Wendy Waldman** and engineer **John Wiles** for a Capitol Records project. Also, **Royal Court of China** worked on overdubs with engineer **John Mills** for an A&M release. Additionally, **Sawyer Brown** was in with producer **Ron Chancey** to mix tracks for a Capitol release. **Les Ladd** engineered.

The **Music Mill** was the setting for Alabama when it worked with producer **Harold Shedd** on the band's 10th album. The RCA project was engineered by **Jim Cotton**, **Joe Scaife**, and **Paul Goldberg**. Also there, **Larry Boone** and producer **Ray Baker** cut material for a Mercury/PolyGram project. **Jim Cotton** engineered. In addition, the **Goldman Boys** worked on cuts for CBS Records. **James Stroud** produced.

OTHER CITIES

**A STREET RECORDS'** **Hybrid Ice** was in at the **Warehouse** in Philadelphia to cut basic tracks for the group's second album release. **Bill Grabowski** produced with **Chester Cianci** engineering. Vocals and overdubs are being tracked at **Susquehanna Sound**, Northumberland, Pa., with **Scott Berger** running controls.

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# 'Top Of The Pops' To Air On CBS

## U.S. Version To Augment U.K. Show

BY JIM BESSMAN

NEW YORK England's long-running "Top Of The Pops" music program—originally scheduled for syndication in the U.S.—has been picked up by CBS-TV for broadcast during its Friday "CBS Late Night" programming block.

The hourlong U.S. version, to be produced by The Entertainment Network in association with BBC-TV and Lionheart Television International, premieres Sept. 25 at 11:30 p.m., Eastern time. It will link the regular weekly, half-hour U.K. segment by satellite with a similar one taped in Hollywood, with music video producer Joni Sighvatsson acting as producer for the Propaganda Films production company.

In keeping in the transition of "Top Of The Pops"—which began in the U.K. in 1964 and has since spotlighted the Beatles, Rolling Stones, and practically every chart-topping pop act—the combined CBS hour will showcase established and rising new artists in taped performances before live audiences, all tied in with weekly chart countdowns.

According to Michael Brockman, vice president of daytime, chil-

dren's, and late-night programs at CBS Entertainment, the acquisition of "Top Of The Pops" is an attempt to fatten Friday late-night ratings by attracting younger viewers through music and a format that specifically runs counter to what he sees as a "declining" music video programming trend.

"There's an enormous opportunity for music [programming], especially with the growth of compact disks and the re-emergence of appreciation for different forms of music," says Brockman. "But music videos are on a decline, because even though a lot of them are still well done, they've gotten repetitious with the plethora of available programming outlets, and interest in them has waned according to human nature. Now you need 'real' people in front of the camera."

"Top Of The Pops," says Brockman, fills the bill with its reliance on live performance and brings to late night its established "success record" of nearly a quarter century. He says that the BBC is so proud of the quality of its program that it is closely overseeing production of the U.S. version, "to ensure that their franchise is properly presented here."

Brockman says that CBS has a 26-week commitment to "Top Of The Pops," which he terms "significantly different from normal late-night programming," though he says that additional earnings through repeats are impossible.

"Top Of The Pops" will be up against tough competition in the form of Johnny Carson's "The Tonight Show" on NBC and "Night Line" on ABC. Brockman notes that "Friday Night Videos," which formerly held the 11:30 p.m. slot on NBC, was recently pushed back to 1:30 a.m. following Carson and the added fifth night of "Late Night With David Letterman," which he sees as "further indication of the erosion of music video."

Brockman hopes that CBS' pickup of "Top Of The Pops," which follows its recent launch of the "In Person From The Palace" concert series as well as ABC's development of next year's Dolly Parton variety show, heralds a return to music programming on the network level.

"I've been saddened over the last few years that music programming hasn't been on network TV and hope that 'Top Of The Pops' will demonstrate that it can be a viable form for us," he says.



**G. Whiz.** Saxophonist and Arista artist Kenny G. stopped by the VH-1 studios recently to present the channel with a platinum album for his "Duotones," which has received strong support from VH-1. Pictured, from left, are Eamon Harrington, executive producer of VH-1; Abbey Konowitch, vice president of artist development for Arista; Dennis Turner, Kenny G.'s manager; VH-1 VJ Roger Rose; Kenny G.; Peter Barron, director of artist development for Arista; and Jessica Falcon, director of talent/artist relations, VH-1.

## New Videoclips

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

**DONNA ALLEN**  
Satisfied

Perfect Timing/21/ATCO/Atlantic  
Susan Reed/Triage Video  
David Schweitzer

**THE GREGG ALLMAN BAND**  
Can't Keep Running

I'm No Angel/Epic  
Mike Riffle/Naked Eye  
Jeff Stein

**LAURA BRANIGAN**  
Shattered Glass

Touch/Atlantic  
T-Boo Dalton/Calhoun Productions  
Larry Jordan

**JULIAN COPE**  
Eye's Volcano

St. Julian/Island  
Media Lab  
Mark LeBon

**ROGER DALTRY**  
Take Me Home

Can't Wait To See The Movie/Atlantic  
Philip Lowrey/Rhode Island Films  
Paul Henry

**MARIANNE FAITHFULL**  
As Tears Go By

Strange Weather/Island  
Terrence Donovan Productions  
Terrence Donovan

**FIGURES ON A BEACH**  
No Stars

Standing On Ceremony/Sire  
Louise Feldman  
Adam Bernstein

**MICHAEL FRANKS**  
Island Life

The Camera Never Lies/Warner Bros.  
Janet Flora  
Lilli Zanuck

**DEBBIE GIBSON**  
Only In My Dreams

Out Of The Blue/Atlantic  
Julie Pantelich/Soffer-Pantelich Productions  
Simeon Soffer

**THE GRIM REAPER**  
Rock You To Hell

Rock You To Hell/RCA  
Jay Raewer/The Company  
Jean Pellerin/Doug Freet

**THE JAMAICA BOYS**  
It's That Lovin' Feeling

The Jamaica Boys/Warner Bros.  
Mark Rains, Carl Craig  
Robert Townsend

**HUEY LEWIS & THE NEWS**  
Doing It All For My Baby

Fore/Chrysalis  
Michael Riffle/Naked Eye  
Jeff Stein

**THE LONG RYDERS**  
I Want You Bad

Two-Fisted Tales/Island  
Fraser Kent  
John Mills

**SHERRICK**  
Just Call

Sherrick/Warner Bros.  
Phil Rose  
Greg Gold

**ROD STEWART**  
Twistin' The Night Away

Inner Space Soundtrack/Warner Bros.  
Faye Greene  
Richard Baskin

**U2**  
I Still Haven't Found What I'm Looking For

The Joshua Tree/Island  
Anne Louise Kelly/Windmill Lane  
Barry Dublin

## Video Track

### NEW YORK

IN A NEW twist, **Nu Romance Crew** recently premiered its video for "I'm A Nu Romantic" at Record World/Elroy Enterprises' newest store, Square Circle, in Brooklyn Heights. The clip was shot on location at the retail chain's Madison Avenue outlet in Manhattan by the directing/producing team of **Warrington and Reggie Hudlin**. The video supports the current single from the trio's debut album, "Tonight."

New York's Pier 62 was the setting for **Natalie Cole's** video for "Jump Start," the first single off her new Manhattan album. It was directed by **Nick Morris**, who also created **Robert Cray's** latest clip for "Nothin' But A Woman." **Fiona O'Mahoney** produced for **MGMM Productions**. **Crescenzo Notarile** was director of photography. **Glenn Lazarro** edited.

### OTHER CITIES

**FISHER & PREACHMAN** directed **Mason Ruffner's** video for "Gypsy Blood," the title track from his latest CBS Associated album. The conceptual piece was shot on location in New Orleans. **Taylor Miller**, of the popular television soap opera "All My Children," makes a cameo appear-

ance. **Brent Bowman** produced. **Neal Brown** served as cinematographer. Other productions recently completed by **Fisher & Preachman** include the **Georgia Satellites'** video for "Myth Of Love," lensed in DeKalb, Ill., and **Rick Medlocke & Blackfoot's** clip for "Saturday Night," filmed in Detroit and Los Angeles.

**Mark Rezyka** was in Munich recently to lens **Halloween's** debut clip for "Halloween," the first single from the group's new Noise/RCA album, "Keeper Of The Seven Keys, Part I." It's a conceptual piece that is said to show what can come out in the forest on a "frosty German night." **Mark Freedman** produced for **Mark Freedman Productions**. **Joseph Yacoe** was director of photography. While in Germany, Rezyka also shot **MSA/RCA** recording act **Bonfire's** video for "Starin' Eyes."

**Mark Freedman Productions** was also behind new artist **David Lynn Jones'** clip for "Bonnie Jean," directed by **John Dahl**. Filmed on location in Nashville, the piece tells the story of a young woman who leaves the life of a housewife to become a truck driver. **Callie Khouri** produced. **Beth-Jana Friedberg** was director of photography.

Houston-based **Hit Video USA** continues to feature a number of guest artists. Among the latest to stop by the 24-hour music video network were **Robbie Nevil**, **Exposé**, **Company B**, **Andy Taylor**, **John Butcher**, and **Chris Bailey** of the **Saints**. Former **Thin Lizzy** member **Gary Moore** was also on hand to premiere his video for "Wild Frontier," the title track off his new Virgin/Atlantic al-

bum.

**EagleVision Inc.**, a Stamford, Conn.-based video and television production company, will launch the **Family Program Network** this fall. The newly formed division will produce family-oriented programs that will be distributed via cable and network TV, home videotape, audiocassettes, records, and print. Initial releases call for two home videotapes covering social issues and two contemporary Christian music concert documentaries.

*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.*

## Semifinalists Set For '87 MTV Awards

### Names Include Bon Jovi, Madonna, Gabriel, Simon

NEW YORK The semifinalists for the 1987 MTV Video Music Awards have been named, following the first phase of voting by members of the music video community.

The semifinalists were culled from a list of 644 eligible videos acquired and shown by MTV between May 2, 1986, and May 1, 1987. The next phase of the voting will narrow the field to five finalists in each category. The general-category voters include record label executives, press, record and

video retailers, radio programmers, attorneys, artists, and agents. Voters for the professional-category prizes include video production and postproduction specialists.

The semifinalists in the key categories are:

• **VIDEO OF THE YEAR:** Bon Jovi, "Livin' On A Prayer"; David Bowie, "Day In, Day Out"; Peter Gabriel, "Big Time" and "Sledgehammer"; Genesis, "Land Of Confusion"; Madonna, "Papa Don't Preach"; Robbie Nevil, "C'est La

Vie"; Run-D.M.C., "Walk This Way"; Paul Simon, "Boy In The Bubble"; Steve Winwood, "Higher Love"; U2, "With Or Without You."

• **BEST MALE VIDEO:** Bryan Adams, "Heat Of The Night"; David Bowie, "Day In, Day Out"; Peter Gabriel, "Sledgehammer" and "Big Time"; Billy Idol, "To Be A Lover"; Billy Joel, "A Matter Of Trust"; Robbie Nevil, "C'est La Vie"; Robert Palmer, "I Didn't Mean To Turn You On"; Paul Si-

(Continued on next page)

**A&M Video**  
will cut prices  
on music video  
in fall promo  
... see page 51





# PROGRAMMING

This report does not include videos in recurrent or oldie rotation.

WEEKS ON  
PLAYLIST

VIDEOS ADDED THIS WEEK		
ABC WHEN SMOKEY SINGS	PolyGram	MEDIUM
BREAKFAST CLUB KISS AND TELL	MCA	MEDIUM
E.G. DALY MIND OVER MATTER	Chrysalis	BREAKOUT
FARRENHEIT LOST IN LOVELAND	Warner Bros.	BREAKOUT
ARETHA FRANKLIN ROCK-A-LOTTE	Arista	BREAKOUT
LOU GRAMM LOST IN THE SHADOWS	Atlantic	SNEAK PREVIEW
GREAT WHITE ROCK ME	Capitol	BREAKOUT
IN VITRO MAN AND WOMAN	Manhattan	BREAKOUT
PAUL KING I KNOW	Epic	BREAKOUT
HUEY LEWIS & THE NEWS DOING IT ALL FOR MY BABY	Chrysalis	SNEAK PREVIEW
JUDAS PRIEST ANOTHER LIVING THING (LIVE)	Columbia	BREAKOUT
SIMPLE MINDS PROMISED YOU A MIRACLE	A&M	MEDIUM
WHITESNAKE HERE I GO AGAIN	Geffen	SNEAK PREVIEW
X FOURTH OF JULY	Elektra	HIP CLIP
<b>SNEAK PREVIEW VIDEOS</b>		
BRYAN ADAMS HEARTS ON FIRE	A&M	5
EUROPE CARRIE	Epic	5
FLEETWOOD MAC SEVEN WONDERS	Warner Bros.	3
GRATEFUL DEAD TOUCH OF GRAY	Arista	4
GEORGE MICHAEL I WANT YOUR SEX	Columbia	4
THE OUTFIELD SINCE YOU'VE BEEN GONE	Columbia	3
STARSHIP IT'S NOT OVER ('TIL IT'S OVER)	RCA	3
JOE WALSH RADIO SONG	Warner Bros.	2
<b>HEAVY ROTATION</b>		
*DAN AYKROYD & TOM HANKS CITY OF CRIME	MCA	6
*CROWDED HOUSE SOMETHING SO STRONG	Capitol	13
*HEART ALONE	Capitol	9
*BRUCE HORNSBY & THE RANGE EVERY LITTLE KISS	RCA	10
WHITNEY HOUSTON I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)	Arista	6
JANET JACKSON THE PLEASURE PRINCIPLE	A&M	6
*MADONNA WHO'S THAT GIRL	Warner Bros.	3
RICHARD MARX DON'T MEAN NOTHING	Manhattan	8
*EDDIE MONEY ENDLESS NIGHTS	Columbia	12
*MOTLEY CRUE GIRLS, GIRLS, GIRLS	Elektra	6
T'PAU HEART AND SOUL	Virgin	10
*BOB SEGER SHAKEDOWN	MCA	8
ROD STEWART TWISTIN' THE NIGHT AWAY	Geffen	2
U2 I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	Island	5
*STEVE WINWOOD BACK IN THE HIGH LIFE	Warner Bros.	9
<b>ACTIVE ROTATION</b>		
ACE FREHLEY INTO THE NIGHT	Megaforce/Atlantic	8
INXS & JIMMY BARNES GOOD TIMES	Atlantic	5
CYNDI LAUPER BOY BLUE	Epic	5
LOS LOBOS LA BAMBA	Warner Bros.	3
OMAR & THE HOWLERS HARD TIMES IN THE LAND	Columbia/CBS	5
*POISON I WANT ACTION	Capitol	9
PSEUDO ECHO FUNKYTOWN	RCA	9
JENNIFER RUSH & ELTON JOHN FLAMES OF PARADISE	Epic	6
SUZANNE VEGA LUKA	A&M	8
*JOHN WAITE THESE TIMES ARE HARD FOR LOVERS	EMI America	6
<b>MEDIUM ROTATION</b>		
DAVID BOWIE TIME WILL CRAWL	EMI America	5
THE CURE WHY CAN'T I BE YOU	Elektra	8
*CUTTING CREW ONE FOR THE MOCKINGBIRD	Virgin	10
DANNY WILSON MARY'S PRAYER	Virgin	6
TOM KIMMEL THAT'S FREEDOM	Mercury/PolyGram	5
LIVING IN A BOX LIVING IN A BOX	Chrysalis	9
*ROBBIE NEVIL WOT'S IT TO YA?	Manhattan	6
NIGHT RANGER HEARTS AWAY	Camel/MCA	5
38 SPECIAL BACK TO PARADISE	A&M	3
WANG CHUNG HYPNOTIZE ME	Geffen	7
ROGER WATERS RADIO WAVES	Columbia	6
WARREN ZEVON SENTIMENTAL HYGIENE	Virgin	7
<b>BREAKOUT ROTATION</b>		
A-HA LIVING DAYLIGHTS	Warner Bros.	3
JON ASTLEY JANE'S GETTING SERIOUS	Atlantic	8
THE CALL I DON'T WANNA	Elektra	4
CRUZADOS BED OF LIES	Arista	2
ROGER DALTRY TAKE ME HOME	Atlantic	3
STEVE EARLE I AIN'T EVER SATISFIED	MCA	5
JOHN FARNHAM YOU'RE THE VOICE	RCA	5
GEORGIA SATELLITES MYTH OF LOVE	Elektra	5
JOHN HIATT THANK YOU GIRL	A&M	2
STEVE JONES MERCY	MCA	6
KEEL SOMEBODY'S WAITING	MCA	3
MARILLION INCOMMUNICADO	Capitol	4
JEFF PARIS SATURDAY NIGHT	PolyGram	2
PSYCHEDELIC FURS SHOCK	Columbia	4
THE SILENCERS PAINTED MOON	RCA	2
SWING OUT SISTER BREAKOUT	PolyGram	2
ANDY TAYLOR DON'T LET ME DIE YOUNG	MCA	6
WALL OF VOODOO DO IT AGAIN	I.R.S.	4
BRUCE WILLIS UNDER THE BOARDWALK	Motown	3
Y&T CONTAGIOUS	Geffen	5

\* Denotes former Sneak Preview Video. For further information, contact Jeanne Yost, director of music programming, MTV, 1775 Broadway, New York, N.Y. 10019.

## VIDEO MUSIC

### He Engineers Himself Into An MTV Slot

NEW YORK Kevin Seal, a 24-year-old Univ. of Washington engineering major, is MTV's newest video jock. Seal was the winner of the "College Caravan Screen Test," a series of auditions of more than 1,250 college students on 10 campuses around the country.

Seal, who started his new job June 30, joins regular jocks Julie Brown and Carolyn Heldman, as well as part-timer Dweezil Zappa and summer fill-in China Kantner.

Seal says his previous work experience has included driving a tour bus in the Yukon, selling maple candy, and serving as night watchman in a fish packing plant.



**Rodney Gets Blasted.** When Rodney Dangerfield was asked by Aretha Franklin (who knows a lot about the respect that Rodney can't seem to get) to make a cameo appearance in her video for "Rock-A-Lott," the king of the one-liner grabbed his boom box and headed to the park. The clip, produced by Bell One Productions, also features appearances by Whitney Houston, Whodini, Tony Bennett, Rick Derringer, and others. Incidentally, while the Queen of Soul does not appear in the video, a lifesize puppet of her does.

### SEMIFINALISTS SET FOR MTV AWARDS

(Continued from preceding page)

mon, "You Can Call Me Al"; Steve Winwood, "Higher Love."

• **BEST FEMALE VIDEO:** Kate Bush, "Big Sky"; Aretha Franklin, "Jumpin' Jack Flash"; Janet Jackson, "Nasty," "Control," and "When I Think Of You"; Cyndi Lauper, "True Colors"; Madonna, "Papa Don't Preach" and "Open Your Heart"; Suzanne Vega, "Left Of Center"; Kim Wilde, "You Keep Me Hangin' On."

• **BEST GROUP VIDEO:** Bangles, "Walk Like An Egyptian"; Bon Jovi, "You Give Love A Bad Name," "Livin' On A Prayer," and "Wanted Dead Or Alive"; Crowded House, "Don't Dream It's Over"; Eurythmics, "Missionary Man"; Genesis, "Land Of Confusion"; Run-D.M.C., "Walk This Way"; Talking Heads, "Wild Wild Life"; U2, "With Or Without You."

• **BEST NEW ARTIST:** Beastie Boys, "Fight For Your Right (To Party)"; Breakfast Club, "Right On Track"; Robert Cray Band, "Smoking Gun"; Crowded House, "Don't Dream It's Over"; David & David, "Welcome To The Boomtown"; Georgia Satellites, "Keep Your Hands To Yourself"; Bruce Hornsby & the Range, "The Way It Is"; Robbie Nevil, "C'est La Vie"; Timbuk 3, "The Future's So

Bright, I Gotta Wear Shades"; World Party, "Ship Of Fools."

• **BEST CONCEPT VIDEO:** Bangles, "Walk Like An Egyptian"; David Bowie, "Day-In Day-Out"; Eurythmics, "Missionary Man"; Peter Gabriel, "Sledgehammer" and "Big Time"; Genesis, "Land Of Confusion"; Run-D.M.C., "Walk This Way"; Paul Simon, "Boy In The Bubble" and

**A new category, best new clip from a movie, has been added to this year's slate of awards**

"You Can Call Me Al" (concept version); Talking Heads, "Wild Wild Life."

• **BEST OVERALL PERFORMANCE:** Bon Jovi, "You Give Love A Bad Name," "Livin' On A Prayer," and "Wanted Dead Or Alive"; David Bowie, "Day-In Day-Out"; Peter Gabriel, "Sledgehammer"; Janet Jackson, "Nasty" and "Control"; Madonna, "Open

Your Heart" and "Papa Don't Preach"; Run-D.M.C., "Walk This Way"; U2, "With Or Without You."

A new category, best new video from a film, has been added to the MTV awards this year. The semifinalists here are the Barbusters, featuring Joan Jett and Michael J. Fox, "Light Of Day"; Peter Cetera, "Glory Of Love (Theme From 'The Karate Kid Part II)"; Eric Clapton, "It's In The Way That You Use It"; Rodney Dangerfield, "Twist And Shout"; Dokken, "Dream Warriors"; Aretha Franklin, "Jumpin' Jack Flash"; Intimate Strangers, "Let Go (Theme from 'My Demon Lover)"; Jefferson Airplane, "White Rabbit"; Ben E. King, "Stand By Me"; Starship, "Nothing's Gonna Stop Us Now"; Talking Heads, "Wild Wild Life."

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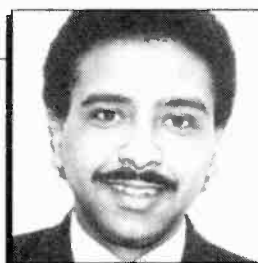
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# HOT LATIN 50™

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	8	<b>JULIO IGLESIAS</b> CBS	LO MEJOR DE TU VIDA
2	2	2	20	<b>AMANDA MIGUEL</b> PROFONO	EL PECADO
3	4	4	20	<b>LOS BUKIS</b> FONOVISA	TU CARCEL
4	5	3	25	<b>BRAULIO</b> CBS	EN BANCARROTA
5	6	6	12	<b>JORGE MUNIZ</b> RCA	AMIGO MIO
6	3	5	29	<b>JUAN GABRIEL</b> ARIOLA	HASTA QUE TE CONOCI
7	7	7	21	<b>LORENZO ANTONIO</b> MUSART	DOCE ROSAS
8	8	9	11	<b>EMMANUEL</b> RCA	SOLO
9	10	13	7	<b>TOMMY OLIVENCIA</b> TH	LOBO DOMESTICADO
10	11	8	22	<b>LUCIA MENDEZ</b> ARIOLA	CASTIGAME
★★★ POWER PICK ★★★					
11	31	36	4	<b>ROBERTO CASTILLO</b> CBS	HASTA QUE TE CONOCI
12	9	15	6	<b>FRANKY RUIZ</b> TH	DESNUDATE MUJER
13	13	10	15	<b>DYANGO</b> EMI	GOLPES BAJOS
14	14	19	9	<b>YOLANDITA MONGE</b> CBS	AHORA AHORA
15	12	17	7	<b>TATIANA</b> EMI	BAILA CONMIGO
16	16	16	17	<b>YURI</b> EMI	CORAZON HERIDO
17	35	—	2	<b>LUIS MIGUEL</b> WEA	AHORA TE PUEDES MARCHAR
18	15	14	17	<b>LUNNA</b> A&M	SI VIVIR CONTIGO
19	21	25	12	<b>MARISELA</b> PROFONO	PORQUE TENGO GANAS
20	17	12	21	<b>ESTELA NUNEZ</b> ARIOLA	MALDITO SEA TU AMOR
21	19	26	4	<b>ROCIO JURADO</b> EMI	QUIEN TE CREES TU
22	23	18	19	<b>MIGUEL GALLARDO</b> RCA	DOS HOMBRES Y UN DESTINO
23	18	11	10	<b>ROCIO DURCAL</b> ARIOLA	SIEMPRE
24	28	21	28	<b>EMMANUEL</b> RCA	ES MI MUJER
25	20	23	10	<b>EDDIE SANTIAGO</b> TH	NADIE MEJOR QUE TU
26	22	22	14	<b>SONORA DINAMITA</b> SONOTONE	CAPULLO Y SORULLO
27	26	28	8	<b>LA PATRULLA 15</b> TTH	TE QUIERO, TE QUIERO
28	25	24	11	<b>BONNY CEPEDA</b> RCA	LA FOTOGRAFIA
29	29	31	12	<b>CARLA</b> A&M	NO ME TOQUES
30	36	44	5	<b>DANIELA ROMO</b> EMI	VENENO PARA DOS
31	24	30	6	<b>DYANGO</b> EMI	A FALTA DE TI
32	27	42	4	<b>LAURA FLORES</b> MELODY	YA NO VOLVARE
33	38	38	22	<b>BRAULIO</b> CBS	NOCHE DE BODA
34	34	—	2	<b>EL GRAN COMBO</b> COMBO	ESO OJITOS NEGRO
35	45	41	4	<b>ESTELA NUNEZ</b> ARIOLA	CORAZON ERRANTE
36	30	20	16	<b>FRANCO</b> PEERLESS	SOY
37	48	—	2	<b>LUISA MARIA GUEL</b> CBS	YO NO SOY COMO AVE MANSANA
38	40	35	4	<b>LOS YONICS</b> CBS	LASTIMA DE AMOR
39	49	—	2	<b>LOS CAMINANTES</b> ROCIO	TODO ME GUSTA DE TI
40	39	29	23	<b>JOSE JOSE</b> ARIOLA	CORRE Y VE CON EL
41	<b>NEW ▶</b>	1	1	<b>LUNNA</b> A&M	NO DIGAS NADA
42	44	—	5	<b>LOS BUKIS</b> FONOVISA	ME VOLVI A ACORDAR DE TI
43	50	48	3	<b>ANGELICA MARIA</b> RCA	PROHIBIDO
44	41	45	9	<b>FLANS</b> FONOVISA	HOY POR TI MANANA POR MI
45	32	27	5	<b>RAMON AYALA</b> FREDDIE	GAVIOTA
46	46	43	5	<b>JORGE RIGO</b> TH-RODVEN	LADRONA DE AMOR
47	43	34	4	<b>SUSSY LEMAN</b> TH	AMANTE PASADA DE MODA
48	42	39	11	<b>MANOELLA TORRES Y LOS DIABLOS</b> CBS	NO ME MIRES ASI
49	<b>NEW ▶</b>	1	1	<b>BYANKA</b> MUSART	LA ISLA BONITA
50	<b>RE-ENTRY</b>	—	—	<b>ALEJANDRO JAEN</b> SONOTONE	PACIENCIA

Products with the greatest airplay gains this week.

## Latin Notas



by Tony Sabournin

**RALPH MERCADO MANAGEMENT** is making its presence strongly felt on the West Coast. RMM is not only the booking agency for the Hollywood Palace's **Salsa Meets Jazz Series**, but is also involved with the John Anson Ford Amphitheatre's **Summer Salsa Series**, which debuted July 10 and 11 with the *merengue* beats of **Wilfrido Vargas Y Sus Beduinos**. Summer Salsa, scheduled for weekend dates, will also present the sounds of **Ray Barretto** on Friday and Saturday (17 and 18); **Hansel & Raúl**, *Orquesta Calle Ocho*, and a conga summit reunion featuring renowned *congueros* **Francisco Aguabella**, **Daniel Ponce**, and **Carlos "Patato" Valdés** on July 24 and 25; and Puerto Rican Grammy nominee **Willie Rosario** and his orchestra on July 31 and Aug. 1.

Mercado feels that a renewed interest in salsa acts on the West Coast is likely create a greater demand for the genre. Its label and radio support has been gradually diminishing, but it has been sustained by the public's constant support. Widely acknowledged as the current Godfather of Salsa—a title first bestowed upon Fania Records' **Jerry Massucci**—for his indefatigable efforts in the preservation of a sound that has helped him and many others achieve international recognition, Mercado is also actively involved in managing the Latin rock group **Havana**. Mercado described the band's recent debut at Los Angeles' *Lingerie Club* as "very auspicious." Information given to Billboard's Los Angeles office indicates that preparations for a special event commemorating Mercado's 25 years in business are underway.

Another important matter on Mercado's agenda is the presentation of a Hollywood Boulevard star to **Celia Cruz**, *La Diosa Divina*. The star will be presented

on Sept. 25, the day of Cruz's Greek Theatre performance. According to Mercado, the Hollywood Chamber of Commerce has already approved that *La Diosa* take her place next to other movie, television, and record luminaries. Although she is not the first Latin musician so honored (the HCC confirms that mambo great **Dámaso Pérez Prado** has a star at 1529½ Vine St.), the story of this accomplishment deserves mention.

Toñita, one of Cruz's many friends in California, proposed that Cruz file an application for the star. During her free time and without obtaining official authorization, Toñita began collecting signatures for the star. Once she reached 10,000, she sent the John Hancock to the HCC as an unofficial request. The official approval came soon after RMM sent the HCC a list of Cruz's credentials.

### RMM fans the fires of West Coast salsa sensation

**THE PHRASE** "*alma del barrio*" translates to "the neighborhood's soul" in English. However, to the Los Angeles population, the words also signify the only continuous weekend source for salsa on KXLU, Saturdays and Sundays, 6 a.m.-6 p.m. The extraordinary volunteer work of **Carmen Rosado**, **Nina Lenart**, and **PD Cristina Romero** is more than remunerated with the satisfaction of working for an alternative outlet that is the predominant force in ballad and Mexican-related programming in the area. Nonetheless, the show is continuously neglected by salsa labels, which simply don't bother to remit their products. This oversight can be corrected by sending products to Alma Del Barrio, KXLU, 7101 W. 80th St., Los Angeles, Calif. 90045.

In the July 4 issue of Billboard, this column incorrectly reported that Little Joe Y La Familia's Smithsonian Institute performance took place on June 19. The correct date is July 19.

## LA RADIO LATINA



by Carlos Agudelo

**"TODA LA VIDA,"** the song that sparked the famous **Emmanuel-Franco** airwaves rivalry because its two versions were released almost simultaneously, is returning in yet another form. The song's *merengue* and *norteño* adaptations have given it new dimensions, but now it is going to take on a different flavor. The rights to the song, written by Italian composer **Lucio Dalla**, have been bought by advertising agency Bravo, which is using it to promote a new product for Kentucky Fried Chicken. According to **Daisy Expósito**, the agency's general manager and creative director, this is probably the first time a song with such a strong degree of popularity—both versions alternated in the No. 1 and No. 2 positions on the Hot Latin 50 chart for several weeks—has been used for a campaign directed toward the Hispanic market. Commercials will be aired in the five largest Hispanic markets in the country beginning in August. The new lyrics were co-written by composer **Roberto Lozano** and by agency writer **Cristina De Cordoba**. The new arrangements were created by **Cuco Peña**.

**THE PROGRAMMER'S VOICE:** Substantial changes have come about at WAPA-AM "*La Poderosa*" Santurce, Puerto Rico—one of the most powerful stations on the island—since the departure of program director **Hiram Collazo** two months ago. Now the music controls are in the hands of **Lourdes Passalacqua** and veteran musician **Raphy Velez**. The music format, which before included English-language hits, is now completely in Spanish, with emphasis on contemporary pop ballads, sprinkled with some

rock in Spanish and a few oldies. According to Passalacqua, the target audience is women 18 and older, whereas the previous format was predominantly geared toward young male listeners.

WAPA also rents airtime to independent producers, some of whom include salsa and *merengue* music in their broadcasts. According to Passalacqua, her station is giving more opportunities to new talent that is rarely given a break on other stations.

**Ednita Nazario's** "Que Me Ame Mas," **Yolandita Monge's** "Ahora Ahora," **Emmanuel's** "Solo," and **Julio Iglesias's** "Lo Mejor De Tu Vida" are heading the programming list. Interestingly enough, the station is programming alternate cuts of current hit albums, some of which have created considerable interest. "Que No Se Rompa La Noche" by Iglesias and "Fugi-

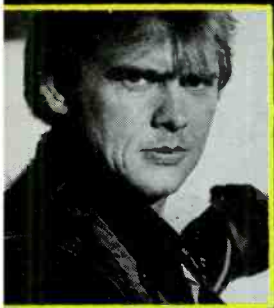
### 'Toda La Vida' re-emerges as advertising theme song

tivo Amante" by **Lunna** are two examples.

WAPA, which is owned by the Hertz corporation, is heard on several Caribbean islands.

**A FEW WORDS ABOUT MARIO BAUZA:** It is one of the great ironies of our time that Bauza, the man who created Afro-Cuban jazz in the early 1940s, has now come out of retirement in his late '70s to command the best Latin big band in the land. His last concert at S.O.B.'s in New York demonstrated how enduring his talent is and how much he strives to keep the true roots of the genre alive. **Graciela**, also at an advanced age but as graceful as ever, was also there, and she sang boleros in her inimitable style. Performing along with them was "Patato" Valdez, another legend, who, in a moment of inspiration, jumped on the congas and played with his feet while dancing. Bauza is one of the few musicians who dares to put 16 performers on stage to create his magic.





John Farnham



Hoodoo Gurus

## SPOTLIGHT ON AUSTRALIAN MUSIC



Jimmy Barnes



Pseudo Echo



INXS

## KEEPING THE ENERGY OF ROCK'N'ROLL

by GLENN A. BAKER

As countless brick-thick "dynasty saga" novels remind us, it is the kids who grow up tough in harsh neighborhoods who become titans of industry and founders of great empires. It's the clawing out of the slag, the single-minded tenacity which separates the men from the boys.

Australian rock makes no apologies for its abrasiveness, for its unwillingness to compromise. The purveyors of the incredibly diverse yet truly distinctive "down under sound" share a common attitude: take us or leave us but don't try to change us.

And those who are seen to have traded their musical birthright for advantages in the international marketplace, such as Air Supply or Real Life, sometimes find it very hard to come home in any sort of glory. Often noble relative-failure, such as experienced over the years by Daddy Cool, Skyhooks, Midnight Oil, Australian Crawl, Rose Tattoo, Split Enz, Hunters & Collectors and Angel City, can be worn as a badge of courage rather than a hair

shirt of shame. At least they kept the faith.

"We have a lot to be proud of here because we don't have huge record company support; we have to do it on our own," contends volatile Divinyls leader Christina Amphlett. "You have to play live here. You have to be able to draw a thousand people before you can even get a deal. Audiences ask for a real band that works hard." INXS leader Michael Hutchence adds: "There's the situation here where the public actually forces record companies into signing bands; they are left with no choice. That doesn't happen anywhere else in the world that I've seen."

Traveling 600 miles between major cities, playing night after night to spoiled audiences who'd just as readily stone a band with beer cans as applaud it, writing songs and work-

(Continued on page A-7)





# The Home of Australian Rock.



**MENTAL AS ANYTHING**  
"MOUTH TO MOUTH"



**NOISEWORKS**  
"NOISEWORKS"



**MIDNIGHT OIL**  
"DIESEL & DUST"



**WA WA NEE**  
"WA WA NEE"

**FOUR GREAT ALBUMS COMING SOON  
FROM CBS RECORDS AUSTRALIA**



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# GIGGING THE CONTINENT— BANDS BUILD ON 'LIVE' REPUTATION

By JON CASIMIR

**T**hey call it a "healthy live scene." In 1985, a band called the Johnnys played 312 gigs around Australia. Last year, they couldn't be bothered to keep up the work-rate—they played only 260 times.

A lot of people won't believe it, but it's not entirely uncommon for a band to play hundreds of gigs a year in Australia. It is, after all, one of the few places on earth that bands visit with the prospect of actually making money, even with the logistics of touring such an isolated continent taken into account. A year and a half ago, Dire Straits lobbied into Sydney for 21 straight concerts at the 12,500-seat Entertainment Centre. One in 16 people in the city went to see them. If that figure were applied to New York, the promoters could retire.

Obviously, the live band has a significant place in Australian culture. Singer/songwriter Paul Kelly was surprised to find, when he went to New York in February, that the number of rock venues could be counted on one hand. Pick up Friday's paper and the gig guide for Sydney (the center of the music business at the moment—it runs in cycles) lists 100 or more venues offering live bands for public consumption every week, many of them open every night. Most of the major Australian bands have risen through the ranks of the pubs, and many return to the venues for the intimacy they offer—Midnight Oil have only recently completed a pub tour, their first in several years.

Not only do bands enjoy it, but the public appreciates the motives for doing it. In Australia, there is an inherent mistrust of bands without a live reputation, and those groups that do evolve initially as a studio entity are often under great pressure to prove themselves in the live domain before they're really accepted. Real Life never quite made it and Wa Wa Nee are trying hard to achieve a level of credibility.

Because of its solid training ground, Australia is known for the quality of its live acts. Long before their records started to sell outside their own country, Angel City and INXS were being thrown off U.S. tours for upstaging the main acts. In the live arena, Australian bands come across as impressively tight and aware of how to win audiences, yet relaxed and controlled enough to bring out the dynamics of the varied music they have to offer. The confidence and proven ability is

endemic. Mental As Anything's Greedy Smith offers an explanation:

"On our first tour of the States, we were talking to young bands in L.A. who were really serious about being professional—we're very flippant about our approach to things. I think we can afford to be that way because the work is so much easier to get here and so we're more practiced. In Australia, you don't have to worry about being a recording artist before you can be in a band. Most record companies here aren't interested in you unless you've been playing for a while anyway.

"Australian acts can enjoy themselves because they're not under the pressure. You're not so self-conscious and you feel a lot more confident when you're touring overseas because you're so used to it."

The explosion of the live scene in Australia can be traced back through the heady days of the late '70s to the mid-'60s, when alterations to the liquor licensing laws had a profound effect on the fledgling music industry. Until 1965, Australian pubs had to close their doors at six o'clock sharp. Because of the restriction of the effective after-work drinking time to one hour, pubs had to be close to the workplace and have enough barspace to cater to the high demand. Some very large pubs ("beer barns" as they came to be known) were built at the time, and when the law was lifted in that year, the crowds thinned dramatically, and the proprietors had to figure out a way to get the customers back through the door. The obvious solution was to hire some kind of guaranteed entertainment...

It's a cold Tuesday night in Sydney in 1987 and a young band called the Falling Joys is playing to a few dozen stray people at the Sandringham Hotel, where the bar is about four times the size of the stage and the band languish in the corner of the room, vying for the attention of the clientele. Just about every Australian band started off in a corner pub somewhere, having moved out of the garage, grown tired of the neighborhood party circuit and found themselves looking for new thrills.

Getting that first break into the pubs is difficult for some, but for most bands, if they're willing to put in the legwork and talk to the owners, the work is there. Mental As Anything kicked off their career 10 years ago on top of the pool table in the Unicorn Hotel in the Sydney suburb of Paddington.

"I hadn't been in there before," says Greedy. "There was a new publican and Birdie (our drummer) convinced him he needed a band. That was our first residency, then we got another at the Civic Hotel. We had two residencies just like that—you can't do that anywhere else in the world."

The circuit of these venues is based principally around the inner cities of Australia. At this level, most bands are looking after all their own business affairs, booking their own gigs, scraping together their own PA. Costs have to be kept to a minimum, so superflu-

ous personnel like roadies and managers are left out of the picture until necessary. To hire a PA system for a small pub costs at least \$300, usually more than a young band is likely to make for the gig, so any old amplifiers and leads will be made to suffice. Quite a few of the pubs have their own PAs, which vary wildly in quality. It's still the venue-owners and equipment suppliers that make the money, but for the bands, playing the pubs does put a lining on the bank account, if not a silver one. They don't give up their day jobs though, which usually involve filling out a fortnightly form for unemployment benefits.

From the inner city pub circuit, the next major step for a band is to sign to a booking agency, which offers its own kind of problems.

"You've got to watch yourself or you'll end up doing too much work or find yourself a pawn in fights between agencies. They'll try to cool the action of other agencies by putting strong bands up against each other in the same area," Greedy says.

The biggest step for a band is to break out of the area it's been playing in. Making the quantum leap from the inner city to the suburbs can be as hard as breaking out and going interstate. Greedy Smith maintains playing the suburbs for the first time is as hard as playing anywhere in the world. It means going out cold in front of an audience not predisposed toward the band and simply coming up with the goods, consistently providing the entertainment, night after night.

From the suburbs to the other states is not a big step, just a long one. The cities of Australia are separated by great distances, and the bands who slog their way up and down the highways often develop a Road Warrior mentality to cope with the grindingly monotonous travel.

"Our first interstate tour was to Brisbane," Greedy says. "We carried all the gear in two Kombi vans and the band slept on top of the PA. We got there and three of the venues had been shut down by police, so we ran out of shows to do.

"You drive a lot in Australia, but the difference between here and the U.S. is that in Australia, you do a week in Sydney, a few dates here and there, and a week in Melbourne. In America you drive 500 miles a day down these freeways where you don't actually see anything. For someone who's traveled more than 30,000 miles around America, I wouldn't actually know anything about the place. I know what a truck stop looks like though. In Australia you see a bit more of the countryside, but the roads are terrible."

The other thing about Australia is that the cities are so far apart, they develop regional identities, and even

a band with a hit single cannot pick in which cities they'll go over well and in which they'll bomb.

Sydney and Melbourne have the highest populations and the fiercest rivalry. As with the other cities, their tastes in live music vary considerably. Melbourne is seen as the home of the club, while Sydney favors live bands. According to Paul Kelly, who has lived and worked in both

cities, Sydney bands tend to be more open to outside influences, while Melbourne bands turn inward for influences, leaving the latter more idiosyncratic, but the former less self-conscious. The live scene thrives in both cities cyclically, with Sydney in the ascendancy at the moment.

(Continued on page A-10)



The Johnnys



Models



Hunters & Collectors



Mondo Rock



The Go-Betweens



# INDIES TAKE OVER AS MAJOR HITMAKERS

By CLINTON WALKER

Independent recording has historically been the harbinger of future trends in the mainstream music industry. Just think of Atlantic Records, or Sun. But in Australia right now, it's the indies as much as the majors who are the immediate hitmakers.

The upper echelon of indies, labels like Mushroom, Regular, Big Time, True-Tone and others provide the majors with chart-fodder through P&D deals. Mushroom has Jimmy Barnes, the Saints, Models, the Angels, Hunters & Collectors, the Johnnys, Paul Kelly & Big Pig; Regular I'm Talking, Icehouse and the Reels; Big Time the Hoodoo Gurus; and True-Tone GangGang, the Go-Betweens, Peter Blakeley, Ups & Downs and Ed Kuepper. Yet still, independents on every level are thriving.

The independent marketplace in Australia may only account for a small percentage of total record sales, but in terms of the number of local titles actually released it leaves the majors well behind. And that's not to mention its much greater breadth.

It's because the independents, unlike the monolithic majors, slot into different levels of the industry that as a whole they're so healthy: Not necessarily having to cater to the lowest-common-denominator demands of the mainstream, the independents imperative is rather one of horses-for-courses.

Obviously, there's more to music than the mainstream charts suggest, and in Australia like everywhere else it's the independent scene that completes the full picture.

Five of the six major companies in Australia are foreign-controlled, and naturally they apply a corporate mentality to promoting music. The independents,

however, thanks to having sprung from a regional base and thus maintaining grassroots contact, reflect the full diversity and degrees of market-demand.

After the upper echelon indies, many who've grown up from backroom operations, there are labels like Sydney's Citadel, Red Eye and Waterfront, Adelaide's Greasy Pop, Perth's Monkey Music and Melbourne's Au-Go-Go and Rampant, umbrella organizations, often fronted by a retail outlet, who distribute other indies as well as putting out their own product.

Into them for distribution come smaller labels like Aberrant, Elvis and Easter. Then, on the bottom rung of the ladder, there's the band that puts out its own record itself.

Perhaps the only thing that unifies them all is summed-up by Regular chief Martin Fabinyi: "We have the energy and the inclination to get involved in music, and not industry politics. I think it gets lost when you start talking about anything else."

The renaissance of independent recording in Australia took root after the torpor of the first half of the '70s, in the enthusiastic D-I-Y (Do It Yourself) ethos of the punk explosion.

Of course, indies may often serve as simply a stepping-stone to bigger and better things. As Nigel Ren-

The Saints



Huxton Creepers



Paul Kelly & the Coloured Girls

nard, of the newly-formed Bazaar/Ultimate Records says: "All the majors have their eyes on anybody who comes up through the indy

labels."

Some of the biggest bands in Australia have "graduated" from independents—INXS, Midnight Oil, Mental As Anything. But the indy with smarts finds its groove, knows its limitations, and works it. Even if an act is of extremely marginal appeal it can be made cost-effective, because it won't have so much outlayed on it.

It's precisely for this reason though—small recording budget equals a "lack of production values"—that independents have trouble getting airplay on commercial radio, the real crux of selling records. Even the upper echelon, who can afford "production values," still

(Continued on page A-8)

## MUSIC MEDIA POISED FOR MAJOR CHANGES AS ROCK ROLLS ON TO NEXT GENERATION

By PHIL STAFFORD

It's no surprise that Australia should have produced one of the world's pre-eminent media barons in Rupert Murdoch. One only need examine the local media in microcosm, and its close relationship with the rock'n'roll industry is a prime example. Australia is a hotbed of activity in the late '80s—but then it's enjoyed a constant state of flux since the very first rock media murmurings of the mid-'50s, when the industry exploded worldwide in tandem with the birth of rock'n'roll.

In Sydney in 1987, music fans have access to over 60 hours of rock television per week—second only to America's pervasive MTV network—and can choose from a dozen FM radio stations and a similar number of AM outlets. As far as the print media is concerned, almost every metropolitan daily newspaper has carried regular rock coverage since the onset of the video age in the late '70s, and Australia's newsstands are crammed with a wide

range of specialist music publications. Both established in 1975, the country's two surviving tabloid rock papers—Rock Australia Magazine (RAM) and Juke—have since been joined by the mass-market teen glossies Smash Hits and Countdown (an offshoot of the weekly pop TV show of the same name), while most lifestyle/youth-oriented magazines feature regular rock coverage. With a population of only 15 million, Australia would appear to be well-served by its music media—some would say oversaturated.

The first rumblings of this explosion coincided with the introduction of television to Australia in 1956, though it would take a few years for any semblance of a local flavor to impress itself on the nation's TV music diet. Early shows paralleled the nascent American rock 'n' roll invasion, and were largely modeled on existing shows in the States. After those first faltering steps with programs like "TV Disc Jockey," "The Hit Parade" and "Teenage Mailbag," the local equivalent of Dick Clark's "(American) Bandstand" became an early ratings hit following its introduction in 1958. It would run for 14 years, with one-time news anchorman Brian Henderson at the helm for the duration (Henderson has since returned to news-casting). But the first TV music show to assert itself with any real impact was the government-networked "Six O'Clock Rock," with local legend Johnny O'Keefe as its compere and star performer. (Only this year, Iggy Pop went top 10 with a version of JOK's signature tune, "The Wild One." O'Keefe went on to front his

own eponymously-named show and its successor "Sing Sing Sing," titled after one of his biggest hits.

With the '60s and the worldwide ascendancy of the Beatles, rock TV went generic: such programs as the "Bryan Davies Show," "Saturday Date" and "Teen Scene" reverted to mimicking their overseas equivalents, adopting a format based on miming cover versions of proven international hits. By this time, "Bandstand" had drifted complacently into an unchallenging MOR format, and it took the introduction of the "GO!! Show" in 1964 to swing the focus back to rock 'n' roll. Though it only lasted two years, "GO" was the blueprint for successors such as "Kommotion" and "Uptight"—both of which featured local artists almost exclusively, albeit miming the overseas hits of the day.

Something of a musical culture cringe began to dissipate by the early '70s. Coincidentally, an airplay ban on overseas product had stimulated local songwriters to assert themselves, though most artists at the time were content to release covers of banned records. With the ban eventually lifted, Australian music on TV entered a brief renaissance period. Independent labels like Fable and DuMonde had flourished during the ban, and the local recording scene took its cue for a unprecedented show of strength. TV reflected the boom with an upsurge in quality—the Australian Broadcasting Commission introduced "GTK" ("Get To Know"), a 10-minute daily dose of local bands recorded and filmed live in the studio, with an accent on the progressive. Embryonic film clips began to appear around the same time, and the various rock media in general were well into stride.

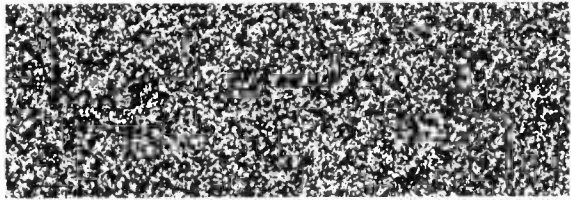
(Continued on page A-10)



Icehouse



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INTERNATIONAL  
No



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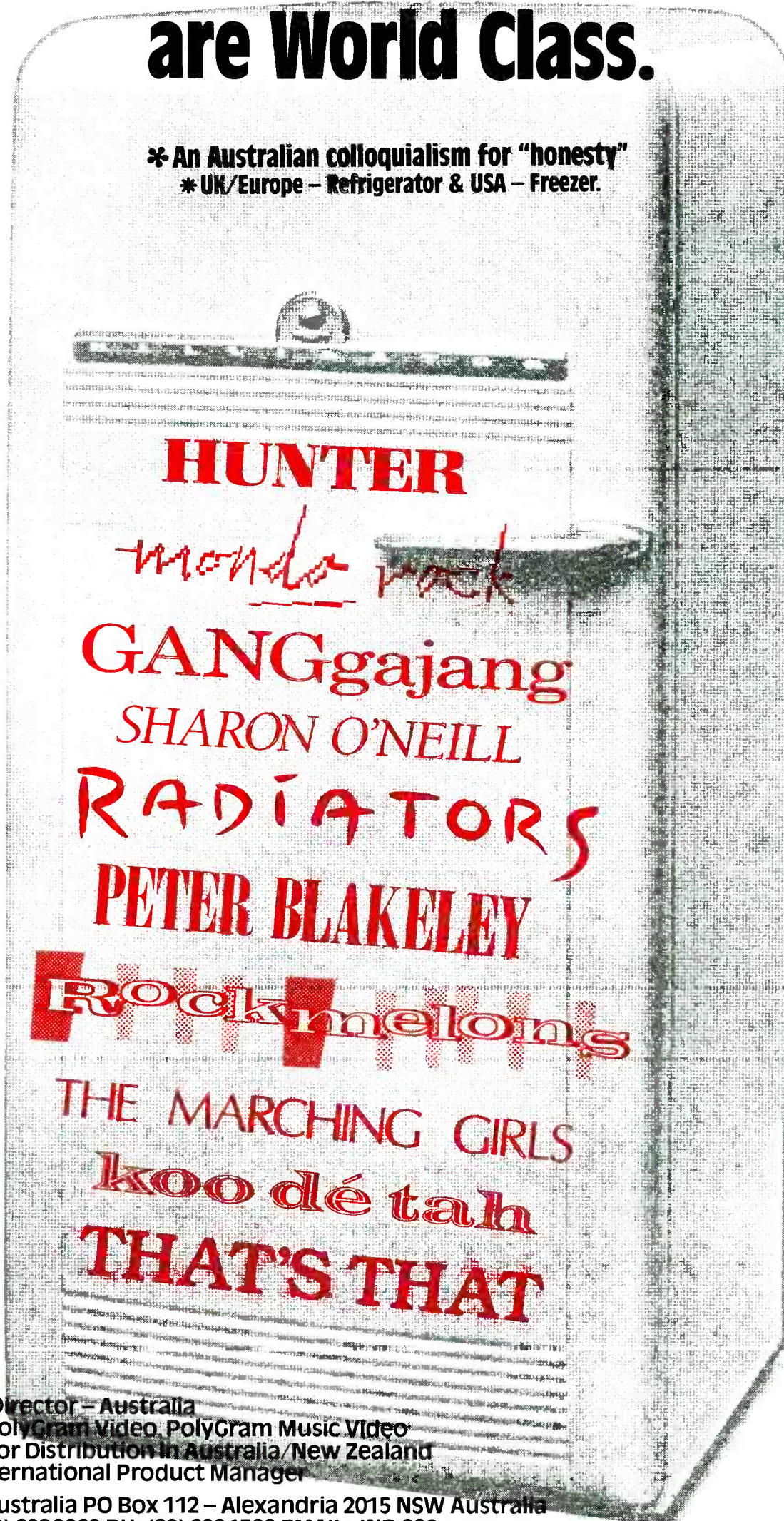
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\* An Australian colloquialism for "honesty"  
\* UK/Europe - Refrigerator & USA - Freezer.



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## ENERGY

(Continued from page A-1)

ing out arrangements in hotel rooms or buses, and acquiring the wherewithal and simple guts to tackle new and already overcrowded markets 10,000 miles away are factors which coalesce in the forging of damn fine bands who can walk onto any stage in the world and more than hold their own.

"Australian bands are so much more intense," believes hard rocker Jimmy Barnes, now wearing down the lucrative American market in a second guise. "I mean, the Americans were just terrified of Cold Chisel. If an American band has even a chance of losing money it won't go out on the road. Whereas we have to. The only alternative is starving. Bands like us can go out and work any day of the week, we have the best club and pub scene in the world. That's why there are such intense and unique bands down here. They cut their teeth live and not in a studio, which is very healthy."

If there is a blueprint for the "Australian way" of taking music to the world it is to be found in the rise of AC/DC. Formed in Sydney around 1974 by brothers Angus and Malcolm Young, the outfit proffered unsullied, basic hard rock at a time when glam-rock ruled the airwaves and the term "heavy metal" was all but unheard. Even their producer, older brother George Young, advised a slight concession to commerciality. But there were no modifications, no token ballads. After conquering the lower continent, the band went to London and started all over again in dingy pubs. Once again, they declined every overture to



Australia's X

adapt to prevailing popular sounds. Other bands, who didn't have a hope in hell of matching AC/DC's vice-tight sound, mocked their working class orientation and lack of sophistication. Eventually, the mockers became imitators and AC/DC gave birth to an entire genre. Some 32 million album sales later, the sound of the band is essentially no different to that pumped out at Sydney's Bondi Lifesaver in 1975.

Since the first forays into America by Johnny O'Keefe as "The Boomerang Boy" in 1959, Australian contemporary music has grown from a cottage industry to the status of a multi-national corporation. Today there is not a significant local recording act that does not have an international deal. Once, even a moderate chart placing outside of Australia could land a band on the front pages of daily newspapers. Now it has become so common that Icehouse can top the German charts with a 50,000-selling single without most Australians even being aware of the feat, and Flash & the Pan can enter the British top 10 with a hit that Australian radio does not (to their shame) even bother to play. With the initial novelty now worn off, Australian music has taken its place alongside the outpourings of Britain, North America and Europe as reliable repertoire for the world's charts. "We're up there with the

rest of the world and that's that," insists Michael Hutchence.

As rosy as this picture appears to be, there is a dark side which inhibits growth. So rigid is Australia's perception of what constitutes a "good Aussie band" that a great many adventurous, avant-garde and truly groundbreaking acts capable of sending critics and fans in London, New York and Paris into a tizzy, are barely known at home. Most Australians react with true surprise when it is pointed out to them that, for example, the Triffids have headlined huge outdoor festivals in Holland and been featured on the front cover of NME and Sounds in England. An entire strata of down under rock—as delivered by the likes of the Triffids, Saints, Go-Betweens, Moodists, Scientists, Hunters & Collectors, Ed Keupper, Celibate Rifles, Lime Spiders, and Screaming Tribesmen—is far better appreciated and consumed outside of Australia than in.

"We're not immensely boastful types, we don't tell a lot of people about what we've done," says Triffids leader David McComb. "If you inform anyone in Australia that you're, say, a mainstream act in Sweden, they say 'well, so what?' We've had better treatment than most other Australian bands in England because we didn't go there with massive financial backing and hype. The British media and public hate being told to like something because somebody's put a million dollars into it."

Australian music has much to be proud of in 1987. The European break-out of John Farnham and Mental As Anything, the 3.5 million international sales of the last INXS album and sudden explosion of Crowded House, and the American penetration of Pseudo Echo, Mondo Rock, Models, Hoodoo Gurus, Saints and Jimmy Barnes, among other achievements. Certainly the supply of vibrant new talent seems endless. All it really needs is a little more balance; some spice to the mix from left-of-field entities who have more to offer than Australia is presently prepared to realize or concede.

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## INDIES

(Continued from page A-4)

sometimes meet resistance, due to their artistic ambitiousness.

Says Big Time's Roger Gold: "People in radio say to me, 'I Want You Back' (the Hoodoo Gurus) was a great song, it should have been a hit. It wasn't a hit because they didn't play it!"

A top-selling single on even the smallest indie label can shift up to several thousand copies, which, in a country where a No. 1 single sells on average 20,000, is sufficient to qualify for the

lower rungs of the charts. But because they sell mostly outside the established chart shops, the indies are ignored. So it was that a few years ago the independent charts were conceived.

And although it's true that independents can be a stepping-stone, a glance over the indie charts of the last 12 months reveals that the scene is equally ghettoized. As much as everything else, independent music in Australia is about guitars and garage bands, retro-revivalism at worst.

The best-selling alternative album of 1986 was "A Nest Of Vi-

pers" (Greasy Pop), by Adelaide's Exploding White Mice, a band who exist merely in the shadow of the legendary Radio Birdman, recreating the moves of 1977-style punk. Top-selling alternative single was the garage-psychodelia throwback of the Lime Spiders' "Out Of Control" (Citadel). The band has subsequently stepped up the indie ladder to join Virgin Records.

It's the acts, however, who straddle both sides of the fence. Those like Hunter & Collectors, the Hoodoo Gurus and Paul Kelly, are the most encouraging sign to be found on either side, making music accessible enough to the mainstream while also satisfying to even the most critical ears.

It's perhaps unsurprising, though, that garage bands are so prevalent: Because it's in the garage, as it were, that most young bands begin life, and it's young bands, after all, that the independents mostly deal with; as well, the garage sound is a rough 'n' ready one that's within the independents' means (i.e., budgets) of capturing on vinyl. It's further unsurprising, given rock 'n' roll's present state of impasse almost, that the typical garage band plunders the past for inspiration.

What is unusual is the enormous influence exerted here by Radio Birdman and the Birthday Party, Australia's recent, notorious export. Bands like the aforementioned Exploding White Mice and the Screaming Tribesmen merely ape their idols, although there are others, like the Celibate Rifles or even Died Pretty who make much more of similar sources.

Beyond that, though still in Birdman's shadow, there's a plethora of garage bands, from the Lime Spiders to the Stems, who get lost in a morass of indistinguishable pudding-bowl haircuts and recycled riffs. The Huxton Creepers are one band who rise above though.

Other bands have found inspiration in the more melodic side of '60s pop, a la REM, of which Ups & Downs are Australia's prime exponents. This strain leads into overlaps with the so-called neopsychodelia of outfits like the Crystal Set.

The influence the Birthday  
(Continued on opposite page)

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## LIVE

(Continued from page A-3)

Adelaide, the City of Churches, bristles with an undercurrent of musical rebellion against its prim and proper image. Many of the more intense Australian bands hail from there, supported by an enthusiastic independent record label (Greasy Pop), if not an abundance of workable venues.

In the far west, the live scene of Perth centers not around an inner city of pubs (it doesn't have one), but in patches along the coast, like Fremantle. Cover bands dominate the music venues, so sooner or later, most original Perth bands realize that the only way up is out.

Brisbane, dubbed the black hole of entertainment, suffers from the same problem, with

many of its more promising outfits making the southern pilgrimage very quickly. In this conservative town with only a few venues and the promotional support for original bands coming mostly from one public radio station (4ZZZ), once a band has played the circuit a couple of times, there's not much else to do but leave.

So all roads tend to lead east, to Melbourne or Sydney depending on the type of band and the current fashions of either place. East is where the action is, where the money and recognition is to be had, but the desire to relax on a Friday or Saturday night with a few drinks, a few friends and a live band is everywhere.

"It's a social thing," Greedy decides. "The difference between Australia and America is that over there the big arena

shows are like social events. People do go to see the bands but also to have fun among themselves. In Australia, we do that every night in pubs."

## INDIES

(Continued from page A-8)

Party have had has now transpired, on one hand, to amount to an infatuation with the blues, as can be found in Melbourne bands like the Wreckery or Blue Ruin. On the other hand, the Birthday Party also helped incite Swamp music, which also still lurches on.

The remaining major tendency in the independent scene is to hardcore/thrash music. The perennial X are the yardstick by which all Australian thrash is measured, while Waterfront Records proffer new "speed-

metal" merchants the Hard-Ons, Mass Appeal and the Spunk Bubbles.

After that, the scene becomes more fragmented, with pockets which variously incorporate country music (the Slaughtermen, Love Gone Wrong), dance music (I'm Talking), the avant-garde (Severed Heads, Not Drowning Waving) and Aboriginal music (Coloured Stone, the Warumpi Band).

Acts who defy any kind of neat categorization, who transcend genre, deserve accolades for that very reason too. Acts like Hunters & Collectors, the Gurus and Paul Kelly; expatriots the Triffids, the Go-Betweens, Nick Cave & the Apartments; and Died Pretty, Ed Kuepper, Stephen Cummings, I'm Talking, Harem Scarem, Tall Tales & True, the Sparklers, Peter Blakely and Weddings, Parties, Anything.

It's only taking the longer-view that will pay-off for the indies. The larger labels, the Mushroom, can well have success in Australia, but they can also expect to place their acts overseas. True-Tone Records, even though it hasn't set Australia on fire with Peter Blakely, has, however, already aroused great interest overseas in this man who is undoubtedly one of the finest white soul singers in the world today.

Even smaller labels like Citadel, and Rampant and Waterfront, make a lot of their money out of exports and international licensing deals.

"There's nothing complex about releasing a record in Australia, and it's no more complex to do it overseas," says Rampant's Bill Tolson.

Comments Mushroom's Michael Gudinski: "There's a couple of acts that, say, five years ago we wouldn't have hesitated in signing, that we haven't signed, because we felt they didn't have that international potential. You've got to do that. Because really there are very few acts you can make money out of just in Australia."

Continues Martin Fabinyi: "It all comes down to a&r, that's your life-blood. You can't just look for what works in America, or else you'll end up with all these versions of Bon Jovi. The things Americans are interested in from Australia are the quirky things. Just originality."

But perhaps the real beauty of the independent scene is that it encompasses, and encourages, the full gamut of music being made in this country. Which, without all the usual immediate rewards, can only be the result of real faith and commitment.

Says Bruce Griffiths of Aberrant Records, Sydney's champion hardcore label: "I'm suspicious of how many people are motivated

by money. I'm not—I take 25% for all the work involved, and that's it. Positive Hatred got 100% of the take from their album."

As the great Dobie Gray says on his recent album, "From Where I Stand," "That's one to grow on . . ."

## MEDIA

(Continued from page A-4)

Australia's first music tabloid, Go-Set hit the streets in Feb. 1966, and by the early '70s was selling over 65,000 copies per week—amazing when one realizes that both longstanding UK weeklies, the NME and Melody-Maker, are hard-pressed to do similar business today. Though basically a teen-oriented gossip sheet, Go-Set prospered in the absence of competition until winding down in 1975. Its eventual demise mirrored the times, as rock in general approached midlife crisis with the rowdy specter of punk just around the corner. As former Go-Set contributor Anthony O'Grady puts it so aptly, "When you're talking about times of high profile, excitement, novelty and a very vital scene, an artifact like a pop newspaper will get caught in the upward spiral. It's when things have really settled down to a multinational dreariness that a pop paper has to fight for survival."

O'Grady would go on to establish RAM, Australia's longest-surviving rock publication, in March 1975. Meanwhile, Go-Set editor Phillip Frazer had struck a handshake deal with American Rolling Stone publisher Jann Wenner for the production of a local RS supplement. It was incorporated in the pages of Frazer's new paper Revolution from 1971 onward, and gradually expanded into a full-fledged local issue which has only lately run into problems—missing its last two issues while new franchise agreements are resolved. Current Rolling Stone Australia editor Toby Creswell vows the magazine will be back in business by July.

Frazer's Revolution hit rocky waters much earlier than the paper which so obviously inspired it. Taking an avowedly leftist stance, it would survive less than two years before running aground. But its demise would produce a phoenix in the shape of the ambitious Daily Planet, established by Mushroom Records' founding MD Michael Gudinski and entrepreneur Michael Browning. With a wide covering rock, jazz, blues, folk and the reigning "counter-culture," Planet eventually succumbed to a combination of ennui and eco-

(Continued on opposite page)

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(Continued from opposite page) nomics. As staffer Jenny Hunter-Brown (now a&r with Mushroom Records) recalls, "The demise of Planet mirrored the whole collapse of the '60s dream: freedom gave way to sloppy work and drugs began to take their toll."

Rupert Murdoch's march toward an international media monopoly was already well-advanced, and he'd more than earned his nickname as "The Dirty Digger." It served as the inspiration for a so-named paper established out of the ashes of the ill-fated Planet, later to be known simply as The Digger. By now, the Australian rock media had developed its intellectual pretensions, and The Digger reflected this new-found maturity with its strong investigative slant toward socio-political issues of the day. But the balance tipped too far, and initial music coverage was eventually swamped by polemics. The Digger was buried beneath its own political weight within two years.

Still, the heady mid-'70s represented a turning point for the Australian rock media. "Countdown," a glossy equivalent of Britain's successful "Top Of The Pops," format arrived to coincide with the introduction of color TV to Australia in 1974, while 1975 heralded the onset of FM radio and two brand new music tabloids: the Sydney-based RAM, and later a weekly emanating from Melbourne dubbed Juke. Both survive to this day, albeit losing some ground to the pop glossies and the proliferation of rock television.

Pre-dating them all was Sydney's 2JJ, arguably the rock radio broadcasting standard on which subsequent FM stations would be modeled. (JJ itself would evolve into 2JJJ-FM three years later.) The die had been cast in 1971 with such shows as John Thompson's "Underground" (on 3XY in Melbourne) and Chris Winter's "Room To Move" (like JJ, on the ABC), both of which were the first to program album tracks in preference to singles.

Naturally, Australian record

companies were quick to recognize the value of exploiting this new multi-media explosion. As most commercial FM/AM play-lists are modeled on their American counterparts, there has been an unfortunate tendency to stack programming in favor of precedential overseas hits. But since the introduction in the early '80s of a compulsory 20% Australian content quota, local product has been granted its chance to compete for radio airplay on a more equitable footing. And like everywhere else, video has had an enormous impact on how record companies do business in the '80s. With no less than six national music video shows currently on offer, TV exposure is now as important as radio airplay—the two are almost mutually dependent.

As for the rock press, its influence may well have dissipated in proportion to the growth of rock radio/TV—but it still has one vital point in its favor: shelf-life. In 1987, Australia is served by a formidable array of print media: the national weekly Juke and its various provincial equivalents (On The Street in Sydney, Melbourne's Beat and X-Press in Perth), all of which are news-oriented and pride themselves on their immediacy, despite production flaws related to their short lead times; national fortnightlies RAM (more in-depth and analytical, regarded by the industry as Australia's answer to the NME) and the more teen-oriented Smash Hits, modeled on its English parent; plus monthlies Rolling Stone, Countdown (pitched at its youthful TV namesake audience) and bi-monthlies Stiletto (with an accent on the stylishly hip) and Sonics (and elaborately presented journal for musicians). Add to these the variable rock coverage provided by the nation's "straight" newspapers and youth/lifestyle magazines (Dolly, Follow Me, Hero, Penthouse/Playboy, Cosmopolitan and Cleo), and every echelon of music consumerism is more than catered for. Despite a lingering tendency on the part of record companies to treat the rock press as a mere extension of their promotional machines, the print

medium has never been healthier.

The Australian music media scene is now poised for change, just as it was in the mid-'70s. The "Pay For Play" ruling on music videos, already operating in America and Europe, becomes effective locally on June 30—and is bound to have far-reaching repercussions. The government-sponsored ABC and SBS (Special Broadcasting Service, instituted to serve Australia's large migrant sector) networks are likely to suffer most, as neither are supported by advertising revenue. A pity, as both networks cater to the quality end of the rock TV spectrum. The ABC, a recognized innovator in music video programming, stands to lose "Rock Arena"—its weekly "serious" companion to the more disposable "Countdown"—and "Rage," an all-night clip show screened on weekends. SBS presents "The Noise," a half-hour program screened four nights a week and repeated in block form on Saturdays, and its removal would leave a serious vacuum at the quality end of the scale.

Also under threat are "Sounds," a three-hour program of clips and interviews screened on the Seven network each Saturday morning, and "Night Shift," seen nightly in the Ten network's "graveyard" slot. The sole savior for both shows would appear to be a dramatic increase in ad revenue, unlikely considering their decidedly non-prime time status. As for the Nine network's "MTV Australia," its heavy overseas connections and solid ratings since its recent introduction should ensure its survival.

Though local radio currently reflects the conservatism of the times, its own ongoing survival is as certain as death and taxes. A healthy alternative exists in the form of public access radio, similar in structure and intent to the American college network, but the airwaves in general are reverberating to the rhythms of the age—despite recent upheavals in corporate ownership. And yes, you can bet Rupert Murdoch was involved.

**CREDITS:** Special Issues Editors, Ed Ochs & Robyn Wells; Glenn A. Baker is Billboard's correspondent in Sydney; Phil Stafford is editor, publisher & proprietor of RAM, Australia's independent

national music publication; Clinton Walker is a freelance writer and musician; Jon Casimir is a freelance music writer in Sydney; Cover & design, Anne Richardson-Daniel.

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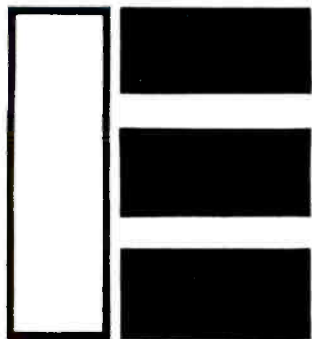
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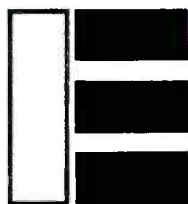
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Following ZZ Top's record breaking tour earlier this year, touring in August Billy Idol, September Bon Jovi and Suzanne Vega.**



# Classical KEEPING SCORE



by Is Horowitz

**HITTING A NEW LOW:** A classical line of compact disks, IMC Emeritus, that will sell to retailers at \$4 and carry a suggested list of \$7.98 is being readied for introduction in September by Intercon. The New Jersey company, known primarily as a distributor, plans to issue 40 titles during the budget label's first year of operation.

The material, heavily weighted toward "war-horse" repertoire, comes to Intercon via license from Ampex, which years ago had an ambitious recording program to feed its own reel-to-reel release schedule. But the market for reel-to-reel as a viable prerecorded configuration dried up as audiocassettes gained favor, and the Ampex recordings wound up in silent limbo.

John Matarazzo, Intercon president, is probably right in suggesting that IMC Emeritus will be the first classical CD line packaged in jewel box and blisterpack, and sporting full-color graphics, to sell to the trade at such a low price. While he admits that the absence of royalty obligation to artist or publisher is key to pricing calculations, a vital factor is the sharp decline in the cost of CD pressings. These have dropped by as much as \$1 per unit in the last six months. Two domestic CD pressing plants are handling manufacturing for him, says Matarazzo.

IMC Emeritus programs average one hour in length and will include some popular chamber works as well as orchestral standards. Among the conductors are Kurt Redel, Leopold Ludwig, Horst Stein, and Alfred Scholz. Recordings are said to date largely from the '60s and early '70s. Compositions rather than performers will be stressed in promotion aimed largely at beginning collectors, says Matarazzo.

"We're on the lookout for other catalogs," says the Intercon chief, who notes that his company is gradually shifting its emphasis to proprietary material. Among companion labels being launched are jazz and new age lines. Unlike the classical series, these will be marketed at "standard" prices.

**FROM EAST TO WEST:** Herb Belkin, president of Mobile Fidelity, returned last week from meetings in Moscow with 19 tapes figuratively under his arm. Twelve of these were classical programs. Another 20 tapes will be brought over in the fall, he says, as the association between his company and Melodiya matures.

Tradesters will recall that the East-West deal calls for North American CD rights by the audiophile label to all Melodiya material. In all cases, MF engineers use their own proprietary restorative techniques in transferring analog originals to digital tape. Several CDs from this source have already been released here. Copies of the tapes are also made available to Melodiya.

## Intercon readies budget CD line for September bow

While recordings chosen by MF include performances by top Soviet artists whose work is known in this country, the sound potential on the original tapes is a key consideration, says Belkin.

The label's increasing attention paid to classical will see that category's share of the MF catalog on CD rise from a current 20% to about 50% over the next two years, says Belkin. There is also a strong possibility that the label may record some Soviet groups here during upcoming stateside tours.

Hints of a relaxation of the Soviet ban on recordings of artists who fell out of official favor have been noted, says Belkin. Under *glasnost*, he indicates, the work of some of those artists—vintage Dmitri Rostropovich, perhaps—may become available to MF.

# Indie GRASS ROUTE



by Linda Moleski

**THIS WEEK MARKS** the return of the New Music Seminar (July 12-15), and we're looking forward to seeing many of you here in the Big Apple. The chaotic confab is now in its eighth year and will once again be held at the Marriott Marquis hotel.

This year's schedule includes a number of panels geared specifically toward indie concerns. Among them are "American Rock Indies: A Reality Check," "U.K. Independent Labels," and "Independent Labels & Distribution: The Big Comeback." Labels represented at the sessions include **Homestead**, **Important**, **Rock Hotel**, **4th & Broadway**, **Tommy Boy**, **Macola**, **Rykodisc**, **Amherst**, **Luke Skywalker**, **Demon**, **Mute**, and **Blast First**.

Other panels that indies may find useful are the dance music panel "A Million Dollars Worth Of Mistakes," "Hi-NRG: Frontier Or Boundary?" and "New Music & The Chain Retailer," among others. Also be sure to check out the trade show floor.

For a listing of area showcases see *On The Road*, page 25.

**SEEDS & SPROUTS:** Petaluma, Calif.-based **Mobile Fidelity** has reactivated its **Cafe** label. New releases for the jazz logo include **Steve Bach's** "Zero Gravity" and **Steve Brown's** "Child's Play"; plans call for three more albums to follow this year. . . **Don Carter** takes over as vice president of promotion for the newly formed Los Angeles-based **Striped Horse** label. He joins from **Motown**, where he was national director of promotion. . . **Select** acts **UTFO** and **Whistle** have teamed with **Mets** superstar **Darryl Strawberry** to record a rap record, "Chocolate Strawberry" . . . **Orig-**

**nal Sound Sales** has released a remixed version of **Ritchie Valens'** 1959 hit, "La Bamba," on the **Del-fi** label. The song is featured in the new Columbia Pictures film about the late singer's life. . . **Fresh Records** has put out a strong compilation package, "The Rap Pack," which features cuts from **T La Rock**, **Mantronix**, and **Just-Ice**, among others. . . **Homestead Records** has signed New Zealand-based rock band the **Verlaines**, formerly on the **Flying Nun** label. A compilation package is expected in August, with a new studio album to follow this fall. . . **Night-wave/JCI Records** of Los Angeles just shipped **Secret Ties'** new album, "All Through The Night," which contains a power mix of the hot dance cut "Dancin' In My Sleep" as well as "One Night." Check it out. . . Another album worth noting is the self-titled debut from hard rockers **Tuff Luck**, on **New Renaissance Records**. The group has been garnering a lot of regional attention in the Miami area, where it has opened for such acts as **Dokken** and **Stryper**. . . **Pretty Poison** has been picked up by **Virgin Records**. The Philadelphia-based dance act is racking up sales with

## The New Music Seminar has an independent attitude

its **Svengali** 12-inch "Catch Me I'm Falling," distributed by **Richman Bros.**. . . We never thought we'd see him profiled in a legitimate publication, but **RAS Records** head **Gary Himmelfarb**, a.k.a. **Dr. Dread**, was recently featured as the cover story in the *City Paper*, a Washington, D.C., weekly. Just kidding, Gary. Congrats on the long-deserved recognition!

FOR WEEK ENDING JULY 18, 1987

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# TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	38	★★ NO. 1 ★★ HOROWITZ IN MOSCOW DG 419-499 (CD)	36 weeks at No. One VLADIMIR HOROWITZ
2	2	18	CARNAVAL CBS IM-42137 (CD)	WYNTON MARSALIS
3	3	70	PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD) KATHLEEN BATTLE, CHRISTOPHER PARKENING	
4	7	8	POPS IN LOVE PHILIPS 416-361 (CD)	BOSTON POPS (WILLIAMS)
5	5	10	HOLST: THE PLANETS LONDON 417-553 (CD) MONTREAL SYMPHONY (DUITOIT)	
6	4	48	HOROWITZ: THE STUDIO RECORDINGS DG 419-217 (CD)	VLADIMIR HOROWITZ
7	6	50	KATHLEEN BATTLE SINGS MOZART ANGEL DS-38297 (CD)	KATHLEEN BATTLE
8	8	10	DANCE PIECES CBS FM-39539 (CD)	PHILIP GLASS
9	9	74	HOROWITZ: THE LAST ROMANTIC DG 419-045 (CD)	VLADIMIR HOROWITZ
10	12	6	ADAMS: THE CHAIRMAN DANCES NONESUCH 79144 (CD) SAN FRANCISCO SYMPHONY (DE WAART)	
11	10	12	MUSSORGSKY: PICTURES AT AN EXHIBITION RCA 5931-RC (CD)	BARRY DOUGLAS
12	11	8	HANSON: SYMPHONY NO. 2 ANGEL DS-47850 (CD) SAINT LOUIS SYMPHONY (SLATKIN)	
13	13	140	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	● NEVILLE MARRINER
14	22	4	GROFE: GRAND CANYON SUITE TELARC 80086 (CD) CINCINNATI POPS (KUNZEL)	
15	15	42	DVORAK: CELLO CONCERTO CBS IM-42206 (CD)	YO-YO MA
16	16	10	PROKOFIEV: PETER AND THE WOLF ANGEL S-49122 (CD) PAUL HOGAN, PARIS ORCHESTRA (MARKEVITCH)	
17	14	56	THE KRONOS QUARTET NONESUCH 79111 (CD)	THE KRONOS QUARTET
18	21	6	MAHLER: SYMPHONY NO. 8 ANGEL DSB-47625 (CD) LONDON PHILHARMONIC (TENNSTEDT)	
19	17	28	SALZBURG RECITAL DG 415-361 (CD)	KATHLEEN BATTLE
20	20	8	TCHAIKOVSKY: 1812 OVERTURE LONDON 417-400 (CD) CHICAGO SYMPHONY ORCHESTRA (SOLTI)	
21	18	32	TCHAIKOVSKY: PIANO CONCERTO NO. 1 RCA 5708-RC (CD)	BARRY DOUGLAS
22	19	26	REICH: SEXTET/SIX MARIMBAS NONESUCH 79138 (CD)	STEVE REICH
23	23	18	TCHAIKOVSKY/SIBELIUS: VIOLIN CONCERTOS PHILIPS 416-821 (CD) VIKTORIA MULLOVA	
24	24	14	ROTA: CONCERTO/BARBER: ADAGIO PHILIPS 416-356 (CD)	I MUSICI
25	25	14	RUTTER: REQUIEM COLLEGIUM COL-103 (CD) CAMBRIDGE SINGERS (RUTTER)	

## TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	16	★★ NO. 1 ★★ TRADITION ANGEL DS-47904 (CD)	12 weeks at No. One ITZHAK PERLMAN
2	3	20	IN IRELAND RCA 5798-RC (CD)	JAMES GALWAY & THE CHIEFTAINS
3	2	18	BOLLING: SUITE FOR FLUTE & JAZZ VOL. 2 CBS FM-42018 (CD) JEAN-PIERRE RAMPAL, CLAUDE BOLLING	
4	4	14	NEW YORK COUNTERPOINT RCA 5944-RC (CD)	RICHARD STOLTZMAN
5	5	44	OPERA SAUVAGE POLYDOR 829-663 (CD)	VANGELIS
6	7	8	BASIN STREET CBS FM-42367 (CD)	CANADIAN BRASS
7	6	10	ATMOSPHERES CBS FM-42313 (CD)	VARIOUS ARTISTS
8	9	24	ROUND-UP TELARC 80141 (CD)	CINCINNATI POPS (KUNZEL)
9	8	34	STRATAS SINGS WEILL NONESUCH 79131 (CD)	TERESA STRATAS
10	10	18	ANDREW LLOYD WEBBER: VARIATIONS PHILIPS 420-342 (CD) JULIAN LLOYD WEBBER	
11	11	48	DOWN TO THE MOON CBS FM-42255 (CD)	● ANDREAS VOLLENWEIDER
12	12	8	WE KNOW WHAT WE LIKE - MUSIC OF GENESIS RCA 6242-RC (CD) LONDON SYMPHONY ORCHESTRA	
13	14	48	BACHBUSTERS TELARC 10123 (CD)	DON DORSEY
14	13	48	BEGIN SWEET WORLD RCA AML1-7124 (CD)	RICHARD STOLTZMAN
15	15	40	RODGERS & HAMMERSTEIN: SOUTH PACIFIC CBS SM-42205 (CD) TE KANAWA, CARRERAS	

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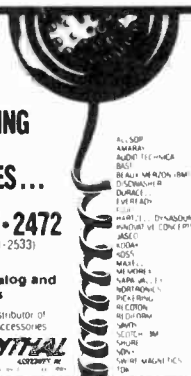
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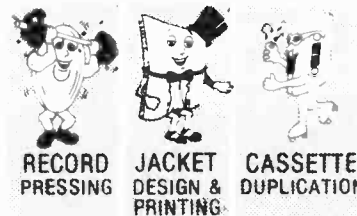
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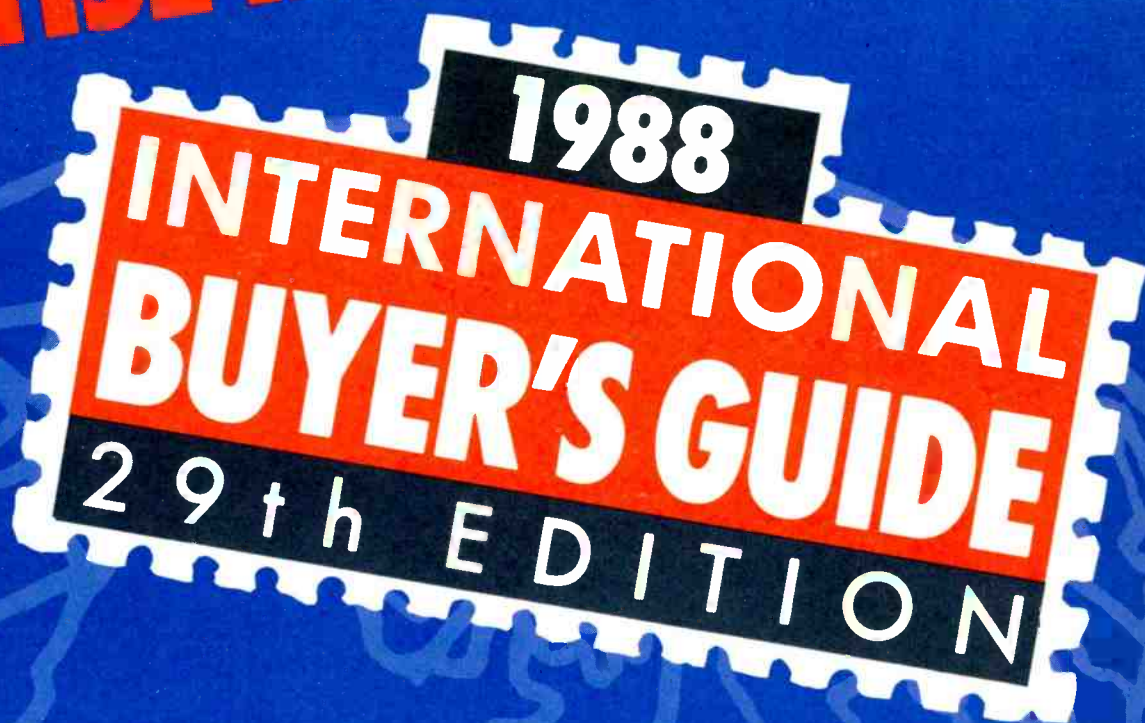


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# W. German CD Makers: Surplus Capacity Will Pass

BY WOLFGANG SPAHR

HAMBURG, West Germany Surplus capacity has put compact disk manufacturing prices here under pressure, with some plants now quoting less than \$2.20 per unit. But company heads are putting on a brave face and remain at least outwardly bullish about their ability to compete in an increasingly crowded market.

At PDO's Hanover plant, which produced 52 million CDs in 1986 and may turn out as many as 65 million this year, Kurt Schaefer points to falling CD hardware prices and a

newly launched midprice series as forces that are likely to give fresh impetus to the consumer market and ensure that surplus capacity is only temporary.

"We can expect good seasonal business," he says. "The only plants which will get into trouble are those that cannot manufacture at the exactly calculated world market prices, and PDO is certainly not among them." Schaefer insists that his company has made no production cutbacks, though he concedes that a special weekend shift agreement that ran until June 30 will not be extended.

Some companies have put their faith in the quality of service they can offer. At Bellaphon, president Branko Zivanovic says, "Our customers are prepared to pay a little

## 'Big companies won't go bankrupt'

more for excellent quality instead of buying cheaper from a plant that has a bad reputation."

And Franz Koch of Koch Digital-disc in Austria comments, "You have to be flexible because of dump-

ing offers, mainly from abroad, but a tempting price alone would not get satisfied customers to change their pressing plant every month."

Uwe Swientek, head of Bertelsmann's Sonopress plant, shares the widely held belief that the smallest manufacturers will be hardest hit by capacity surpluses. According to Swientek, Sonopress itself began reducing costs at an early stage: Competitive prices and fast turnarounds have enabled it to avoid any need to reduce output. He says, "We are convinced that growing surplus capacity will lead to a further price drop. This will hit smaller and younger companies hardest, but the CD plants of the big, established companies certainly won't go bankrupt."

EMI-Electrola managing director Wilfried Jung foresees a gradual fall in CD manufacturing prices as capacity and volumes grow, but does not anticipate a sudden drop. Even if there were 10 CD plants in West Germany, he says, he would still seriously consider opening another.

"The main target of manufacturing policy should be a flexibility that adjusts to market conditions and makes low stocks possible at prices which reflect the market situation. EMI has no surplus capacities. We closed down a black vinyl plant some time ago, and where cassettes and CD are concerned we have ade-

quate capacity for our own needs and those of our contractual parties," says Jung.

Teldec managing director Manfred Atzert believes that a too rapid decline in analog releases and the phenomenon of CD plants sprouting up everywhere have led to overcapacity, encouraging even investors from outside the record industry to jump on the CD bandwagon.

Teldec itself will concentrate on high-quality Direct Metal Mastering traditional pressings, Atzert says. All precautions have been taken against surplus capacity. Because the company's plant serves mainly to meet its own needs, Teldec is not worried by competition, he says.

On reports that Teldec has introduced short-time working, Atzert says that any company must react sensitively to shifts in the sound-carrier market. In order to secure the 500 jobs at the pressing plant, working hours had been reduced for a short time, he says.

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## Cos. Claim Japanese, Korean Makers Dump Machines European Group To Examine VCR Imports

LONDON The EEC Commission is set to investigate claims that Japanese and Korean manufacturers are dumping compact disk players on European Economic Community markets at unfairly low prices. Machines made in the two countries now account for about 65% of sales, compared with about 50% in 1984, the commission says.

European hardware makers, notably Philips and Grundig, have repeatedly complained of unfair competition. In the case of VCRs, an import ceiling is in effect restricting the numbers of units to be brought into EEC countries each year. If the new complaints about CD players are substantiated, antidumping duties or minimum price levels may be imposed.

Japanese and Korean CD player exports to Europe are estimated to have been worth up to \$450 million last year, with prices up to 60% lower than those of European producers. While the EEC market grew 12-fold between 1984 and 1986, the volume of imported CD players rose 16-fold.

Prices of Far Eastern machines have continued to fall in recent months, squeezing the profitability of European manufacturers and exacerbating trade frictions. The situation is complicated, however, by increasing European-based manufacture on the part of such Japanese

companies as Sony and Akai.

Pioneer of Japan has also started production of CD players in France at the rate of 1,000 units a month via Pioneer Electronics France, which has been producing loudspeakers there since 1984 and now has added a CD production line. Pioneer is the third Japanese company, after Sony and Kenwood, to make CD hardware in France.

Total EEC manufacturing and assembly capacity for CD hardware is now close to 3 million units annual-

ly. The EEC countries are imposing a 16.5% import duty on CD players, and this is scheduled to be lowered to 13.5% next year.

The trade row, which parallels similar controversy between Japan and the U.S., is not confined to CD players. Japanese companies, including Toshiba, NEC, and Fujitsu, are allegedly selling DRAM and EPROM chips in Europe at below-production costs, a practice the EEC Commission has been probing since April of this year.

## BPI In Plea To Musicians Isherwood: Accept Technology

BY PETER JONES

LONDON A plea for the Musicians' Union to "come to terms with the modern world" was made at the annual meeting of British Phonographic Industry here on July 1 by Patrick Isherwood, the trade group's legal adviser.

Isherwood told attendees that the BPI was seeking to renegotiate rates for promotional video work with the MU. He added: "There is a feeling now that the industry cannot carry on with restrictive practices. Technology has changed the world, and the sooner the union

comes to terms with this the better for all concerned—including union members."

Isherwood stressed that the BPI's relationship with the MU is a good one, but added, "The mantle of baddies in the rights field has been assumed by MCPS [the Mechanical Copyright Protection Society] and MRS [Mechanical Rights Society]."

BPI rights committee chairman Fran Nevrla told the meeting: "If we feel the need to replace a brilliant 60-year-old trumpet player who has a huge paunch and is going bald with a very good-looking 20-

(Continued on next page)

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# INTERNATIONAL

## French Writers Group Reports 10-Year Income Drop

PARIS During the last 10 years, the income of French authors and composers from audio and video mechanical rights has dropped by 50%, according to Jean-Loup Tournier, director general of SACEM/SDRM, the French performing and mechanical right societies.

Of the total income of the two societies of 1.7 million francs (\$278.7 million), only 16.5% (279.7 million francs, or \$54.8 million) came from sales of records and videos, Tournier says.

The public diffusion of recorded music was the second-most-important income source (28.05%), contributing 474.1 million francs (\$77.7 million). Of this, 209.8 million francs (\$34.4 million) came from discotheques, 209.7 million francs (\$34.4 million) from background music systems, and 54.6 million francs (\$8.9 million) from dances.

Live performances accounted for 10.8% of the revenues, or 182.5 million francs (\$29.9 million). Revenue from cinemas made up 3.89% of the amount, or 65.8 million francs (\$10.8 million).

Tournier says that while the balance of payments between the French societies and their foreign counterparts was in equilibrium in 1985, last year saw a relative decline in French earnings from abroad. Income from overseas was 192.9 million francs (\$31.6 million), whereas royalties paid to foreign societies amounted to 225.6 million francs (\$37 million).

Of all forms of artistic expression, Tournier says, music in all its idioms is by far the most popular, particularly with young people. Music accounts, he says, for 40% of radio and television programming in France.

Performance income from all sources for SACEM was up by

8.76% over 1985 at 1.15 million francs (\$188.7 million), with the biggest gain coming from radio and TV, following deregulation. This category generated 275.8 million francs (\$45.2 million).

The biggest growth sector in the SDRM's income was that of videocassette royalties, up 59.1% at 10.7 million francs (\$1.75 million).

Noting that 1986 was the take-off year for compact disks in France, the report says that with unit sales of 1.5 million last year, the CD system could topple the black LP more quickly than was originally anticipated. The CD boom helped increase mechanical income from sound-carrier sales by 4.23%, with revenues now at 269 million francs (\$44.1 million), after a decline between 1984 and 1985.

The report says that the private copying royalty provided for in the copyright legislation of July 1985 began to be implemented in Sep-

tember. It anticipates that the SDRM will receive a total of 200 million francs (\$12.2 million) this year, 80 million from audiotape sales and 120 million from videotape sales.

Operating costs for SACEM and SDRM went up by 5.17% in 1986. The report notes that this increase is smaller than the growth in income, which was 7.04%. Last year, 38.85% of SACEM's income and 14.2% of the SDRM's income was accounted for by running costs.

Altogether in 1986 the SACEM and SDRM distributed a total of 1.215 million francs (\$199 million) to their members, an increase over 1985 of 5.2%. SACEM spent a total of 91.3 million francs (\$15 million) on welfare and cultural activities in 1986.

## S. African Musicians' Union Prepares For August Launch

BY JOHN MILLER

JOHANNESBURG The South African Musicians' Alliance, which recently announced plans to become a union (Billboard, May 9), will stage its national launch this August. Plans call for regional branches to be established throughout the country.

At an open meeting here, Alliance members hammered out policy on a number of key topics, including contracts, royalties, the cultural boycott, and the problems of working with the state-owned South African Broadcasting Corp.

To prevent exploitation of black artists, SAMA intends to hold discussions with record companies on a possible standard contract for recording acts. It plans to cooperate fully with the committee, as yet unannounced, that will deal with the cultural boycott issue, but says

that unless this committee includes musicians it will not be fully representative of South African society.

On the broadcasting issue, a code of conduct is to be drawn up containing a moral undertaking for musicians not to become involved in government propaganda. Some organizations here have called for a musicians' boycott of SABC, but with the exceptions of Radio 702, Capital Radio, and one minor television station, there is no other avenue through which artists can have their work heard.

The Alliance also resolved to give assistance to acts that do not fit within the record industry's structure. These so-called alternative musicians have few platforms open to them, and SAMA's cultural committee will attempt to help them.

## BPI IN PLEA TO MUSICIANS

(Continued from preceding page)

year-old musician or actor, we feel we have an absolute right to do so. We should not have to beg. We should not have to ask for favors, and we should not have to plead.

"We've no intention of scoring any points, and we're certainly not seeking conflict with anybody. But we don't feel shy about our rights and we do not seek peace at any price."

On the technology front, BPI chairman Rob Dickins, who is also chairman of WEA U.K., said that if the music industry refused to release material on digital audiotape, the format would "go the same way as Betamax, Sony 8mm video, and Philips 2000. Lack of product killed all those systems."

Dickins added: "We have the answer in our hands. If the industry resists the temptation to make a short-term profit, we can prevent DAT from becoming established."

He affirmed his faith in Copycode, but said he accepted that media reports have branded it a failure. On the ethics of home taping, particularly with DAT, he posed a rhetorical question: "If there was a Japanese device for opening Yale locks, would that make burglary legal?"

Dickins said he considered rental of compact disks to be the biggest threat faced by the industry. "Video outlets have to find a new way of making a living, and that is going to be CD rental. We, as music lovers, know nobody wants an album for a night. Renting is done for one reason: for copying. The indestructibility of the CD means it is going to be rented out many times.

"When DAT is introduced there is going to be a real problem, because people will then have the perfect copying machine."

## DAT Will Be In The Spotlight At This Year's Japan Audio Fair

TOKYO At least 16 Japanese manufacturers will display digital audiotape machines at this year's 36th Japan Audio Fair, set to take place Sept. 16-20 at the Harumi International Fair Grounds here.

The slogan for the fair—which the Japan Audio Society, as sponsor of the event, says is the world's biggest annual consumer audio/video showcase—is "Digital Revolution '87—A Festival Of Sound And Image." Exhibit panels will outline the history of analog and digital recording tech-

niques, and experts and industry representatives will be on hand to answer questions on the DAT format.

In all, more than 80 firms will exhibit more than 5,000 products at the event, among them Aiwa, Hitachi, Matsushita, JVC, and Sony.

Concurrent with the audio fair, the Society of Consumer Audio Distributors will stage a special three-day show devoted to imported audio product lines at the Grand Palace Hotel here.

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## Won't Promote Palmer Collaboration Duke Street Pushes Marsh

OTTAWA Robert Palmer singing Jimi Hendrix's "Purple Haze" is a great idea for a single, right?

Don't bet on it from Duke Street Records, the distributor for Hugh Marsh's "Shaking The Pumpkin," to which Palmer contributes four vocal tracks, the most prominent one being the Hendrix remake.

Even though album rock radio has jumped on the track and Palmer's top 40 success could generate a crossover hit, the label is committed to keeping "Purple Haze" strictly an album cut. It's not just an agreement with Palmer that keeps the label from issuing what could be its largest-ever single: It's Duke Street's commitment to keeping the spotlight on Marsh, a rock/jazz violinist/arranger many are calling Canada's Alan Parsons.

"We have to look at this record as a Marsh record, not a Palmer record," says Andrew Hermant, president of Duke Street. "Putting out 'Purple Haze' as a single would stop building Marsh's career and start building Palmer's career."

The company's tactic, Hermant says, "is not to have Marsh stepping up to success by stepping on someone else's coattails."

Instead, Duke Street plans a

methodical, long-term campaign to accompany the second Marsh release, out June 30 in Canada after a shrewd advanced mailing to radio and press that ignited interest in the Hendrix song.

"No doubt, this could be the key to unlock the door on Marsh's career," says Adrian Heaps, national promotion director for Duke Street. "And, if it gets played by radio, fine, I don't mind that. But we have to look at this record as part of a long-term career for Marsh. We can't just sell it out for a quick hit."

Just as a matter of interest, how does a virtually unknown artist persuade a star to contribute? Easy, says Heaps, just send along a tape.

"Hugh rearranged 'Purple Haze' with Palmer in mind and decided he was just going to send it to him," Heaps recalls. "I just laughed and said, 'Go ahead.'"

When Palmer was in town early in 1986, he said Marsh's "The Bear Walks" was one of his three favorite records of 1985. A meeting was arranged for Palmer and Marsh to talk. Once Palmer completed his "Riptide" tour, he came back to Toronto and worked on four songs in February. KIRK LaPOINTE

## CDs Pace Revenue Boost Sales Have Risen 101% This Year

BY KIRK LaPOINTE

OTTAWA The compact disk is now bringing in more revenue than the LP to Canadian record companies and accounts for almost all the increase in shipments the industry showed in the first five months of 1987.

That's the picture painted by the latest figures from the Canadian Recording Industry Assn. Similar results are being posted in the U.S., according to a study by the Recording Industry Assn. of America and the National Assn. of Recording Merchandisers (Billboard, July 4).

Overall, manufacturers in Canada posted an increase in sales of \$21.4 million to \$121.9 million for cassette, record, and CD shipments in May 31 year-to-date figures released recently by CRIA.

But it's clear the CD is carrying the industry this year. CD sales have soared a whopping 101% to \$33.3 million, while unit shipments are up 95% to a total of 2.25 million. More LPs are still being

sold—5.7 million by manufacturers to distributors and rackjobbers in the first five months, compared to 2.7 million CDs—but the revenue from LPs is down 1% to \$29.2 million. For the first time, CDs have surpassed LPs as revenue generators for the business in Canada.

Cassettes continue to dominate the business and show steady increases in sales and units shipped. The CRIA figures indicate the dollar value of shipments rose 14% to \$55.9 million, while actual units shipped increased 15% to a total of 11.5 million.

In all three configurations, the figures indicate pricing has been static.

There have been substantial declines in seven- and 12-inch single sales, CRIA says. Twelve-inchers, only two years ago a rocketing configuration, have dipped 42% in the five months ending May 31, while seven-inch singles have dropped 31% in unit totals during that period.

## Maple Briefs

**T**HERE HAS BEEN A major shakeup following the arrival of Gary Slight as president of Standard Broadcasting radio division president. Greg Stewart, general manager of CJAD and CJFM-FM Montreal, is out. Rob Braide, former PD at CHOM-FM, which just earned its highest ratings ever in the Montreal market, is in. "We expect he'll be good for us," says Slight. "It's bad for CHOM."

**T**HE HOUSE OF COMMONS, just before it adjourned for its summer recess, gave a second reading to the proposed new Copyright Act. It will go to a committee for study later this summer and fall, raising hopes it will be passed by year's end. The bill includes stiffer penalties for piracy and abolishes the 2-cents-a-song mechanical rate, paving the way for composers, publishers, and record companies to set a new rate.

**"SLEDGEHAMMER"** and "Big Time" were co-winners of the international music video prize at the fourth annual Video Culture International festival recently in Toronto. "Bizarre Love Triangle" by New Order and "Rough Boy" by ZZ Top received honorable mentions. The festival, a multimedia event that draws tens of thousands of attendees, is recognized internationally as a prestige video conference and exhibition of world-class work.

**M**ARQUIS RECORDS president Earl Rosen, manager Michael Godin, and video producer Tony Tobias of the Imaginators are newly elected to the board of the Canadian Independent Record Production Assn. Rosen is the association's longtime executive director, but he

is leaving in the fall to return to the record business and other consultant ventures full-time.

**U**PPED at A&M Records of Canada Ltd. are J.P. Guilbert as vice president of promotion and Jim Monaco as vice president of publicity. The two had been national directors in those posts previously. Added to the label as Ontario promotions manager is Geoff Kulawick, previously A&M's special projects chief in national promotion.

**P**EGGY COLSTON-WEIR has left CHFI-FM Toronto after several years as its PD. Another Toronto radio development has Terry Williams, who recently resigned from CHUM-AM, surfacing as a consultant to newly launched CJEZ-FM Toronto.

*Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.*

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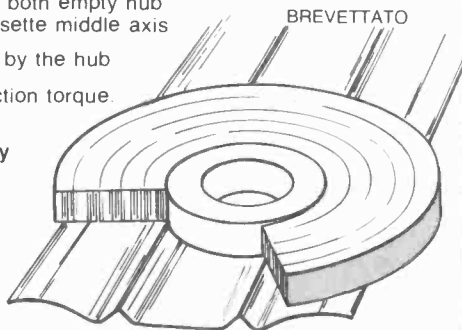
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# HITS of the WORLD

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## BRITAIN (Courtesy Music Week/Gallup) As of 7/11/87

This Week	Last Week	SINGLES
1	1	IT'S A SIN PET SHOP BOYS PARLOPHONE
2	3	UNDER THE BOARDWALK BRUCE WILLIS MOTOWN
3	2	STAR TREKKIN' FIRM BARK
4	5	WISHING WELL TERENCE TRENT D'ARBY CBS
5	17	THE LIVING DAYLIGHTS A-HA WARNER BROS
6	10	MY PRETTY ONE CLIFF RICHARD EMI
7	16	ALWAYS ATLANTIC STARR WARNER BROS
8	4	I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA
9	6	YOU'RE THE VOICE JOHN FARNHAM WHEATLEY
10	7	MISFIT CURIOSITY KILLED THE CAT MERCURY
11	9	IS THIS LOVE WHITESNAKE EMI
12	26	SWEETEST SMILE BLACK A&M
13	12	LET'S DANCE CHRIS REA MAGNET
14	11	WHEN SMOKEY SINGS ABC NEUTRON
15	28	ALONE HEART CAPITOL
16	NEW	F L M MEL & KIM SUPREME
17	23	SWEET SIXTEEN BILLY IDOL CHRYSALIS
18	18	COMIN' ON STRONG BROKEN ENGLISH EMI
19	8	I WANT YOUR SEX GEORGE MICHAEL EPIC
20	13	HOLD ME NOW JOHNNY LOGAN EPIC
21	39	HIGHER AND HIGHER JACKIE WILSON SMP
22	32	THROWING IT ALL AWAY GENESIS VIRGIN
23	14	NOTHING'S GONNA STOP ME NOW SAMANTHA FOX JIVE
24	20	IF I WAS YOUR GIRLFRIEND PRINCE PAISLEY PARK
25	19	I PROMISED YOU A MIRACLE SIMPLE MINDS VIRGIN
26	NEW	A LITTLE BOOGIE WOOGIE SHAKIN' STEVENS EPIC
27	38	HOOVERVILLE (AND THEY PROMISED) CHRISTIANS ISLAND
28	15	NOTHING'S GONNA STOP US NOW STARSHIP GRUNT
29	21	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR U2 ISLAND
30	NEW	CATCH THE CURE FICTION
31	NEW	JIVE TALKIN' BOOGIE BOX HIGH HAROBACK
32	NEW	SONGBIRD KENNY G ARISTA
33	27	DON'T DREAM IT'S OVER CROWDED HOUSE CAPITOL
34	22	VICTIM OF LOVE ERASURE MUTE
35	24	LOOKING FOR A NEW LOVE JODY WATLEY MCA
36	31	SCALES OF JUSTICE LIVING IN A BOX CHRYSALIS
37	NEW	DON'T WANNA BE LONELY FREDDIE MCGREGOR GERMAIN
38	37	LIFETIME LOVE JOYCE SIMS LONDON
39	25	IT'S NOT UNUSUAL TOM JONES DECCA
40	30	JACK MIX II MIRAGE DEBUT
		<b>ALBUMS</b>
1	1	WHITNEY HOUSTON WHITNEY ARISTA
2	3	U2 THE JOSHUA TREE ISLAND
3	8	GENESIS INVISIBLE TOUCH VIRGIN
4	6	BRUCE WILLIS THE RETURN OF BRUNO MOTOWN
5	5	SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN
6	4	CURIOSITY KILLED THE CAT KEEP YOUR DISTANCE MERCURY
7	2	MARILLION CLUTCHING AT STRAWS EMI
8	31	JANET JACKSON CONTROL A&M
9	9	VARIOUS ATLANTIC SOUL CLASSICS ATLANTIC
10	11	VARIOUS HITS REVIVAL CAPITOL
11	7	SUZANNE VEGA SOLITUDE STANDING A&M
12	10	SWING OUT SISTER IT'S BETTER TO TRAVEL MERCURY
13	17	VARIOUS THE HOLIDAY ALBUM CBS
14	13	THE BEASTIE BOYS LICENSED TO ILL DEF JAM/CBS
15	22	HEART BAD ANIMALS CAPITOL
16	12	ERASURE THE CIRCUS MUTE
17	25	MEL & KIM F L M SUPREME
18	29	MADONNA TRUE BLUE SIRE
19	19	FLEETWOOD MAC TANGO IN THE NIGHT WARNER
20	26	PETER GABRIEL SO VIRGIN
21	21	LEVEL 42 RUNNING IN THE FAMILY POLYDOR
22	20	VARIOUS NOW THAT'S WHAT I CALL MUSIC 9 EMI/VIRGIN/POLYGRAM
23	18	THE BEATLES SGT PEPPERS LONELY HEARTS CLUB BAND PARLOPHONE
24	16	ALISON MOYET RAINDANCING CBS
25	24	WHITESNAKE EMI
26	36	LUTHER VANDROSS FOREVER FOR ALWAYS FOR LOVE EPIC
27	15	VARIOUS FRIENDS AND LOVERS K-TEL
28	14	DAVID BOWIE NEVER LET ME DOWN EMI AMERICA
29	30	ROGER WHITTAKER HIS FINEST COLLECTION POLYGRAM/TEMBO
30	23	SIGN OF THE TIMES PRINCE PAISLEY PARK
31	NEW	THE CURE KISS ME KISS ME KISS ME FICTION
32	27	SIMPLY RED MEN AND WOMEN ELEKTRA
33	28	PAUL SIMON GRACELAND WARNER
34	37	ROBERT CRAY STRONG PERSUADER MERCURY
35	NEW	JOHN FARNHAM WHISPERING JACK RCA
36	34	FIVE STAR SILK AND STEEL TENT
37	32	ORIGINAL SOUNDTRACK THE PHANTOM OF THE OPERA POLYDOR
38	NEW	WHITNEY HOUSTON ARISTA
39	40	DIRE STRAITS BROTHERS IN ARMS VERTIGO
40	NEW	VARIOUS STREETSOUNDS DANCE MUSIC '87 STREETSOUNDS

## CANADA (Courtesy The Record) As of 7/2/87

		SINGLES
1	2	YOU KEEP ME HANGIN' ON KIM WILDE MCA
2	1	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) WHITNEY HOUSTON BMG
3	4	NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS A&M
4	6	ALONE HEART CAPITOL
5	5	LOOKING FOR A NEW LOVE JODY WATLEY MCA
6	3	BOOM BOOM (LET'S GO BACK TO MY ROOM) PAUL LEKAKIS BMG
7	7	(I JUST) DIED IN YOUR ARMS CUTTING CREW VIRGIN/A&M
8	8	LA ISLA BONITA MADONNA SIRE/WEA
9	9	WITH OR WITHOUT YOU U2 ISLAND/MCA
10	10	LESSONS IN LOVE LEVEL 42 POLYGRAM
11	11	HEAD TO TOE LISA LISA COLUMBIA/CBS
12	13	SHAKEDOWN BOB SEGER MCA
13	14	ALWAYS ATLANTIC STARR WEA
14	12	LEAN ON ME CLUB NOUVEAU WEA
15	15	RIGHT ON TRACK THE BREAKFAST CLUB MCA
16	19	FUNKYTOWN PSEUDO ECHO BMG
17	17	DIAMONDS HERB ALPERT & JANET JACKSON A&M
18	18	HEART & SOUL T'PAU VIRGIN/A&M
19	16	IN TOO DEEP GENESIS ATLANTIC/WEA
20	20	CLOSER TOGETHER THE BOX ALERT/POLYGRAM
		<b>ALBUMS</b>
1	1	U2 THE JOSHUA TREE ISLAND/MCA
2	2	WHITNEY HOUSTON ARISTA/BMG
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	11	VARIOUS ARTISTS BEVERLY HILLS COP II SOUNDTRACK MCA
7	5	THE CULT ELECTRIC VERTIGO/BEGGARS BANQUET/POLYGRAM
8	9	CROWDED HOUSE CAPITOL
9	7	MOTLEY CRUE GIRLS, GIRLS, GIRLS ELEKTRA/WEA
10	10	LEVEL 42 RUNNING IN THE FAMILY POLYGRAM
11	12	DAVID BOWIE NEVER LET ME DOWN CAPITOL
12	13	PAUL SIMON GRACELAND WARNER BROS./WEA
13	8	BRYAN ADAMS INTO THE FIRE A&M
14	17	MADONNA TRUE BLUE SIRE/WEA
15	15	THE BOX CLOSER TOGETHER ALERT/POLYGRAM
16	16	GOWAN GREAT DIRTY WORLD COLUMBIA/CBS
17	14	RANDY TRAVIS ALWAYS AND FOREVER WEA
18	18	ALISON MOYET RAINDANCING COLUMBIA/CBS
19	20	KIM WILDE ANOTHER STEP MCA
20	NEW	THE CURE KISS ME, KISS ME, KISS ME ELEKTRA/WEA

## WEST GERMANY (Courtesy Der Musikmarkt) As of 7/7/87

		SINGLES
1	1	I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA
2	2	SWEET SIXTEEN BILLY IDOL CHRYSALIS/ARIOLA
3	5	GUTEN MORGEN LIEBE SORGEN JUERGEN VON DER LIPPE TELDEC
4	4	CROCKETT'S THEME JAN HAMMER MCA/WEA
5	9	I WANT YOUR SEX GEORGE MICHAEL EPIC/CBS
6	3	HOLD ME NOW JOHNNY LOGAN EPIC/CBS
7	6	LIVING IN A BOX LIVING IN A BOX CHRYSALIS/ARIOLA
8	14	NOTHING'S GONNA STOP ME NOW SAMANTHA FOX
9	12	FLAMES OF PARADISE JENNIFER RUSH & ELTON JOHN CBS
10	7	LA ISLA BONITA MADONNA SIRE
11	18	SHATTERED DREAMS JOHNNY HATES JAZZ VIRGIN/ARIOLA
12	8	JET AIRLINER MODERN TALKING HANSA/ARIOLA
13	NEW	MISS YOU SO BONNIE BIANCO METRONOME/PMV
14	NEW	CALL ME SPAGNA CBS
15	NEW	DIAMONDS HERB ALPERT A&M/DGG
16	17	JUST AROUND THE CORNER COCK ROBIN CBS
17	NEW	TEARS OF ICE BOLLAND & BOLLAND TELDEC
18	20	CITY LIGHTS WILLIAM PITT JUPITER-DGG/PMV
19	11	DON'T BREAK MY HEART DAN HARROW BABY/ARIOLA
20	13	WITH OR WITHOUT YOU U2 ISLAND/ARIOLA
		<b>ALBUMS</b>
1	1	WHITNEY HOUSTON WHITNEY ARISTA/ARIOLA
2	2	U2 THE JOSHUA TREE ISLAND/ARIOLA
3	8	MODERN TALKING ROMANTIC WARRIORS HANSA/ARIOLA
4	NEW	MARILLION CLUTCHING AT STRAWS EMI
5	3	MIXED EMOTIONS DEEP FROM THE HEART EMI
6	4	JENNIFER RUSH HEART OVER MIND CBS
7	5	SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN
8	6	THE CURE KISS ME KISS ME KISS ME METRONOME/PMV
9	10	JUERGEN VON DER LIPPE GUTEN MORGEN LIEBE SORGEN TELDEC
10	9	HOT CHOCOLATE THE VERY BEST OF HOT CHOCOLATE EMI
11	11	COCK ROBIN AFTER HERE THROUGH MIDLAND CBS
12	7	FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA
13	15	SUZANNE VEGA SOLITUDE STANDING A&M/DG
14	NEW	BONNIE BIANCO JUST ME METRONOME/PMV
15	14	GENESIS INVISIBLE TOUCH VIRGIN/ARIOLA
16	18	SIMPLY RED MEN AND WOMEN WARNER/WEA
17	13	DEN HARROW DAY BY DAY BABY/ARIOLA
18	12	ALISON MOYET RAINDANCING CBS
19	16	PAUL SIMON GRACELAND WARNER/WEA
20	NEW	HEART BAD ANIMALS CAPITOL/EMI

## ITALY (Courtesy Germano Ruscitto) As of 7/2/87

		ALBUMS
1	1	VASCO ROSSI C'E' CHI DICE NO RICORDI
2	5	ZUCCHERO BLUE'S POLYGRAM
3	2	WHITNEY HOUSTON HOUSTON RCA
4	7	EDOARDO BENNATO OK ITALIA VIRGIN/EMI
5	NEW	SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN/EMI
6	4	U2 THE JOSHUA TREE RICORDI
7	20	MANGO ADESSO FONIT-CETRA
8	11	FAUSTO LEALI IO AMO CBS
9	14	PRINCE SIGN OF THE TIMES WEA
10	10	PINO DANIELE BONNE SOIREE EMI
11	3	SIMPLY RED MEN AND WOMEN WEA
12	13	NICK KAMEN WEA
13	8	EUROPE THE FINAL COUNTDOWN CBS
14	NEW	BOY GEORGE SOLD VIRGIN/EMI
15	9	CURIOSITY KILLED THE CAT KEEP YOUR DISTANCE POLYGRAM
16	16	DAVID BOWIE NEVER LET ME DOWN EMI
17	NEW	ENRICO RUGGERI VAI RROUGE!! CGDMM
18	NEW	TRACY SPENCER TRACY CBS
19	15	SWING OUT SISTER IT'S BETTER TO TRAVEL POLYGRAM
20	NEW	MADONNA TRUE BLUE WEA

## MUSIC MEDIA PAN-EUROPEAN CHARTS 7/11/87

		HOT 100 SINGLES
1	1	I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA
2	2	HOLD ME NOW JOHNNY LOGAN EPIC
3	5	I WANT YOUR SEX GEORGE MICHAEL EPIC
4	3	LA ISLA BONITA MADONNA SIRE
5	4	CALL ME SPAGNA CBS
6	6	NOTHING'S GONNA STOP ME NOW SAMANTHA FOX JIVE
7	7	NOTHING'S GONNA STOP US NOW STARSHIP GRUNT/RCA
8	8	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR U2 ISLAND
9	9	LET IT BE FERRY AID THE SUN/CBS
10	10	WITH OR WITHOUT YOU U2 ISLAND
11	11	DON'T DREAM IT'S OVER CROWDED HOUSE CAPITOL
12	13	DIAMONDS HERB ALPERT A&M
13	14	STRANGELOVE DEPECHE MODE MUTE
14	15	GOODBYE STRANGER PEPSI & SHIRLIE POLYDOR
15	17	SHATTERED DREAMS JOHNNY HATES JAZZ VIRGIN
16	19	SWEET SIXTEEN BILLY IDOL CHRYSALIS
17	16	YOU'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA
18	NEW	ALONE HEART CAPITOL
19	NEW	IT'S A SIN PET SHOP BOYS PARLOPHONE
20	18	VICTIM OF LOVE ERASURE MUTE
		<b>HOT 100 ALBUMS</b>
1	1	U2 THE JOSHUA TREE ISLAND
2	2	SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN
3	4	WHITNEY HOUSTON WHITNEY ARISTA
4	7	THE CURE KISS ME KISS ME KISS ME POLYDOR
5	5	PRINCE SIGN OF THE TIMES PAISLEY PARK
6	3	SIMPLY RED MEN AND WOMEN WEA
7	6	DAVID BOWIE NEVER LET ME DOWN EMI AMERICA
8	9	FLEETWOOD MAC TANGO IN THE NIGHT WARNER
9	8	PAUL SIMON GRACELAND WARNER
10	12	GENESIS INVISIBLE TOUCH VIRGIN
11	10	MADONNA TRUE BLUE SIRE
12	11	LEVEL 42 RUNNING IN THE FAMILY POLYDOR
13	13	SUZANNE VEGA SOLITUDE STANDING A&M
14	NEW	MARILLION CLUTCHING AT STRAWS EMI
15	15	CURIOSITY KILLED THE CAT KEEP YOUR DISTANCE MERCURY
16	14	ALISON MOYET RAINDANCING CBS
17	18	HEART BAD ANIMALS CAPITOL
18	16	SWING OUT SISTER IT'S BETTER TO TRAVEL MERCURY
19	NEW	COCK ROBIN AFTER HERE THROUGH MIDLAND CBS
20	NEW	PETER GABRIEL SO VIRGIN

## AUSTRALIA (Courtesy Australian Music Report) As of 7/13/87

		SINGLES
1	1	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) WHITNEY HOUSTON ARISTA/RCA
2	2	RESPECTABLE MEL & KIM LIBERATION
3	6	HE'S GONNA STEP ON YOU AGAIN PARTY BOYS CBS
4	5	RIGHT ON TRACK BREAKFAST CLUB MCA
5	3	NOTHING'S GONNA STOP US NOW STARSHIP RCA
6	4	SLICE OF HEAVEN DAVE DOBBYN & THE HERBS CBS
7	15	CRAZY ICEHOUSE REGULAR/FESTIVAL
8	7	SHIP OF FOOLS WORLD PARTY CHRYSALIS/FESTIVAL
9	11	SWEET SIXTEEN BILLY IDOL CHRYSALIS/FESTIVAL
10	8	TAKE ME BACK NOISEWORKS CBS
11	9	LEAN ON ME CLUB NOUVEAU WARNER/WEA
12	13	SHOWING OUT MEL & KIM LIBERATION
13	NEW	I WANT YOUR SEX GEORGE MICHAEL CBS
14	10	LOVE AND DEVOTION MICHAEL BOW CBS
15	14	WANTED DEAD OR ALIVE BON JOVI MERCURY
16	19	BREAKOUT SWING OUT SISTER MERCURY/POLYGRAM
17	20	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR U2 ISLAND/FESTIVAL
18	12	(GLAD I'M) NOT A KENNEDY SHONA LAING VIRGIN/EMI
19	16	WHY CAN'T I BE YOU THE CURE FICTION/WEA
20	NEW	REET PETITE JACKIE WILSON POWDERWORKS/BMG
		<b>ALBUMS</b>
1	2	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
2	1	WHITNEY HOUSTON WHITNEY ARISTA
3	3	CROWDED HOUSE CAPITOL/EMI
4	9	VARIOUS ARTISTS '87 RIGHT ON TRACK CBS
5	4	JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
6	7	U2 THE JOSHUA TREE ISLAND/FESTIVAL
7	6	NOISEWORKS CBS
8	5	PAUL SIMON GRACELAND WARNER/WEA
9	10	MEL & KIM F L M LIBERATION/CBS
10	18	THE CURE KISS ME KISS ME KISS ME FICTION/WEA
11	14	FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA
12	8	THE BEATLES SGT PEPPERS LONELY HEARTS CLUB BAND PARLOPHONE
13	13	SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN
14	15	SUZANNE VEGA SOLITUDE STANDING A&M/FESTIVAL
15	17	WORLD PARTY PRIVATE REVOLUTION CHRYSALIS
16	12	HOODOO GURUS BLOW YOUR COOL BIG TIME/RCA
17	11	SIMPLY RED MEN AND WOMEN ELEKTRA/WEA
18	16	THE BANGLES DIFFERENT LIGHT LIBERATION/EMI
19	NEW	MADONNA TRUE BLUE SIRE/WEA
20	NEW	ROBERT CRAY BAND STRONG PERSUADER MERCURY/POLYGRAM

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 7/4/87

		SINGLES
1	2	I WANT YOUR SEX GEORGE MICHAEL CBS
2	1	I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA
3	4	SO STRONG LABI SIFFRE ARIOLA
4	6	DIAMONDS HERB ALPERT/JANET JACKSON POLYDOR
5	5	DON'T DREAM IT'S OVER CROWDED HOUSE EMI/BOVEMA
6	8	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR U2 ARIOLA
7	NEW	WALKING TOGETHER PIET VEERMAN CBS
8	3	YOU WANT LOVE MIXED EMOTIONS ELECTROLA
9	7	HOLD ME NOW JOHNNY LOGAN CBS
10	NEW	RESPECTABLE MEL & KIM SUPREME
		<b>ALBUMS</b>
1	1	WHITNEY HOUSTON WHITNEY ARIOLA
2	2	U2 THE JOSHUA TREE ISLAND
3	3	SIMPLE MINDS IN THE CITY OF LIGHT VIRGIN
4	4	PRINCE SIGN OF THE TIMES PAISLEY PARK
5	7	UB40 LIVE IN MOSCOW VIRGIN
6	9	COCK ROBIN AFTER HERE THROUGH MIDLAND CBS
7	5	VARIOUS MIAMI VICE 2 MCA
8	6	THE CURE KISS ME KISS ME KISS ME POLYDOR
9	NEW	PIET VEERMAN CBS
10	8	PAUL SIMON GRACELAND WARNER



## Entertainment Stocks Lag Behind Market But Record Companies Post Strong First Half

BY FRED GOODMAN

NEW YORK Entertainment stocks listed on the Billboard Market Action chart lagged far behind the Dow Jones Industrial Average during the first six months of 1987.

The 37 publicly traded companies for which six-month comparisons could be made posted a relatively weak aggregate gain of 10.53%, compared with the approximately 28% posted by the Industrials.

Seventeen entertainment companies traded on the New York Stock Exchange managed to gain 17.82% as a group, while over-the-counter stocks as a group managed to gain less than 2%, with 15 companies rising an average 1.94%.

Companies that trade on the American Stock Exchange tracked by Billboard fell in the middle of the other two exchanges, managing a hike of 11.45% as a group.

The three public companies with major record groups—CBS Inc. (NYSE/CBS), Warner Communications Inc. (NYSE/WCI), and MCA Inc. (NYSE/MCA)—performed far better than the group as a whole.

Leading the record pack was WCI, whose stock gained over 50%, rising from 22<sup>7</sup>/<sub>8</sub> at the end of 1986, to close at 35<sup>1</sup>/<sub>4</sub> on July 6.

CBS also showed a sizable gain—from 128 to 173—despite specu-

lation that the Record Group will have difficulty matching its 1986 results, at least through the third quarter. Wall Street analysts have been putting a lot of faith in the company's fourth quarter, largely based on expected domestic revenues for Michael Jackson's forthcoming album.

### Publicly traded record retailers had a tough time of it despite strong in-store sales

Foreign income from the Jackson release is expected to be reflected in the first quarter of 1988.

MCA also saw its stock rise substantially, although not at the market rate. MCA began the year at 39<sup>1</sup>/<sub>8</sub> and closed July 6 at 47<sup>1</sup>/<sub>2</sub>, a hike of more than 20%.

On the Big Board, WCI and CBS were joined by several other substantial gainers. Among the most impressive performers was Walt Disney Productions (NYSE/DIS), which saw its stock rise nearly 68% in the first half, from 43<sup>1</sup>/<sub>4</sub> to 72<sup>3</sup>/<sub>8</sub>.

Capital Cities/ABC (NYSE/CCB) enjoyed a hefty hike in market value, going from 268 at the start of the year, to 383<sup>1</sup>/<sub>2</sub> on July 6, a rise of 43%.

Among film and video companies, MGM/UA (NYSE/MGM) was the leader, climbing 37% to close July 6 at 127<sup>7</sup>/<sub>8</sub>.

Other New York Stock Exchange leaders tracked by Billboard included Sony Corp. (NYSE/SNE), up 34% to 28<sup>1</sup>/<sub>8</sub>, and Taft Broadcasting (NYSE/TFB), which began the year at 109 and closed July 6 at 152<sup>5</sup>/<sub>8</sub>, a gain of 40%.

Among entertainment companies traded on the AMEX, Turner Broadcasting (ASE/TBS) was a big gainer, largely on the sale of shares by company head Ted Turner. The company posted a whopping gain of 69%, rising from 13 to 22.

Other gainers included Price Communications (ASE/PR), which started the year at 10<sup>5</sup>/<sub>8</sub> and closed July 6 at 13<sup>7</sup>/<sub>8</sub>. The California-based Wherehouse Entertainment (ASE/WEI) retailing chain started the year at 14<sup>3</sup>/<sub>8</sub>, and closed July 6 at 8<sup>3</sup>/<sub>4</sub>, a gain after a stock split.

Losers on the American Stock Exchange included Commtron Corp. (ASE/CMR), down nearly 35% for the year-to-date to 5<sup>7</sup>/<sub>8</sub> on July 6. Lorimar Telepictures (ASE/LT) and New World Pictures (ASE/NWP) posted more modest drops of 3% and 4.65%, respectively.

In over-the-counter trading, action was sluggish at best but retailers really took it on the chin.

Crazy Eddie (NASDAQ/CRZY), at the center of a much-publicized buyout attempt by founder and former company head Eddie Antar, saw its already devalued stock drop even further. Starting the year at 9<sup>7</sup>/<sub>8</sub>, the New Jersey-based hardware and software chain closed July 6 at 6, off nearly 40%. Within the last 12 months, the company had been trading as high as 21<sup>5</sup>/<sub>8</sub>.

Also losing ground was Sound Warehouse (NASDAQ/SWHI). The Southwestern chain has been hit hard by tough economic conditions in the oil states of Texas and Oklahoma, and its stock has dropped from 15<sup>1</sup>/<sub>4</sub> to 9 in the first half of 1987. The chain has laid off 500 employees in the past six months, and says its expansion plans now focus on the Atlanta, Chicago, and Florida markets.

In the Sunshine State, the regional Spec's Music chain (NASDAQ/SPEK) posted a comparatively bright gain, although it only moved up 1<sup>1</sup>/<sub>8</sub> during the first two quarters to close July 6 at 9<sup>1</sup>/<sub>8</sub>. The Philadelphia-based Wall-To-Wall Sound web (NASDAQ/WTWS) saw its stock drop slightly from 5<sup>1</sup>/<sub>4</sub> to 5<sup>1</sup>/<sub>8</sub>.

Rackjobber Lieberman Enterprises (NASDAQ/LMAN) saw its stock climb to 19<sup>3</sup>/<sub>8</sub> as a result of a buyout offer from video company IVE. Prior to the offer, Lieberman had languished in the 17-point range.

## newsline..

**THE LAST COUPLE OF MONTHS** may have been hard for Commtron (ASE/CMR) (see related story, this page), but the company recently made the American Stock Exchange's list of continuously profitable companies with five-year annual earnings growth of 20% or more, and a five-year annual growth rate of 54%. Also on the honor roll was Wherehouse Entertainment Inc. (ASE/WEI), with five-year annual earnings growth of 22%.

**VIDEO JUKEBOX NETWORK**, a Miami-based interactive cable station specializing in music video programming, says its founder, Steven A. Peters, recently sold an option to purchase up to 3.5 million of the company's 4 million shares to venture group VJN Partners. VJN is owned by CEA Partners II Ltd., controlled by media broker J. Patrick Michaels Jr. The network's Peters says he made the move to facilitate "national expansion of the company's programming." Video Jukebox's warrants are listed on the pink sheets.

**THE AMERICAN BAR ASSN.** will be taking a look at music copyright issues during its upcoming meeting in San Francisco. A special panel, entitled "Music—My Sweet Lord Versus 'He's So Fine,'" will focus on in-court questioning on similarities between two musical works. Panelists will include Richard Lanham, professor of English at UCLA; attorney Robert Osterberg of the New York firm of Abeles, Clark & Osterberg; and attorney Russell J. Frackman from the Los Angeles firm of Mitchell, Liberberg & Knupp. The association's meet is slated for Aug. 11 at the Westin St. Francis Hotel. Further information is available from Kate Prohaska at 215-299-3879.

**A TEST OF VIDEO SELL-THROUGH** in drug and grocery stores has been undertaken jointly by videocassette distributor Commtron Corp. (ASE/CMR) and Hanes DSD, a direct store delivery sales and distribution company owned by the Sara Lee Corp. (NYSE/SLE). A company spokesman says the test will track titles priced between \$10 and \$40 in 500 outlets. Product includes theatrical, children's, and how-to titles.

**PLAY IT AGAIN, DICK:** Newsline goofed. We recently reported Ken Ferguson had been named CEO of Dick Clark Productions (NASDAQ/DCPI). In fact, Dick Clark is the company's CEO. Ferguson is chief financial officer, and Francis La Maina is president and chief operating officer. It had a good beat, but we just couldn't dance to it; we give the original news item a 73.

## Australian Firm Acquires British CD Manufacturer

NEW YORK Melbourne, Australia-based investment and management company Quatro Ltd. recently announced that its compact disk manufacturing associate, Discronics Ltd., has acquired an established U.K. CD manufacturing operation in a reported \$24 million cash deal. According to Quatro, the deal gives the company a 14% share of the global CD manufacturing market.

Discronics has acquired 100% of Discotec Ltd. and its associated company, Disc Technology Ltd. It will take over operations on July 31. To date, the plant has been operating for seven months and has been at full capacity for the past three months. The Discotec plant is located in Sussex, England, and has a current annual capacity of 5 million units, slated to rise to 10 million upon the completion of a second replication plant prior to settlement.

Discronic's Melbourne plant opened earlier this year and has an annual capacity of 25 million CDs. Over 80% of the first year's production is committed to overseas clients.

"For all Discronics and Discotec clients in the U.K. and internationally," says Discronics chief execu-

tive Roger Richmond-Smith, "two first-class factories in tandem means faster turnaround, enhanced global control, and continued global commitment to high quality at low prices."

"For Discronics and Discotec people alike, the acquisition means greater opportunities and job security and, at Discotec, the likelihood of faster expansion than would previously have been possible."

John Kavanagh, the executive director of Quatro, adds: "The Discotec deal is a strategic acquisition which provides scope for Discronics to significantly increase its presence in the U.K. and EEC markets. It will allow the group to take advantage of Discronics' established international marketing and valuable relations that have been forged with key equipment suppliers within the industry."

"Like Discronics, the Discotec plant utilizes Meiki injection molding technology, and the plant is of a comparable standard to Discronic's Melbourne operation. The plant also includes mastering facilities, which means the entire manufacturing process is carried out under one roof, as will shortly be the case with the Discronics plant in Melbourne."

## MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF  
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas  
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 6/30	Close 7/6	Change
<b>NEW YORK STOCK EXCHANGE</b>				
CBS Inc.	296.0	176	173	-3
Cannon Group	348.3	4 <sup>3</sup> / <sub>4</sub>	3 <sup>3</sup> / <sub>4</sub>	-1 <sup>1</sup> / <sub>4</sub>
Capital Cities Communications	78.3	386 <sup>1</sup> / <sub>2</sub>	383 <sup>1</sup> / <sub>2</sub>	-3
Coca-Cola	1380	45 <sup>1</sup> / <sub>4</sub>	43	-2 <sup>1</sup> / <sub>4</sub>
Walt Disney	1190.7	72 <sup>1</sup> / <sub>2</sub>	72 <sup>1</sup> / <sub>2</sub>	-1/4
Eastman Kodak	2905.2	87 <sup>1</sup> / <sub>4</sub>	85 <sup>1</sup> / <sub>4</sub>	-1 <sup>1</sup> / <sub>4</sub>
Gulf & Western	547.3	86 <sup>1</sup> / <sub>2</sub>	84 <sup>1</sup> / <sub>2</sub>	-2 <sup>1</sup> / <sub>4</sub>
Handelman	237	28 <sup>1</sup> / <sub>2</sub>	29 <sup>1</sup> / <sub>2</sub>	-1/4
MCA Inc.	721.4	48 <sup>1</sup> / <sub>2</sub>	47 <sup>1</sup> / <sub>2</sub>	-1/4
MGM/UA	56.7	12 <sup>1</sup> / <sub>2</sub>	12 <sup>1</sup> / <sub>2</sub>	+1/4
Musicaid	66.1	27 <sup>1</sup> / <sub>2</sub>	27 <sup>1</sup> / <sub>2</sub>	.....
Orion Pictures Corp.	133.3	13 <sup>1</sup> / <sub>2</sub>	13	-1/2
Primerica	704	42 <sup>1</sup> / <sub>2</sub>	41 <sup>1</sup> / <sub>2</sub>	-1/4
Sony Corp.	576.3	27 <sup>1</sup> / <sub>2</sub>	28 <sup>1</sup> / <sub>2</sub>	+1/4
TDK	17.4	54 <sup>1</sup> / <sub>2</sub>	55 <sup>1</sup> / <sub>2</sub>	+1 <sup>1</sup> / <sub>4</sub>
Taft Broadcasting	46.2	152 <sup>1</sup> / <sub>2</sub>	152 <sup>1</sup> / <sub>2</sub>	.....
Vestron Inc.	35.6	4 <sup>1</sup> / <sub>4</sub>	4 <sup>1</sup> / <sub>4</sub>	-1/4
Warner Communications Inc.	1117.1	34 <sup>1</sup> / <sub>2</sub>	35 <sup>1</sup> / <sub>2</sub>	+1/4
Westinghouse	1631.9	64 <sup>1</sup> / <sub>4</sub>	62 <sup>1</sup> / <sub>4</sub>	-1 <sup>1</sup> / <sub>4</sub>
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	8.4	5 <sup>3</sup> / <sub>8</sub>	5 <sup>7</sup> / <sub>8</sub>	+1/4
Electrosound Group Inc.	26.9	13 <sup>1</sup> / <sub>2</sub>	12 <sup>1</sup> / <sub>2</sub>	-1 <sup>1</sup> / <sub>2</sub>
Lorimar Telepictures	1228	15 <sup>1</sup> / <sub>2</sub>	15 <sup>1</sup> / <sub>2</sub>	+1/4
New World Pictures	71	10 <sup>1</sup> / <sub>4</sub>	10 <sup>1</sup> / <sub>4</sub>	-1/2
Price Communications	42.6	13 <sup>1</sup> / <sub>2</sub>	13 <sup>1</sup> / <sub>2</sub>	+1/4
Prism Entertainment	2.8	6	6	.....
Turner Broadcasting System	47.3	23	22	-1
Unitel Video	5.8	10 <sup>1</sup> / <sub>4</sub>	11	+1/4
Wherehouse Entertainment	113.4	9	8 <sup>1</sup> / <sub>2</sub>	-1/4
<b>OVER THE COUNTER</b>				
Crazy Eddie	6	6	6	-1/4
Dick Clark Productions	5	5	5	.....
Infinity Broadcasting	21 <sup>1</sup> / <sub>4</sub>	21 <sup>1</sup> / <sub>4</sub>	21 <sup>1</sup> / <sub>4</sub>	+1/2
Josephson Inc.	13 <sup>1</sup> / <sub>4</sub>	13	13	-1/4
LIN Broadcasting	41 <sup>1</sup> / <sub>2</sub>	41 <sup>1</sup> / <sub>2</sub>	41 <sup>1</sup> / <sub>2</sub>	.....
Lieberman Enterprises	19 <sup>1</sup> / <sub>2</sub>	19 <sup>1</sup> / <sub>2</sub>	19 <sup>1</sup> / <sub>2</sub>	+1/4
Malrite Communications Group	11 <sup>1</sup> / <sub>4</sub>	11 <sup>1</sup> / <sub>4</sub>	11 <sup>1</sup> / <sub>4</sub>	.....
Recoton Corp.	6	6	6	.....
Reeves Communications	9 <sup>1</sup> / <sub>4</sub>	9 <sup>1</sup> / <sub>4</sub>	9 <sup>1</sup> / <sub>4</sub>	.....
Satellite Music Network, Inc.	5 <sup>1</sup> / <sub>2</sub>	5 <sup>1</sup> / <sub>2</sub>	5 <sup>1</sup> / <sub>2</sub>	-1 <sup>1</sup> / <sub>4</sub>
Scrrips Howard Broadcasting	83	83	83	.....
Shorewood Packaging	18 <sup>1</sup> / <sub>2</sub>	18 <sup>1</sup> / <sub>2</sub>	18 <sup>1</sup> / <sub>2</sub>	.....
Sound Warehouse	9 <sup>1</sup> / <sub>2</sub>	9 <sup>1</sup> / <sub>2</sub>	9 <sup>1</sup> / <sub>2</sub>	-1/4
Specs Music	9 <sup>1</sup> / <sub>2</sub>	9 <sup>1</sup> / <sub>2</sub>	9 <sup>1</sup> / <sub>2</sub>	-1/4
Stars To Go Video	10 <sup>1</sup> / <sub>4</sub>	10 <sup>1</sup> / <sub>4</sub>	9 <sup>1</sup> / <sub>2</sub>	-1/4
Trans World Music	37 <sup>1</sup> / <sub>2</sub>	37 <sup>1</sup> / <sub>2</sub>	37 <sup>1</sup> / <sub>2</sub>	.....
Tri-Star Pictures	10 <sup>1</sup> / <sub>4</sub>	10 <sup>1</sup> / <sub>4</sub>	10 <sup>1</sup> / <sub>4</sub>	.....
Wall To Wall Sound And Video	5 <sup>1</sup> / <sub>4</sub>	5 <sup>1</sup> / <sub>4</sub>	5 <sup>1</sup> / <sub>4</sub>	.....
Westwood One	25 <sup>1</sup> / <sub>2</sub>	25 <sup>1</sup> / <sub>2</sub>	25 <sup>1</sup> / <sub>2</sub>	.....



## POP

### PICKS

#### THE GRATEFUL DEAD

**In The Dark**  
 PRODUCERS: Jerry Garcia & John Cutler  
 Arista AL-8452

First album in seven years by the legendary band is almost an event in and of itself. Presence of several strong tracks for radio, most notably "Touch Of Grey" and "West L.A. Fadeaway," should fuel the excitement. Expect strong out-of-the-box sales to Dead heads, followed by steady, incremental sales as word of mouth builds with other buyers. Should be one of their best sellers.

#### MARILLION

**Clutching At Straws**  
 PRODUCER: Chris Kimsey  
 Capitol ST-12539

Progressive English quintet has developed quite a cult following and growing sales with first three stateside releases; this will probably be the one to do the trick. One-name vocalist Fish cuts loose Daltrey-style over detailed, grand-scaled backdrops. "Incommunicado" is being worked first at album rock, and it's a winning entrée.

#### WETTON MANZANERA

PRODUCERS: John Wetton, Phil Manzanera & Keith Bessey  
 Geffen GHS 24147

Ornate rock collection will likely remind listeners more of Wetton's work with Asia than of this duo's glory days with Roxy Music, but loyalists may still pick up on the homily-filled tunes contained here. Alan White completes the basic trio. "It's Just Love" could snag album rock nostalgics.

#### TELEVISION SOUNDTRACK ALBUM

**Moonlighting**  
 PRODUCERS: Various  
 MCA-6214

Major fans of the hit show may want this skimpy package, which includes a typically tuneless Bruce Willis cover, two Cybill Shepherd numbers with big-band backing, and theme and "Since I Fell For You" cover by Al Jarreau. Pickier types will be put off by preponderance of incidental oldies filler.

### RECOMMENDED

#### JOE ELY

**Lord Of The Highway**  
 PRODUCER: Joe Ely  
 Hightone HT8008

Texan Ely's following now transcends his country roots, and this fresh outing on a new label, which returns him to raucous rock after a misbegotten try at electronic stylings, will enlarge his camp. Expect rock radio response.

#### SCHÖNHERZ & SCOTT

**One Night In Vienna**  
 PRODUCER: Richard Schonherz, Peter Scott & Dawn Atkinson  
 Windham Hill WH-1060

Digital recording brings out brilliant textures in this bow by keyboard-guitar duo. A healthy assist by saxophonist Paul McCandless of Oregon fame won't harm chances. Windham Hill will push this one with pop-oriented electronics fans.

#### TRANCE DANCE

**A Ho Ho**  
 PRODUCERS: Trance Dance & Paul Inder  
 Epic BFE 40865

Europop/dance synthesis by septet sporting slick studio sound and Adam Ant-type coiffures. Could click at radio with proper promotion. Best bet: "Do The Dance."

#### JOAN BAEZ

**Recently**  
 PRODUCER: Alan Abrahams  
 Gold Castle/PolyGram 171 004-1

Folk songstress supreme is back after a layoff with an eclectic package including originals and socially conscious covers of numbers by Dire Straits, Peter Gabriel, and U2. New Baez autobiography will keep singer, and album, in public eye.

#### JESSE COLIN YOUNG

**The Highway Is For Heroes**  
 PRODUCER: Jesse Colin Young  
 Cypress 661 115-1

With Jennifer Warnes and Wendy Waldman already on the logo, Cypress performs another welcome artistic rebirth. Young is in warm voice on this restrained return; good new tunes like title cut and "When You Dance" will bring adult listeners home.

#### LIVING IN A BOX

PRODUCER: Richard James Burgess  
 Chrysalis BFV 41547

Living In A Box comes out of the box with strong Hot 100 and dance chart showings in eponymous lead single. The group is mass-appeal in a high-energy, pop/rock mode, evident on "Love Is The Art" and "Generate The Wave"; should have broad format appeal at radio.

#### VARIOUS ARTISTS

**The Best Of The Radio Tokyo Tapes**  
 PRODUCER: Ethan James  
 Chameleon Records chlp 8608

Essential compilation for followers of the early-'80s L.A. underground scene and anyone else with an appreciation for raw talent. Included on this, a collection of the best from three previous Radio Tokyo Studio collections plus six new songs, includes pre-Bangles Bangs, Long Ryders, a very funny Phranc tune, and an eclectic selection of others.

#### ELAN SICROFF

**Journey To Inaccessible Places**  
 PRODUCERS: Robert Frapp, Tony Arnold  
 Editions EG/Passport EGED 45

Interpretations of nine solo piano pieces written by Russian composer Thomas de Hartmann based on his collaborations with religious philosopher G.I. Gurdjieff. Robert Frapp's production credit should broaden interest in this composer's work.

#### T. LAVITZ

**From The West**  
 PRODUCER: T. Lavitz  
 Passport Jazz 88026

On his second solo release, Lavitz's piano playing is melodic and controlled while still displaying his virtuosity and blues influences. Showcasing fine musicianship, strong compositions, and a solid band, including ex-Dreg Rod Morgenstein on drums and guest vocals by Maria Muldaur and Alex Ligertwood as well as Bruce Hornsby on accordion, this album should attract new fans.

#### IN VITRO

PRODUCER: Davitt Sigerson  
 Manhattan ST-53052

L.A. duo gets a good boost from Sigerson, who provided liftoff for David & David's hit debut. Shandra Ber's Martha Davis-like vocals could win radio favor, as could "Man And Woman," a track featuring Bruce Hornsby on piano.

#### LIME SPIDERS

**The Cave Comes Alive**  
 PRODUCER: None listed  
 Virgin 90618-1

Aussie stompers, formerly on Big Time, uncork another impolite salvo of originals, of which "Blood From A Stone" may be the toughest. Cover of Cream's "NSU" could see alternative radio or even album rock action.

## NEW AND NOTEWORTHY

#### OTIS REDDING

**The Otis Redding Story**  
 REISSUE PRODUCERS: Kim Cooke & Bob Porter  
 Atlantic 81762

Generous four-record set offers a superb sampling of the soul great's work. Package includes a booklet with bio and cut-by-cut guide to Redding's career. A must for collectors and the singer's fans.

#### VANESE THOMAS

PRODUCERS: Ernie Poccia, Vaneese Thomas, Wayne Warnecke, Rob Aries  
 Geffen GHS 24141

Thomas has some pedigree: She's daughter of Rufus and sister to Carla. But she's her own lady on this righteous debut, as she shows production savvy, a good ear for selecting tunes, and mature interpretive ability. "Let's Talk It Over" is climbing the black chart, while "Heading In The Right Direction" would make a devastating follow-up.

## BLACK

### PICKS

#### DAVY D

**Davy's Ride**  
 PRODUCERS: David Reeves & Russell Simmons  
 Def Jam BFC 40657

DJ Reeves/Davy D has a notable track record with such leading rap lights as Kurtis Blow, the Fat Boys, and Spoonie Gee, and he scratches up a storm on this rocking side of instrumental tracks and rap-downs. DJ Hurricane sits in on vocals, with Reeves carrying the weight on a few.

#### TROUBLE FUNK

**Trouble Over Here**  
 PRODUCERS: Various  
 Island 90608-1

Washington, D.C.'s go-go guys get a major assist at the board and on the jams from Bootsy Collins and Kurtis Blow, while metal/rap guitar whiz Eddie Martinez sits in as well. Still, the D.C. sound hasn't crashed through yet, and this remains an outside shot.

#### ICE T

**Rhyme Pays**  
 PRODUCER: Afrika Islam  
 Sire 25602-1

L.A. rapper gets down and dirty (album carries parental advisory) in his own bad style; upstart bragging and the familiar guns 'n' girls scenario are delivered with salty good humor in minimalist manner.

## COUNTRY

### PICKS

#### HIGHWAY 101

PRODUCER: Paul Worley  
 Warner Bros. 25608-1

Looks like Warners could have another winner behind Randy Travis and Dwight Yoakam. Colorado quartet features exciting Paulette Carlson, a throaty vocalist who reminds one of many past stars but

clones none; she also pens a few first-rate tunes from a woman's point of view.

#### THE CHARLIE DANIELS BAND

**Powder Keg**  
 PRODUCER: John Boyland  
 Epic FE 40760

After a long, dry spell, CDB returns with its compelling mixture of rural imagery and urban rhythms. The album is filled with cuts that are simultaneously energetic and thought-provoking, including the apocalyptic title number and the desperate "Trapped In The City."

## JAZZ

### PICKS

#### PAT METHENY GROUP

**Still Life (Talking)**  
 PRODUCER: Pat Metheny  
 Geffen GHS 24145

Old Metheny fans recently put off by the guitarist's unusual collaboration with Ornette Coleman will consider this album a godsend. Outstanding production, playing, and compositions highlight what may be the guitarist's finest work to date. Look for extremely brisk, long-term sales.

### RECOMMENDED

#### MILES DAVIS

**Live Miles: More Music From The Legendary Carnegie Hall Concert**  
 PRODUCER: Teo Macero  
 Columbia CK 40784

Latest in Jazz Masterpieces series (which also includes a trio of good anthologies) is this superb concert set, recorded with the Gil Evans Orchestra. Long-unreleased sequel to original Carnegie album includes the astounding sidelong "Concierto De Aranjuez."

#### ZAKIR HUSSAIN

**Making Music**  
 PRODUCER: Manfred Eicher  
 ECM 831 544

Tabla drummer Hussain leads an outstanding, bassless quartet featuring guitarist John McLaughlin and saxophonist Jan Garbarek. Results compare favorably with McLaughlin's old acoustic group, Shakti.

#### LAST EXIT

**The Noise Of Trouble (Live In Tokyo)**  
 PRODUCER: None listed  
 Enemy/Important 88561-8178-1

Noise is right—storming quartet of Sonny Sharrock, Peter Brotzmann, Bill Laswell, and Ronald Shannon Jackson raise musical Cain in concert sessions cut in 1986. Lovers of left-field pyrotechnics will go for Sharrock's all-out work.

## GOSPEL

### PICKS

#### SCOTT WESLEY BROWN

**The Language Of Jesus Is Love**  
 PRODUCER: Greg Nelson  
 Sparrow SPR 1127

SWB is the Bear of gospel music—his powerful vocals emanate from a commanding presence to overwhelm listeners. Brown's greatest attribute, though, is his compassion and social conscience, which he uses to prick and prod the Christian consumer. Let him growl!

### RECOMMENDED

#### DEBBIE MCCLENDON

**Count It All Joy**  
 Producer: Scott V. Smith  
 Star Song SSC 8096

McClendon can certainly wail, and these tunes—set in a contemporary black pop style—provide an excellent showcase for her voice. Look for this to find a spot on contemporary Christian radio in a hurry.

#### TERRY TALBOT

**Wake The Sleeping Giant**  
 Producers: Denny Bouchard and Wendy Talbot  
 Sparrow SPR 1133

Talbot released his first album on Sparrow 11 years ago, and the fact that he is still on the same label is testimony to his commitment as an artist and to Sparrow as a label. The theme here is internationalism and a patriotism filled with spiritual warnings. California pop/country sound.

## CLASSICAL

### RECOMMENDED

#### FALLA: THREE-CORNERED HAT (COMPLETE BALLET); HOMENAJES

Florence Quivar, Cincinnati Symphony, Lopez-Cobos  
 Telarc CD-80149

Though Lopez-Cobos has the ethnic credentials, the new music director of the Cincinnati brings less verve to the colorful ballet score than some of his competition. "Homenajes" is a welcome companion suite, and two pieces from "La Vide Breve" flesh out the attractive program. Good sound.

#### HANDEL: L'ALLEGRO, IL PENSEROSO ED IL MODERATO

Monteverdi Choir & English Baroque Soloists, Gardiner  
 Erato ECD 88075

This masterpiece based on the Milton poems has had but spotty representation on disk, despite its seemingly inexhaustible store of beautiful arias and choruses. The level of performance here is high, the instruments old, the voices young.

#### MOZART: FANTASIA/CHOPIN: TWO NOCTURNES/DEBUSSY: CHILDREN'S CORNER/BEETHOVEN: SONATA No. 2

Mieczyslaw Horszowski, Piano  
 Nonesuch 9 79160

The master pianist quickly converts one to his now leisurely view of the music, exquisitely played and nuanced. He's one of the last exponents of a vanishing tradition.

#### COPLAND: OLD AMERICAN SONGS; CANTICLE OF FREEDOM; FOUR MOTETS

Mormon Tabernacle Choir, Utah Symphony, Tilson Thomas  
 CBS MK 42140

Both sets of the songs are heard in arrangements for chorus that are sometimes more elaborate than desirable. The inspirational "Canticle" and rare motets (early student works) will be welcomed by Copland collectors.

**SPOTLIGHT:** Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

**NEW & NOTEWORTHY:** Highlights new and developing acts worthy of attention and other releases of special interest.

**PICKS:** Releases predicted to hit the top half of the chart in the format listed.

**RECOMMENDED:** Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Jean Rosenbluth, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 14 Music Circle E., Nashville, Tenn. 37203.



# HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

**HEART'S** "ALONE" (CAPITOL) holds at No. 1 on the Hot 100 for the second week, with its victory margin being especially wide in airplay. It appears that the only challenger within reach of No. 1 for next week is **Bob Seger's** "Shakedown" (MCA). U2's "I Still Haven't Found What I'm Looking For" (Island), bulleted at No. 7, is a contender but is still too far behind in points for a one-week surge to the top. It's a former Power Pick/Sales & Airplay, and, according to the track record of past combined picks, it should reach No. 1.

**SEVERAL RECORDS** on this week's Hot 100 that did not earn bullets are hits in various markets. **Club Nouveau's** "Why You Treat Me So Bad" (Warner Bros.) moves up five places to No. 39, with eight reporting stations listing it in their top 10, including 9-5 at WAPE Jacksonville, Fla., 7-4 at KATD San Jose, Calif., and 2-1 at both KXX-104 Birmingham, Ala., and KITY San Antonio. "I'm Bad" by **L.L. Cool J** (Columbia), moves up five places to No. 84, with jumps of 29-19 at KRBE Houston, 6-1 at KBOS Fresno, Calif., and 22-18 at Y-106 Orlando, Fla. Both **Debbie Harry's** "In Love With Love" (Geffen), at No. 73, and **Will To Power's** "Dreamin'" (Epic), at No. 60, broke out of the Miami market, with Harry now No. 1 at Power 96, and Will To Power spreading to other markets as it moves 27-19 at KMEL San Francisco.

**MADONNA'S** "WHO'S THAT GIRL" (Sire), last week's Hot Shot Debut, nabs the Power Pick/Airplay. The airplay runner-up is "Love Power" by **Dionne Warwick & Jeffrey Osborne** (Arista), which is also the most-added record already on the chart, with 61 adds (see box below); it makes the biggest move of any record on the chart, 17 places to No. 49. Right behind Warwick & Osborne in airplay point gains is "Rock Steady" by the **Whispers** (Solar), which moves to No. 26 nationally. It is No. 1 at three reporting stations and top five at 13 reporters.

**QUICK CUTS:** **Al Jarreau's** "Moonlighting (Theme)" (MCA) has a most unusual gap in sales vs. airplay points. Only about half of the radio panel is playing the song, although they are reporting good response, making it No. 37 in the airplay-only ranking. Great retail reports push it to No. 17 this week in sales and to No. 23 with a bullet on the chart. . . . New Jersey singer **Regina Belle** is the only new artist making a debut on the Hot 100 this week. Her "Show Me The Way" (Columbia) enters at No. 88. . . . **The Cure** is breaking through at pop radio for the first time with "Why Can't I Be You?" (Elektra). It makes a small move in a tight part of the chart but is bulleted due to strong response in Houston, Salt Lake City, and the San Francisco Bay area. The song moves 20-11 at KWSS San Jose, where PD Mike Preston says it was top five in requests after one week of airplay. It is now top three in requests and top 10 in singles sales there.

FOR WEEK ENDING JULY 18, 1987

Billboard

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## HOT 100 SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 23 REPORTERS	SILVER ADDS 55 REPORTERS	BRONZE/ SECONDARY ADDS 149 REPORTERS	TOTAL ADDS 227 REPORTERS	TOTAL ON 227 REPORTERS
<b>DOING IT ALL FOR MY BABY</b> HUEY LEWIS & NEWS CHRYSALIS	8	21	70	99	102
<b>LOVE POWER</b> D. WARWICK/J. OSBORNE ARISTA	7	17	37	61	144
<b>WHEN SMOKEY SINGS</b> ABC MERCURY	5	9	20	34	108
<b>SAY YOU REALLY WANT ME</b> KIM WILDE MCA	4	2	28	34	34
<b>LA BAMBA</b> LOS LOBOS SLASH	3	13	16	32	169
<b>WHO FOUND WHO</b> JELLYBEAN CHRYSALIS	3	7	21	31	85
<b>ONE HEARTBEAT</b> SMOKEY ROBINSON MOTOWN	4	4	23	31	33
<b>I HEARD A RUMOUR</b> BANANARAMA LONDON	2	5	19	26	52
<b>MAKING LOVE IN THE RAIN</b> HERB ALPERT A&M	4	2	20	26	28
<b>CAN'T WE TRY</b> DAN HILL COLUMBIA	1	4	19	24	112

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



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# 1987 Billboard Radio Award Nominees

**NEW YORK** The following is the complete list of nominees in the 1987 Billboard Radio Awards:

## TOP 40/CROSSOVER

### STATION OF THE YEAR

*Major market:* KIIS Los Angeles; KPWR Los Angeles; KZZP Phoenix; WHTZ New York; WMMS Cleveland.

*Medium Market:* KIKK Davenport, Iowa; WAPE Jacksonville; WBJW Orlando; WMC-FM Memphis; WPRO Providence.

*Small Market:* KKQV Wichita Falls, Tex.; KSKG Salina, Kan.; WKRM Columbia, Tenn.

### PROGRAM DIRECTOR

*Major Market:* John Lander/KKBQ Houston; Jeff Wyatt/KPWR Los Angeles; Scott Shannon/WHTZ New York; Larry Berger/WPLJ New York; Sunny Joe White/WXKS-FM Boston.

*Medium Market:* Dene Hallam/KCPW Kansas City, Mo.; Steve Kelly/WKSI Greensboro, N.C.; Tim Fox/WKTI Milwaukee; Robert John/WMC-FM Memphis; Jim Payne/WRVQ Richmond, Va.

*Small Market:* Ernie Brown/KAFX Lufkin, Tex.; Ray St. James/KKQV Wichita Falls, Tex.; Steve Wall/KSKG Salina, Kan.; Jim Wilson/WCKN Greenville, S.C.; Randy Hugg/WCPZ Sandusky, Ohio; Gary Moss/WKRM Columbia, Tenn.; Jeff Christenson/KOKZ Waterloo, Ohio.

### MUSIC DIRECTOR

*Major Market:* Steve Masters/KITS San Francisco; Frankie Blue/WHTZ New York; Andy Dean/WPLJ New York; Sue O'Connell/WXKS-FM Boston.

*Medium Market:* Karen Barber/KBEQ Kansas City, Mo.; Greg Williams/KKRD Wichita, Kan.; Greg Rolling/KSDO-FM San Diego; Doc Michaels/WGH-FM Virginia Beach, Va.; Dave Denver/WKSI Greensboro, N.C.; Steve Conley/WMC-FM Memphis.

*Small Market:* Carey Edwards/KFIV Modesto, Calif.; Jeff Christenson/Waterloo, Iowa; Charlie Fox/KYYA Billings, Mont.; Greg Lawley/WDBR Springfield, Ill.; Gary Moss/WKRM Columbia, Tenn.

### PROMOTION DIRECTOR

*Major Market:* Carolyn Krieger/WDTX Detroit; Kathi Kolodin/WAVA Washington, D.C.; Howard Freshman/KPWR Los Angeles; Jina Peterson/KZZP Phoenix; Ed Brown/WCZY Detroit.

*Medium Market:* Tom Jackson/WKSI Greensboro, N.C.; Lisa Brown/WMC-FM Memphis; Dennis Lyle/WCIL Carbondale, Ill.

*Small Market:* Craig Pirsch/WGBF Henderson, Ken.; Bill Slayter/KFIV Modesto, Calif.; Ernie Brown/KAFX Diboll, Tex.

### AIR PERSONALITY

*Major Market:* Rick Dees/KIIS Los Angeles; Scott Shannon/WHTZ New York; Jay Thomas/KPWR Los Angeles; John London/KMEL San Francisco; Mike Halloran/WDTX Detroit.

*Medium Market:* David Page/WMC-FM Memphis; R.J. Harris/WBHT Milwaukee; Spike O'Dell/KIKK Davenport, Iowa; Beth Ann McBride/WKSI Greensboro, N.C.; Dell Spencer/WYLD New Orleans.

## ADULT CONTEMPORARY

### STATION OF THE YEAR

*Major Market:* KVIL Dallas; WHTX Pittsburgh; WWSW-FM Pittsburgh; WFOG Gainesville, Ga.; KOST Los Angeles.

*Medium Market:* WSBA York, Penn.; WFBC Greenville, S.C.; WRAL Raleigh, N.C.; KFMB-FM San Diego; WRVR Memphis; KUDL Kansas City, Kan.

### PROGRAM DIRECTOR

*Major Market:* Keith Abrams/WHTX Pittsburgh; Dennis Winslow/WFOG Gainesville, Ga.; Bob Dunphy/WNSR New York; Jhani Kaye/KOST Los Angeles; Bobby Rich/KFMB-FM San Diego; Joe McCoy/WCBS-FM New York.

*Medium Market:* Bob Kaake/WRVR Memphis; Chris Scott/WFBC Greenville, S.C.

*Small Market:* Bill Burkett/WLMX Rossville, Ga.; George House/WAYY Chippewa Falls, Wisc.; Don Munson/WJBC Bloomington, Ill.; Sam Wilder/WMOH Hamilton, Ohio; John Durkee/KFSB Joplin, Mo.

### MUSIC DIRECTOR

*Major Market:* Art Tiller/WNSR New York; Liz Kiley/KOST Los Angeles; Jeff Mazzei/WCBS-FM New York; David Blair/

KYKY St. Louis; Barry Argenbright/WOMC Detroit.

*Medium Market:* Gene Knight/KFMB-FM San Diego; Cliff Blake/WMXJ Miami; Lisa Kosak/WRRM Cincinnati.

*Small Market:* Randolph V. Bell/WGBF-FM Hendersonville, Ken.; Troy West/KFSB Joplin, Mo.

### PROMOTION DIRECTOR

*Major Market:* Laura Yates/KYKY St. Louis; Ann Berkowitz/WHTX Pittsburgh; Mark Lipitsky/WMGK Philadelphia; Madeline Boyer/WYNY New York.

*Medium Market:* Carol Mcullough/WRVR Memphis; Chris Wilson/WWDE Hampton, Va.; Joan Heiser/KFMB-FM San Diego; Lee Pockock/KSL Salt Lake City.

*Small Market:* Chip Ramsey/WBOW-AM Terre Haute, Ind.; John Murphy/WAYY Chippewa Falls, Wisc.

### AIR PERSONALITY

*Major Market:* Mike Sakellarides/KOST Los Angeles; Don Imus/WNBC New York; Angela Allen/KOOL-FM Phoenix; Liz Kiley/KOST Los Angeles; Ron Chapman/KVIL Dallas.

*Medium Market:* the Rich Bros./KFMB-FM San Diego; Russ Cassell/WFBC Greenville, S.C.; Gary Burbank/WLW Cincinnati; Rick Walker/KLTE Oklahoma City, Okla.

*Small Market:* Phil Miller/WQTL Ottawa, Ohio; Randolph V. Bell/WGBF Henderson, Ken.; Don Munson/WJBC Bloomington, Ill.; Don Frey/KCMJ Indio, Calif.; Sam Wilder/WMOH Hamilton, Ken.; Jack Raymond/WEIM Fitchberg, Mass.

## COUNTRY

### STATION OF THE YEAR

*Major Market:* KLAC-AM Los Angeles; WWWW Detroit; KPLX Dallas/Ft. Worth; KIKK Houston; WCAO Baltimore.

*Medium Market:* WSM Nashville; WPTR-AM Albany, N.Y.; KASE Austin, Tex.; WSIX Nashville; WAMZ Louisville, Ken.

*Small Market:* WRNS Kinston, N.C.; WTHI Terre Haute, Ind.; KYKX Longview, Tex.; KNFO Waco, Tex.; WAXX Eau Claire, Wisc.; KLLL Lubbock, Tex.; KRKT Albany, Ore.; KXRB Sioux Falls, S.D..

### PROGRAM DIRECTOR

*Major Market:* Barry Mardit/WWWW Detroit; Johnny Dark/WCAO-AM Baltimore; Bobby Kraig/KPLX Dallas/Ft. Worth; Bob Young/WXTU Philadelphia; Kevin Murphy/WSUN Tampa.

*Medium Market:* Mike McCoy/KHAK Cedar Rapids, Iowa; Rob Ryan/WKHK Richmond, Va.; Ted Crawley/WKY Oklahoma City; Joe Flint/KSOP Salt Lake City; Tom McGuire/WRKZ Hershey, Penn.; Mike Hammond/WWK-FM Fulton, Ken.

*Small Market:* Dana Webb/KYKX Longview, Tex.; Tim Wilson/WAXX Eau Claire, Wisc.

### MUSIC DIRECTOR

*Major Market:* Kevin Herring/WWWW Detroit; Mac Daniels/KPLX Dallas/Ft. Worth; Kevin Mason/WCMS Norfolk, Va.; Joe Ladd KIKK Houston; Georgann Harris/KUSA St. Louis.

*Medium Market:* Coyote Calhoun/WAMZ Louisville, Ken.; Jim Patrick/KSO Des Moines, Iowa; Jerry King/KKYX-AM San Antonio; Eric Marshall/WSIX Nashville; Mike Wilson/KVOO Tulsa.

*Small Market:* Chris Taylor/KIXZ Amarillo, Tex.; Scott Johnson/KYKX Longview, Tex.; Dave Hensley/WMTZ-FM Augusta, Ga.; Tim Closson/WAXX Eau Claire; H. David Allen, KRKT Albany, Ore.

### PROMOTION DIRECTOR

*Major Market:* Tawny Reckamp/KPLX Dallas/Ft. Worth; Lori Converse/WWWW Detroit; Joan Hays/KIKK Houston.

*Medium Market:* Melissa Edris/WDAF Kansas City, Mo.; Mike Hammond/WIVK Knoxville, Tenn.; Shari Bishop/KASE Austin, Tex.; Carol Neatherlin/KKYX San Antonio; Gary Hightower/KFDI Wichita, Kan.; Rick West/KVOO-AM Tulsa; Don Hilton/KSOP Salt Lake City; Carol Fargo/WCMS Norfolk.

*Small Market:* Scott St. John/KRKT Greenville, Tex.; Dave Hensley/WMTZ Augusta, Ga..

### AIR PERSONALITY

*Major Market:* Chuck Santoni/WWWW Detroit; Gerry House/KLAC Los Angeles; Mac Daniels/KPLX Ft. Worth/Dallas; Terry Dorsey/KPLX Ft. Worth/Dallas; Rob Bennett/WCXI-AM Detroit; Dina Harding/

WCXI-AM Detroit.

*Medium Market:* Eddie Edwards/WSIX Nashville; Coyote Calhoun/WAMZ Louisville; Jerry King/KKYX-AM San Antonio; Dandalion WRKZ Hershey, Penn.

*Small Market:* Gary Walker Longview, Tex.; Tim Closson WAXX Eau Claire, Wisc.; Bill O'Brien KRKT Albany, Ore.; Big Red KWMT Fort Dodge, Iowa; Brian Ringo KNOE Monroe, La.; Rudy Fernandez KEAN Abilene, Tex.

## BLACK/URBAN

### STATION OF THE YEAR

*Major Market:* WGCI Chicago; KMJQ Houston; KMJM St. Louis; KPWR Los Angeles; WJLB Detroit; WRKS New York.

*Medium Market:* WENN-FM Birmingham, Ala.; WHRK Memphis; WLUM Milwaukee; WDLA-AM Memphis; WPLZ Petersburg, Va.; WVOI-AM Toledo, Ohio.

*Small Market:* WMJL Ravenel, S.C.; WCLI-AM Corning, N.Y.; WNOO Saddy Daisey, Tenn.; WQDW Kingston, N.C.; WJMI-AM Jackson, Miss.; WBOX-AM Baton Rouge, La.

### PROGRAM DIRECTOR

*Major Market:* Tony Gray/WRKS New York; Sonny Taylor/WGCI Chicago; Mike Stradford/KMJM St. Louis; Jeff Wyatt/KPWR Los Angeles; Donnie Simpson/WKYS Washington, D.C.; Lynn Tolliver, Jr./WZAK Cleveland; Michael Spears/KKDA-FM Dallas.

*Medium Market:* Pam Wells/WHRK Memphis; Rick Stevens/WCKX Columbus, Ohio..

### MUSIC DIRECTOR

*Major Market:* Terri Avery/KKDA-FM Dallas; Barbara Preito/WGCI Chicago; Fred Buggs/WBLS New York; Mike Archie/WHUR Washington, D.C.

*Medium Market:* T.C. Johnson/WCKX Columbus, Ohio; Maxx Myrick/WCIN-AM Cincinnati; Jimmy Smith/WHRK Memphis; Phil Daniels/WPLZ Richmond, Va.

*Small Market:* Tony Lype/WZFX-FM Fayetteville, N.C.; Joe Bullard/WANM-AM Tallahassee, Fla.

### PROMOTION DIRECTOR

*Major Market:* Marc Rayfield/WUSL Philadelphia; Christopher Squire/WBMX-FM Chicago.

*Medium Market:* Dell Spencer/WYLD New Orleans; Rick Stevens/WCKX Columbus, Ohio; John Doyle/WHRK Memphis.

### AIR PERSONALITY

*Major Market:* John Mason/WJLB Detroit; Donnie Simpson/WKYS Washington, D.C.; Tom Joyner/WGCI Chicago/KKDA-FM Dallas.

*Medium Market:* Lincoln Ware/WCIN Cincinnati; Leela Peterson/WCKX Columbus, Ohio; Lisa Lipps/WHRK Memphis; Bobby O'Jay/WDLA Memphis.

*Small Markets:* Bob Collins/WAWA Elm Grove, Wisc.; Joe Bullard/WANM-AM Tallahassee, Fla.

## ALBUM ROCK

### STATION OF THE YEAR

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ben Rodriguez/Columbia; Sharon Heywood/RCA; Iris Dillon/Virgin; Tony Anderson/Arista.

*Country:* Shiela Shipley/MCA; Bob Saportite/Warner Bros.; Jack Weston/RCA; Debbie Fleischer/Columbia; Jack Lameier/Columbia.

*Album Rock:* Harvey Leeds/Epic; Paul Rappaport/Columbia; Marko Babineau/Geffen; Kevin Sutter/Chrysalis; Jim McKeon/Columbia.

## RECORD PROMOTION

### LOCAL OR REGIONAL

*Top 40/Crossover:* Gene Denonovich/CBS; Bobbi Silver/PolyGram; Bob Garland/Columbia; Mike Scheid/EMI; Warren Hudson/Warner Bros.; Wayne Fogel/Motown.

*Adult Contemporary:* Gene Denonovich/CBS; Bob Garland/Columbia; Bruce Schoen/Arista; Mark Wescott/Columbia.

*Black/Urban:* Chuck Oliner/Motown; Frank Chaplain/Columbia; Dick Dalkins/Capitol.

*Country:* Bill Catino/MCA; Allen Butler/RCA; Dale Turner/RCA; Phil Little/Columbia; Steve Powell/Capitol; DeDe Whiteside/MTM; Bruce Adelman/Warner Bros.

*Album Rock:* Terry Coen/Epic; Dave Remedi/Columbia; Gene Denonovich/CBS; Larry Reymann/Columbia; Lisa Wolf/Columbia.

## NAT'L MUSIC PROGRAM

### WEEKLY

*Top 40/Crossover:* Rick Dees Weekly Top 40/DIR Broadcasting; Countdown USA/Countdown USA, Inc.; Casey Kasem's American Top 40/ABC Watermark; Scott Shannon's Rockin' America Top 30 Countdown/Westwood One; John Lander's Hit Music USA/United Stations; The Weekend Music Review/Jam Productions; Hitline USA/James Paul Brown Productions.

*Adult Contemporary:* Countdown USA/Countdown USA, Inc.; Solid Gold Saturday Night/United Stations; Dick Clark's Rock, Roll & Remember/United Stations; Cousin Bruce's Crusin' America/CBS Radioradio; Star Track Profiles/Westwood One; The Jazz Show With David Sanborn/NBC Radio Entertainment.

*Black/Urban:* On The Move with Tom Joyner/CBS Radioradio; RadioScope/Lee Bailey Communications; Coast To Coast Top 20/American Media; Highlights/Bullet Productions; Weekend Dance Party/Starmagic Radio.

*Country:* American Country Countdown/ABC Watermark; Weekly Country Music Countdown/United Stations; Solid Gold Country/United Stations; Lee Arnold On A Country Road/Mutual/Westwood One; Country Today/MJI Broadcasting; Country Crossroads/Radio and Television Commission of the Southern Baptist Convention; Country Music Top 10/James Paul Brown Productions.

*Album Rock:* Rock Connections/CBS Radioradio; Rockline/Global Satellite; King Biscuit/DIR Broadcasting; The Jazz Show With David Sanborn; NBC Radio Entertainment; Off The Record With Mary Turner/Westwood One.

*Major Market:* WNEW-FM New York; WMMR Philadelphia; KZFX Houston; WLUP-FM Chicago; KSHE St. Louis.

*Medium Market:* XTRA-FM San Diego; KYYS Kansas City, Mo.; WLWQ Columbus, Ohio; WKDF Nashville; WTUE Dayton, Ohio; WPYX Albany.

*Small Market:* WGIR Manchester, N.H.; KLBX Austin, Tex.; WAPL Appleton, Wisc.; WRRL Lancaster, N.Y.

### PROGRAM DIRECTOR

*Major Market:* Ted Utz/WMMR Philadelphia; Blake Lawrence/KZFX Houston; Mark Chernoff/WNEW-FM New York; Oedipus/WBCN Boston; Dave Logan/KFOG San Francisco.

*Medium Market:* Keith Hastings/WIOT Toledo; Bob Buchman/WBAB Babylon, L. I.; Mike Boyle/WDHA Dover, N.J.

### MUSIC DIRECTOR

*Major Market:* Erin Riley/WMMR Philadelphia; Dave Benson/WLUP-FM Chicago; Lin Brehmer/WXRT Chicago; Bob Kranes/WXRK New York; Redbeard/KTXQ Dallas.

*Medium Market:* Jack Emerson/KGGO Des Moines, Iowa; Skid Roadie/KYYS Kansas City, Mo.; Aris Hampers/WLAV Grand Rapids; Paul Shugrue/WRXL Richmond, Va.; Christina/WPLR New Haven, Conn.

*Small Market:* Jeff Crowe/WIQB Ann Arbor, Mich.; Ed Palmer/WXRC Hickory, N.C.

### PROMOTION DIRECTOR

*Major Market:* Jim Marchyshyn/KSHE St. Louis; David Bieber/WBCN Boston; Jack Quigley/WMMR Philadelphia; Diane Morales/KROQ Los Angeles; Alan Lombard/KZEW Dallas.

*Medium Market:* Phil Wilson/KGGO Des Moines, Iowa; Scott Chatfield/KGB-FM San Diego

### AIR PERSONALITY

*Major Market:* Greaseman/WWDC Washington, D.C.; John Brandmeier/WLUP Chicago; Scott Muni/WNEW-FM New York; Howard Stern/WXRK New York/WYSP Philadelphia; John DeBella/WMMR Philadelphia.

*Medium Market:* Rick O'Brian/WHJY Providence; Max Floyd/KYYS Kansas City, Mo.; Phil Williams/WIMZ Knoxville; Skid Roadie/KYYS Kansas City, Mo.; Oz Medina/XTRA-FM San Diego; Mad Max/XTRA-FM San Diego; Larry "the Duck" Dunn/WLIR Garden City, N.Y.; Kathy Miller/WDHA Dover, N.J.

*Small Market:* Brad Krantz/WKRR Asheville, N.C.; Justin Phelps/WXRC Hickory, N.C.

## RECORD PROMOTION

### NATIONAL

*Top 40/Crossover:* Phil Quartararo/Virgin; Rick Bisceglia/Arista; Vicki Leben/Motown; John Fagot/Capitol; Marc Nathan/Atlantic; Marc Benesch/Columbia.

*Adult Contemporary:* Mike Martucci/Columbia; Phil Quartararo/Virgin; Sheila Chlanda/Columbia; Polly Anthony/Epic.

*Black/Urban:* Skip Miller/Motown; Ru-



# 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	ALONE	HEART	1
2	3	SHAKEDOWN	BOB SEGER	2
3	2	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	3
4	5	DON'T DISTURB THIS GROOVE	THE SYSTEM	4
5	6	POINT OF NO RETURN	EXPOSE	5
6	7	FUNKYTOWN	PSEUDO ECHO	6
7	8	SOMETHING SO STRONG	CROWDED HOUSE	8
8	10	I WANT YOUR SEX	GEORGE MICHAEL	9
9	4	SONGBIRD	KENNY G.	11
10	13	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	U2	7
11	11	RHYTHM IS GONNA GET YOU	G. ESTEFAN/MIAMI SOUND MACHINE	10
12	9	GIRLS, GIRLS, GIRLS	MOTLEY CRUE	13
13	18	HEART AND SOUL	T'PAU	12
14	19	I'D STILL SAY YES	KLYMAXX	19
15	17	EVERY LITTLE KISS	BRUCE HORNSBY & THE RANGE	16
16	20	KISS HIM GOODBYE	THE NYLONS	14
17	22	MOONLIGHTING (THEME)	AL JARREAU	23
18	24	CROSS MY BROKEN HEART	THE JETS	15
19	23	THE PLEASURE PRINCIPLE	JANET JACKSON	17
20	28	WOT'S IT TO YA	ROBBIE NEVIL	21
21	12	HEAD TO TOE	LISA LISA & CULT JAM	18
22	25	HAPPY	SURFACE	20
23	15	JUST TO SEE HER	SMOKEY ROBINSON	27
24	29	ONLY IN MY DREAMS	DEBBIE GIBSON	24
25	14	LESSONS IN LOVE	LEVEL 42	35
26	33	LUKA	SUZANNE VEGA	22
27	16	IN TOO DEEP	GENESIS	29
28	35	DON'T MEAN NOTHING	RICHARD MARX	28
29	26	ALWAYS	ATLANTIC STARR	32
30	21	DIAMONDS	HERB ALPERT	38
31	34	ROCK STEADY	THE WHISPERS	26
32	39	HEARTS ON FIRE	BRYAN ADAMS	30
33	—	BACK IN THE HIGH LIFE AGAIN	STEVE WINWOOD	25
34	40	SEVEN WONDERS	FLEETWOOD MAC	31
35	32	FLAMES OF PARADISE	JENNIFER RUSH (DUET WITH ELTON JOHN)	37
36	—	IT'S NOT OVER ('TIL IT'S OVER)	STARSHIP	34
37	—	WHY YOU TREAT ME SO BAD	CLUB NOUVEAU	39
38	—	LA BAMBA	LOS LOBOS	36
39	31	WANTED DEAD OR ALIVE	BON JOVI	52
40	38	THE LADY IN RED	CHRIS DE BURGH	51

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1	2	ALONE	HEART	1
2	3	SHAKEDOWN	BOB SEGER	2
3	1	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	3
4	10	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	U2	7
5	4	DON'T DISTURB THIS GROOVE	THE SYSTEM	4
6	7	POINT OF NO RETURN	EXPOSE	5
7	9	SOMETHING SO STRONG	CROWDED HOUSE	8
8	8	FUNKYTOWN	PSEUDO ECHO	6
9	11	HEART AND SOUL	T'PAU	12
10	14	I WANT YOUR SEX	GEORGE MICHAEL	9
11	15	RHYTHM IS GONNA GET YOU	G. ESTEFAN/MIAMI SOUND MACHINE	10
12	5	SONGBIRD	KENNY G.	11
13	16	KISS HIM GOODBYE	THE NYLONS	14
14	19	GIRLS, GIRLS, GIRLS	MOTLEY CRUE	13
15	21	CROSS MY BROKEN HEART	THE JETS	15
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22	27	ROCK STEADY	THE WHISPERS	26
23	25	WOT'S IT TO YA	ROBBIE NEVIL	21
24	32	WHO'S THAT GIRL	MADONNA	33
25	26	SEVEN WONDERS	FLEETWOOD MAC	31
26	28	I'D STILL SAY YES	KLYMAXX	19
27	30	DON'T MEAN NOTHING	RICHARD MARX	28
28	31	ONLY IN MY DREAMS	DEBBIE GIBSON	24
29	29	HEARTS ON FIRE	BRYAN ADAMS	30
30	17	ALWAYS	ATLANTIC STARR	32
31	13	IN TOO DEEP	GENESIS	29
32	38	IT'S NOT OVER ('TIL IT'S OVER)	STARSHIP	34
33	33	ONE FOR THE MOCKINGBIRD	CUTTING CREW	40
34	18	JUST TO SEE HER	SMOKEY ROBINSON	27
35	—	LA BAMBA	LOS LOBOS	36
36	39	HYPNOTIZE ME (FROM "INNERSPACE")	WANG CHUNG	41
37	40	MOONLIGHTING (THEME)	AL JARREAU	23
38	—	LIVING IN A BOX	LIVING IN A BOX	42
39	—	CAN'T WE TRY	DAN HILL (DUET WITH VONDA SHEPARD)	44
40	—	SINCE YOU'VE BEEN GONE	THE OUTFIELD	43

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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
ATLANTIC (8)	10
Island (2)	
COLUMBIA (9)	10
Def Jam (1)	
MCA (9)	10
Constellation (1)	
E.P.A. (5)	8
Epic (5)	
CBS Associated (2)	
Parc (1)	
WARNER BROS. (5)	8
Island (1)	
Sire (1)	
Slash (1)	
A&M (6)	7
Open Air (1)	
POLYGRAM (7)	7
Mercury (4)	
London (1)	
Polydor (1)	
Tin Pan Apple (1)	
GEFFEN (6)	6
ARISTA (5)	5
CAPITOL (4)	5
Enigma (1)	
RCA (3)	5
Grunt (1)	
Jive (1)	
CHRYSLIS (4)	4
MANHATTAN (3)	3
MOTOWN (3)	3
VRGIN (3)	3
EMI-AMERICA (2)	2
ELEKTRA (2)	2
AMHERST (1)	1
SOLAR (1)	1

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
1 ALONE	(Kid Bird, BMI/Rough Play, BMI)	(Unicity, ASCAP/Lucky-Break, ASCAP/Lars, ASCAP) MCA/HL
2 SHAKEDOWN	(Adams Communications, BMI/Calypto Toonz, BMI/Irving, BMI) CPP/ALM	(Foreign Imported, BMI) CPP
3 I WANNA DANCE WITH SOMEBODY	(Seabreeze, ASCAP/C.C., ASCAP/WB, ASCAP) WBM	(MCA, ASCAP/Unicity, ASCAP/Short Order, ASCAP)
4 DON'T DISTURB THIS GROOVE	(Delightful, BMI)	(M.R.C., BMI/Unichappel, BMI) CHA/HL
5 POINT OF NO RETURN	(Chong, BMI/Warner-Tamerlane, BMI) WBM	36 LA BAMBA
6 FUNKYTOWN	(Chong, BMI/Warner-Tamerlane, BMI) WBM	(Picture Our Music, BMI/Warner-Tamerlane, BMI/Screen Gems-EMI, BMI) WBM
7 SOMETHING SO STRONG	(Chong, BMI/Warner-Tamerlane, BMI) WBM	51 THE LADY IN RED
8 I WANT YOUR SEX	(WB, ASCAP/In A Bunch, ASCAP/Terrace, ASCAP)	(Almo, ASCAP) CPP/ALM
9 SONGBIRD	(WB, ASCAP/In A Bunch, ASCAP/Terrace, ASCAP)	35 LESSONS IN LOVE
10 RHYTHM IS GONNA GET YOU	(Chappell, ASCAP/U2, ASCAP) CHA/HL	(Level 42 Songs, ASCAP/Chappell, ASCAP/Island Visual Arts, BMI) WBM/CHA/HL
11 RHYTHM IS GONNA GET YOU	(Chappell, ASCAP/U2, ASCAP) CHA/HL	53 LIES
12 HEART AND SOUL	(Irving, BMI/Boy Meets Girl, BMI) CPP/ALM	(Zomba, ASCAP/Willesden, BMI)
13 GIRLS, GIRLS, GIRLS	(Sweet Cyanide, BMI) HL	42 LIVING IN A BOX
14 I'D STILL SAY YES	(Sweet Cyanide, BMI) HL	(WB, ASCAP/Brampton, ASCAP) WBM
15 EVERY LITTLE KISS	(Now & Future, ASCAP/PSO Ltd., ASCAP/Klymaxx, ASCAP/Hip Chic, BMI) CPP/CHA/HL	49 LOVE POWER
16 KISS HIM GOODBYE	(April, ASCAP/Science Lab, ASCAP) CPP/ABP	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)
17 MOONLIGHTING (THEME)	(Chi-Boy, ASCAP/Edge Of Fluke, BMI)	22 LUKA
18 CROSS MY BROKEN HEART	(Thrust, BMI)	(Waitersongs, ASCAP/AGF, ASCAP)
19 THE PLEASURE PRINCIPLE	(Intersong, ASCAP) CHA/HL	90 MAKING LOVE IN THE RAIN
20 WOT'S IT TO YA	(Tri-Tone, ASCAP/Rare Blue, ASCAP/Primate, ASCAP)	(Flyte Tyme, ASCAP)
21 HEAD TO TOE	(Fate, ASCAP/Denise Barry, ASCAP)	50 MARY'S PRAYER
22 HAPPY	(Fate, ASCAP/Denise Barry, ASCAP)	(Copyright Control)
23 JUST TO SEE HER	(Anthony Banks, BMI/Philip Collins, ASCAP/Michael Rutherford, BMI/Hidden Pun, BMI) WBM	47 MEET ME HALF WAY
24 ONLY IN MY DREAMS	(MCA, ASCAP/Tongerland, BMI/Kazzoom, ASCAP) MCA/HL	(GMPG, ASCAP/Go-Glo, ASCAP) CPP
25 LESSONS IN LOVE	(Wavermaker, ASCAP)	23 MOONLIGHTING (THEME)
26 LUKA	(Wavermaker, ASCAP)	(American Broadcasting, ASCAP/ABC Circle, BMI) WBM
27 IN TOO DEEP	(A-Sharp, PRS)	91 NIAGARA FALLS
28 DON'T MEAN NOTHING	(A-Sharp, PRS)	(April, ASCAP/Stephen A. Kipner, ASCAP/Blackwood, BMI/Sin-Drome, BMI)
29 ALWAYS	(A-Sharp, PRS)	67 NOTHING'S GONNA CHANGE MY LOVE FOR YOU
30 HEARTS ON FIRE	(A-Sharp, PRS)	(Prince Street, ASCAP/Almo, ASCAP/Screen Gems-EMI, BMI) WBM/CP/ALM
31 DIAMONDS	(A-Sharp, PRS)	40 ONE FOR THE MOCKINGBIRD
32 ROCK STEADY	(A-Sharp, PRS)	(Virgin-Nymph, BMI) CPP
33 HEARTS ON FIRE	(A-Sharp, PRS)	86 ONE HEARTBEAT
34 BACK IN THE HIGH LIFE AGAIN	(A-Sharp, PRS)	(Legassick, BMI/Who-Ray, BMI/Chubu, BMI/Smockey, BMI)
35 SEVEN WONDERS	(A-Sharp, PRS)	24 ONLY IN MY DREAMS
36 I'D STILL SAY YES	(A-Sharp, PRS)	(Creative Bloc, ASCAP)
37 DON'T MEAN NOTHING	(A-Sharp, PRS)	17 THE PLEASURE PRINCIPLE
38 ONLY IN MY DREAMS	(A-Sharp, PRS)	(Flyte Tyme, ASCAP) WBM
39 LA BAMBA	(A-Sharp, PRS)	5 POINT OF NO RETURN
40 THE LADY IN RED	(A-Sharp, PRS)	(Screen Gems-EMI, BMI) WBM
		95 READY OR NOT
		(Stray Notes, ASCAP/Columbia-EMI, ASCAP/Acara, ASCAP/WB, ASCAP) WBM
		69 UNOER THE BOARDWALK
		(Alley, BMI/Trio, BMI) HL
		92 WANT YOU FOR MY GIRLFRIEND
		(Baby Love, ASCAP/Clarity, BMI)
		52 WANTED DEAD OR ALIVE
		(Bon Jovi, ASCAP/PolyGram, ASCAP) WBM
		57 WHEN SMOKEY SINGS
		(Virgin-Nymph, BMI) CPP
		62 WHO FOUND WHO
		(Rare Blue, ASCAP)
		33 WHO'S THAT GIRL
		(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI)
		66 WHY CAN'T I BE YOU?
		(A.P.B., PRS/WB, ASCAP) WBM
		97 WHY SHOULD I CRY?
		(Flyte Tyme, ASCAP/Eat Your Heart Out, BMI) WBM
		39 WHY YOU TREAT ME SO BAD
		(Jay King IV, BMI)
		93 WILD HORSES
		(Black Keys, BMI/Screen Gems-EMI, BMI)
		65 WIPEOUT
		(Miraleste, BMI/Robin Hood, BMI)
		99 WITH OR WITHOUT YOU
		(Chappell, ASCAP/U2, ASCAP)
		21 WOT'S IT TO YA
		(MCA, ASCAP) MCA/HL
		48 YOU KEEP ME HANGIN' ON
		(Stone Agate, BMI) CPP

### SHEET MUSIC AGENTS

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

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



## Lifelines

### BIRTHS

Girl, Erin Leigh, to Alan and Christine Bridges, June 12 in Clearwater, Fla. He is a writer/musician and head sales clerk at Record Bar No. 33 there.

Boy, Max David, to Rick and Kate Smith, June 14 in New York. He is a partner in AMI Productions Inc., a management firm handling the System, Colonel Abrams, Ready For The World, Skagarack, and Donny Osmond.

Boy, Barron Alexander, to Steven and Lisa Machat, June 25 in New York. He is a partner in AMI Productions Inc. She is an actress.

Girl, Lylyanne, to Fred and Deenah Mollin, June 25 in Toronto. He is a composer/producer.

Boy, Matthew Orrin, to Michael and Cathy Panepento, June 30 in Birmingham, Ala. He is president of Pandem Records Inc., an independent producer, and percussionist for the Four Tops.

Girl, Anna Marie, to Mike and Kim Stephenson, July 1 in Canton, Ohio. He is marketing specialist for the Camelot Music chain.

### DEATHS

Jay Livingston, 78, after a long illness July 2 in Los Angeles. Livingston collaborated on the writing of a number of major songs, including "Mairzy Doats," "The Twelfth Of Never," and "A Dream Is A Wish Your Heart Makes," the latter featured in Walt Disney's "Cinderella." He also wrote a number of TV themes. He is survived by his wife Ruth, his son Dennis, and two grandchildren.

The Montana Band, in a plane crash July 4 in Lakeside, Mont. (See story, this page.)

Bruce Whitaker, 60, of a heart attack July 4 in Nashville. Whitaker was for many years a tireless volun-

teer coordinator for the Country Music Assn.'s Fan Fair exhibit area, the CMA Awards shows, and the Country Radio Seminar. He is survived by his wife, his mother, one daughter, two sons, a sister, three brothers, and five grandchildren.

Robert Parent, 63, following an operation for a brain tumor July 5 in New York. A photographer who specialized in portraits of jazz musicians. Parent amassed an archive of more than 100,000 photographs. He is survived by his brother, Donald, and his sister, Marilyn Dekker.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.



**In Agreement.** Lyricist Gerry Goffin, second from left, signs a publishing agreement between his Lauren Wesley Music (BMI) and the Chappell/Intersong Music Group-USA. Goffin has written hits for such artists as Whitney Houston and the duo of Roberta Flack and Peabo Bryson, among many others. Shown with Goffin in Chappell/Intersong's N.Y. office are, from left: Irwin Z. Robinson, president of Chappell/Intersong Music Group-USA; Ellen Goffin, Gerry Goffin's manager; and Ira Jaffe, Chappell/Intersong's senior vice president, creative.

## New Companies

**Ground Zero Productions**, formed by Brian Portnoy and Kenny Krytell. Upcoming product include 12-inch singles by by Tandi ("I Can Show You . . . How") and U-Boy ("It's You"). Future projects include work with Teachers Daughters. Company is accepting tapes for exclusive artist production/representation. One Penn Plaza, Suite 100, New York, N.Y. 10119; 212-246-3811, ext. 217.

**Techsonics**, an electronic production library available from S.P. Sound Productions, formed by Steve Peppos. The company offers 343 digitally mastered cuts, including new generation laser zappers, sweepers, ID stagers, wild work parts, laser drums, contest and production beds, explosion, news-traffic-weather, and seasonal cuts. Techsonics is licensed to radio stations on a market exclusive basis for extended periods of time. 709 Shadowfield Court, Chesapeake, Va. 23320; 804-547-4000.

**Productions One**, formed by Billy Bell. A full-service company offering production, promotion, video, public relations, and publishing. First releases include "Deep Of The Night"/"On My Own" by Beverly Warren and "Maybe"/"I Can Tell" by Peter Zak. 28-19 42nd St., Astoria, N.Y. 11103; 718-626-0459.

**Dreamscape Records**, a division of the Warrior Entertainment Group, formed by W. Christian Treiber. Company is a full-service label emphasizing new artists and material. First releases are "Short Skirts" by the Rockin' Valentinos and "GEO" by the Rhode Island-based band GEO, both scheduled for release in August. 1331 Eddy St., Providence, R.I. 02905; 401-941-4708.

**Poker Productions**, a production company, formed by Nashville songwriters Charlie Black, Austin Roberts, and Bobby Fischer. Com-

pany is currently working on material for its first artist, Melissa Carol. 1618 16th Ave. South, Nashville, Tenn. 37212; 615-292-3611.

**The Rosner Media Group**, a public relations firm specializing in hard rock and heavy metal acts, formed by Debra Rosner, who has been publicist for Enigma/Capitol act Poison for the past three years. Additions to her roster include Quiet Riot and the Vinnie Vincent Invasion. 13437 Ventura Blvd., Suite 210, Sherman Oaks, Calif. 91423; 818-905-LOUD.

**The David B. Williams Co.**, formed by David B. Williams. Company will provide diversified services to clients in advertising, entertainment, and other fields. In addition to public relations, counseling, publicity, promotion, audio/visual script writing, and photography will be offered. 60 Mountain Ave., Bloomfield, N.J. 07003; 201-338-6261.

### NEW MUSIC SEMINAR ON A SOAPBOX

(Continued from page 1)

France's SOS Racisme, a grassroots organization that sponsors an annual rock-against-racism festival; and Reebee Garofalo of Boston's Rock Against Racism. Garofalo was the first U.S. citizen to attend the annual Rock For Peace Festival in East Berlin and will speak on East-West relationships and music.

"Racism In The U.S. Music Industry" will feature Fred Rasheed of the NAACP, author of that group's recent report on hiring and promotion practices in the record business.

Also slated for that panel are LeBaron Taylor, vice president of divisional affairs at CBS Records and a member of the RIAA's subcommittee on affirmative action; Dave Berman, president of Capitol Industries; veteran black music promoter Dave Clark; artists Nona Hendryx and Vernon Reid; and Melanie Lomax of Lomax & Associates.

With the re-emergence of the Parents Music Resource Center, the

panel "C\*ns\*rsh\*p: Still A Burning Issue" is expected to be a popular session. Featured panelists include the Peters Brothers, a pair of evangelical ministers whose Truth About Rock Inc. ministry sponsors record burnings and seeks to expose satanic underpinnings in rock music.

Also slated for the censorship panel is attorney Ben Eicher, who successfully brought suit in South Dakota to stop illegal frisks at rock concerts. Other panelists include former Dead Kennedys singer Jello Biafra, who was indicted for including allegedly pornographic art in the group's album. The session is moderated by Danny Schechter, producer of ABC-TV's "20-20."

The seminar's musical showcases will also include a benefit for Amnesty International featuring Sire artists the Cult and Virgin artists Gaye Bykers On Acid.

Stands at the seminar's trade show have also been provided for

such groups as the Univ. for Peace, Volunteer Lawyers for the Arts, and the Archive of Contemporary Culture.

With preregistration up by 50%, all 130 stands sold out, and a record number of foreign registrants, the seminar already promises to be the biggest in the event's eight-year history.

Seminar co-director Mark Josephson says 800-1,000 attendees are expected from overseas. Significantly greater representation from college radio, discos, and studio technicians is also expected as a result of beefed-up schedules and active solicitation.

Along with Bill Graham, Virgin Group head Richard Branson will deliver the second keynote address.

Other topical panels will focus on the current crisis in record importing, trends in merchandising and corporate sponsorship, and several on the effects of new and emerging technologies.

## Calendar

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

### JULY

July 12-15, New Music Seminar, Marriott Marquis, New York. 212-722-2115.

July 14-16, Sheila Davis Seminar In Successful Songwriting, Northeastern Illinois Univ., Chicago. Jim Lucas, 312-794-2941.

July 15-16, Country Music Assn.'s Board Of Directors, Pan-Pacific Hotel, Vancouver, British Columbia, Canada. 615-244-2840.

July 19-21, Compact & Video Disk Systems And Applications, Monterey Beach Hotel, Monterey, Calif. 617-267-9425.

July 20, National Music Publishers Assn. Annual Meeting, Park Lane Hotel, New York. Karen Snowberg, 212-370-5330.

July 26-29, National Record Mart Convention, Seven Springs Resort, Champion, Pa. 412-441-4100.

### AUGUST

Aug. 13-16, Jack The Rapper's Family Affair '87 Convention, Atlanta Airport Marriott. Billye Love, 305-423-2328.

Aug. 16-20, Video Software Dealers Assn. Convention, Las Vegas Convention Center. 609-596-8500.

### SEPTEMBER

Sept. 5, Clem Productions International Reggae Music Awards, Ford Auditorium, Detroit. Gwen Clemens, 313-869-5519 or 868-7143.

Sept. 9-12, National Assn. Of Broadcasters—Radio '87, Anaheim Convention Center, Anaheim, Calif. 202-429-5300.

Sept. 17, Eighth Annual Licensing Industry Symposium, Pierre Hotel, New York City. 602-948-1527.

Sept. 27-29, Focus On Video '87, Skyline Hotel, Toronto, Regina Knox or Angela Abromaitis. 416-763-2121.

Sept. 27-29, Amusement Business/Billboard Seminar On Sponsorship, Fairmont Hotel, Dallas. 615-748-8120.

### OCTOBER

Oct. 14, ASCAP Country Awards, Opryland Hotel, Nashville. 615-244-3936.

Oct. 14-17, JazzTimes Magazine Convention, Roosevelt Hotel, New York City. 301-588-4114.

Oct. 20, International Radio And Television Society Goods And Services Auction, St. Regis Hotel, New York. 212-867-6650.

## FOR THE RECORD

The Newsmakers photo page headlined "Stars Come Out In Kingston" in the July 4 issue of Billboard probably should have been headlined "Errors Come Out In Billboard." Here's a rundown:

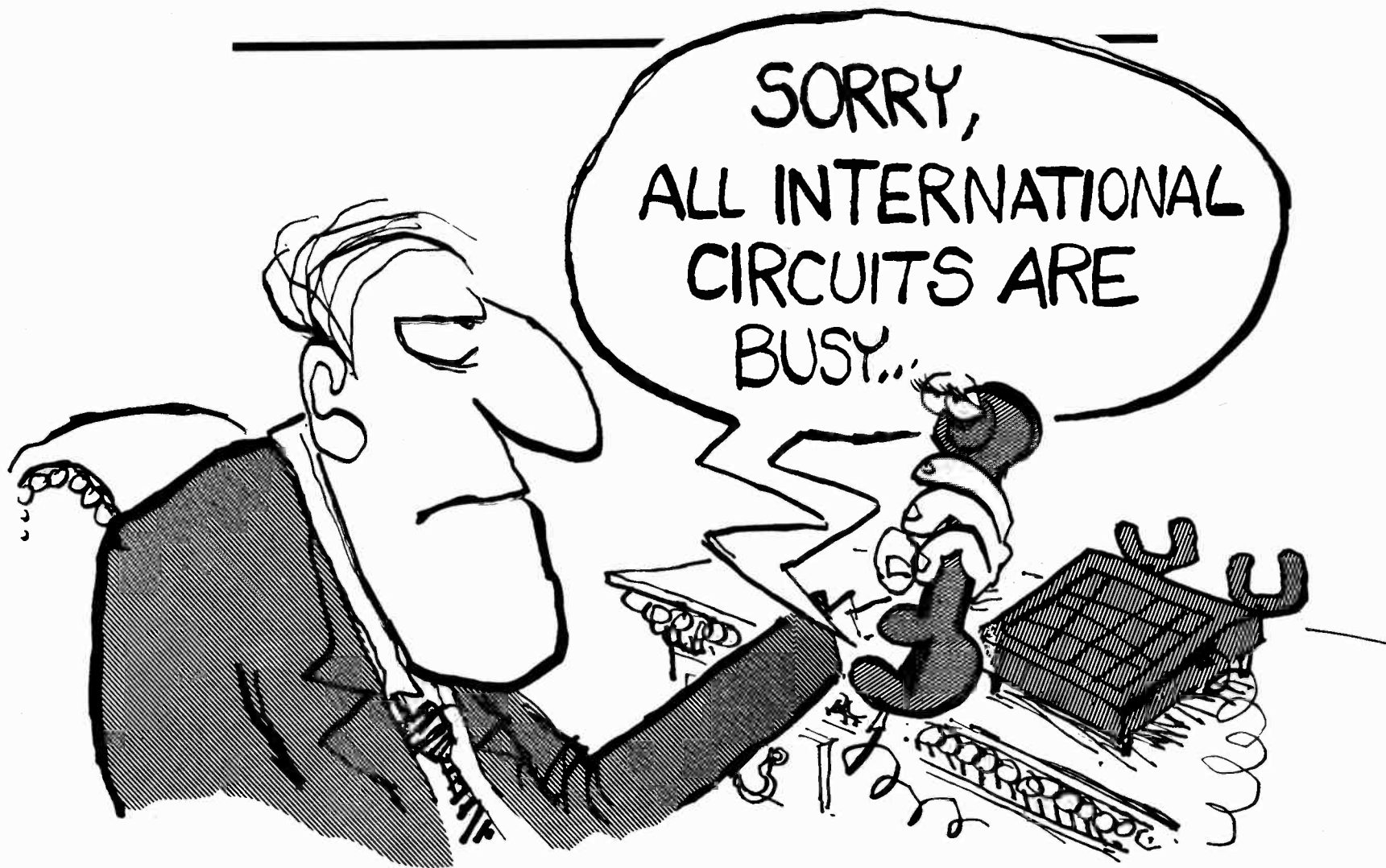
- The single "Girlie, Girlie" was credited to the wrong producer. The Jamaican single by Sophie George was produced by Ronald Chung.

- Third World's new Columbia album, "Hold On To Love," was improperly identified as the band's label debut. The album is the band's fifth for Columbia.

- Rita Marley was misidentified as the lead singer of I-Three; she is a co-member of the group with Marcia Griffiths and Judy Mowatt.

- The photo credit was omitted. All photos on the page (except for the picture captioned "What's News") should have been credited to Ted Cunningham.





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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	4	WHITNEY HOUSTON ARISTA AL 8405 (9.98) (CD)	WHITNEY
2	2	2	16	U2 ▲ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
3	5	4	14	WHITESNAKE ▲ GEFEN GHS 24099/WARNER BROS. (9.98) (CD)	WHITESNAKE
4	4	5	6	HEART CAPITOL PJ-12546 (9.98) (CD)	BAD ANIMALS
5	3	3	6	MOTLEY CRUE ELEKTRA 60725 (9.98) (CD)	GIRLS, GIRLS, GIRLS
6	7	8	46	KENNY G. ▲ ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
7	8	11	5	L.L. COOL J DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFFER
8	6	6	45	BON JOVI ▲ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
9	9	7	11	LISA LISA & CULT JAM COLUMBIA FC 40477 (CD)	SPANISH FLY
10	10	10	51	POISON ▲ ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
11	13	15	6	SOUNDTRACK MCA 6207 (9.98) (CD)	BEVERLY HILLS COP II
12	12	13	45	PAUL SIMON ▲ WARNER BROS. 25447 (9.98) (CD)	GRACELAND
13	14	12	12	FLEETWOOD MAC ▲ WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
14	11	9	11	OZZY OSBOURNE/RANDY RHODES CBS ASSOCIATED ZX2-40714/E.P.A. (CD)	TRIBUTE
15	15	16	34	BEASTIE BOYS ▲ DEF JAM FC 40238/COLUMBIA (CD)	LICENSED TO ILL
16	17	17	14	BRYAN ADAMS ▲ A&M 3907 (9.98) (CD)	INTO THE FIRE
17	18	19	56	GENESIS ▲ ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
18	20	21	18	HERB ALPERT ● A&M SP 5125 (8.98) (CD)	KEEP YOUR EYE ON ME
19	16	14	11	BARBRA STREISAND COLUMBIA OC 40788 (CD)	ONE VOICE
20	22	22	24	CROWDED HOUSE ● CAPITOL ST-12485 (8.98) (CD)	CROWDED HOUSE
21	21	23	13	ATLANTIC STARR ● WARNER BROS. 25560 (8.98) (CD)	ALL IN THE NAME OF LOVE
22	30	31	10	SUZANNE VEGA A&M SP 5136 (8.98) (CD)	SOLITUDE STANDING
23	23	20	11	TOM PETTY & THE HEARTBREAKERS MCA 5836 (8.98) (CD)	LET ME UP (I'VE HAD ENOUGH)
24	19	25	8	RANDY TRAVIS WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
25	25	26	15	LEVEL 42 POLYDOR 831 593 1 (CD)	RUNNING IN THE FAMILY
26	27	37	5	GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC OE 40769 (CD)	LET IT LOOSE
27	33	27	72	JANET JACKSON ▲ A&M SP-3905 (9.98) (CD)	CONTROL
28	29	34	53	STEVE WINWOOD ▲ ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGH LIFE
29	32	42	6	THE FAT BOYS TIN PAN APPLE 831 948 1/POLYGRAM	CRUSHIN'
30	26	24	38	EUROPE ● EPIC BFE 40241/E.P.A. (CD)	THE FINAL COUNTDOWN
31	24	18	18	JODY WATLEY ● MCA 5898 (8.98) (CD)	JODY WATLEY
32	36	36	22	EXPOSE ● ARISTA AL 8441 (8.98) (CD)	EXPOSURE
33	28	32	57	BRUCE HORNSBY & THE RANGE ▲ RCA AFL-5904 (8.98) (CD)	THE WAY IT IS
34	45	73	3	THE OUTFIELD COLUMBIA OC 40619 (CD)	BANGIN'
35	35	35	5	THE CURE ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
36	39	29	66	ANITA BAKER ▲ ELEKTRA 60444 (8.98) (CD)	RAPTURE
37	37	28	23	CHRIS DE BURGH A&M SP 5121 (8.98) (CD)	INTO THE LIGHT
38	38	40	5	JUDAS PRIEST COLUMBIA C2-40794 (CD)	LIVE
39	34	30	31	THE ROBERT CRAY BAND ● MERCURY/HIGHTONE 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
40	31	38	53	CINDERELLA ▲ MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
41	42	47	53	MADONNA ▲ SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
42	40	33	17	SMOKEY ROBINSON MOTOWN 6226 (8.98) (CD)	ONE HEARTBEAT
43	43	50	8	THE WHISPERS SOLAR ST 72554/CAPITOL (8.98)	JUST GETS BETTER WITH TIME
44	73	—	2	SAMMY HAGAR GEFEN GHS 24144 (8.98) (CD)	SAMMY HAGAR
45	41	41	31	CLUB NOUVEAU ▲ WARNER BROS. 25531 (8.98) (CD)	LIFE, LOVE AND PAIN
46	46	43	17	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 25491 (9.98) (CD)	TRIO
47	50	46	13	THE CULT BEGGAR'S BANQUET/SIRE 25555/WARNER BROS. (8.98) (CD)	ELECTRIC
48	44	39	14	PRINCE ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
49	51	53	5	DAN FOGELBERG EPIC OE 40271 (CD)	EXILES
50	58	78	4	STEPHANIE MILLS MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
51	47	45	9	ACE FREHLEY MEGAFORCE 81749/ATLANTIC (8.98) (CD)	FREHLEY'S COMET
52	72	93	3	ROGER WATERS COLUMBIA FC 40795 (CD)	RADIO K.A.O.S.
53	49	48	45	HUEY LEWIS & THE NEWS ▲ CHRYSLIS OV 41534 (CD)	FORE!
54	66	71	9	THE NYLONS OPEN AIR/WINDHAM HILL OA0306/A&M (9.98) (CD)	HAPPY TOGETHER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	60	56	36	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
56	56	59	40	LUTHER VANDROSS ▲ EPIC FE 40415/E.P.A. (CD)	GIVE ME THE REASON
57	59	44	18	CUTTING CREW ● VIRGIN 90573/ATLANTIC (8.98) (CD)	BROADCAST
58	57	49	9	DAVID BOWIE EMI-AMERICA PJ1267 (9.98) (CD)	NEVER LET ME DOWN
59	67	76	5	RICHARD MARX MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
60	53	57	25	TESLA GEFEN GHS 24120/WARNER BROS. (8.98) (CD)	MECHANICAL RESONANCE
61	61	64	8	JONATHAN BUTLER JIVE 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
62	62	62	14	THE SYSTEM ATLANTIC 81691 (8.98) (CD)	DON'T DISTURB THIS GROOVE
63	55	51	13	CARLY SIMON ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
64	65	67	5	THE ISLEY BROTHERS WARNER BROS. 25586 (8.98) (CD)	SMOOTH SAILIN'
65	48	52	16	KIM WILDE MCA 5903 (8.98) (CD)	ANOTHER STEP
66	68	72	15	ANTHRAX MEGAFORCE/ISLAND 90584/ISLAND (8.98)	AMONG THE LIVING
67	63	55	8	SURFACE COLUMBIA FC 40374	SURFACE
68	70	54	17	THE BREAKFAST CLUB MCA 5821 (8.98) (CD)	THE BREAKFAST CLUB
69	69	79	4	WARREN ZEVON VIRGIN 90603/ATLANTIC (8.98)	SENTIMENTAL HYGIENE
70	77	—	2	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580 (9.98) (CD)	COLLABORATION
71	54	58	18	PSEUDO ECHO RCA 5730-1-R (8.98) (CD)	LOVE AN ADVENTURE
72	52	70	121	WHITNEY HOUSTON ▲ ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
73	64	61	47	EDDIE MONEY ● COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
74	75	68	43	CAMEO ▲ ATLANTA ARTISTS 830 265-1/POLYGRAM (CD)	WORD UP
75	71	60	20	GREGG ALLMAN EPIC FE 40531/E.P.A. (CD)	I'M NO ANGEL
76	82	65	10	DWIGHT YOAKAM REPRISE 25567/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
77	79	66	58	PETER GABRIEL ▲ GEFEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
78	85	—	2	Y&T GEFEN GHS 24142 (8.98) (CD)	CONTAGIOUS
79	78	81	34	ROBBIE NEVIL MANHATTAN ST 53006 (8.98) (CD)	ROBBIE NEVIL
80	97	127	4	KEEL MCA 42005 (8.98) (CD)	KEEL
81	74	69	17	SIMPLY RED ELEKTRA 60727 (8.98) (CD)	MEN AND WOMEN
82	84	98	7	T'PAU VIRGIN 90595/ATLANTIC (8.98) (CD)	T'PAU
83	83	85	6	GLENN MEDEIROS AMHERST AMH 3313 (8.98) (CD)	GLENN MEDEIROS
84	89	63	20	PSYCHEDELIC FURS COLUMBIA FC 40466 (CD)	MIDNIGHT TO MIDNIGHT
85	93	101	6	MASON RUFFNER CBS ASSOCIATED BFZ 40601 (CD)	GYPSY BLOOD
86	76	77	21	NAJEE EMI-AMERICA ST 17241 (8.98) (CD)	NAJEE'S THEME
87	80	80	6	LITTLE STEVEN MANHATTAN ST 53048 (8.98) (CD)	FREEDOM NO COMPROMISE
88	90	88	58	RUN-D.M.C. ▲ PROFILE 1217 (8.98) (CD)	RAISING HELL
89	94	74	37	BILLY IDOL ▲ CHRYSLIS OV 41514 (CD)	WHIPLASH SMILE
90	87	91	15	RESTLESS HEART RCA 5648-1-R (8.98) (CD)	WHEELS
91	81	75	47	LIONEL RICHIE ▲ MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
92	96	96	6	STEVE EARLE MCA 5998 (8.98) (CD)	EXIT O
93	128	—	2	JOHN WAITE EMI-AMERICA 46332 (8.98) (CD)	ROVER'S RETURN
94	107	116	5	ALISON MOYET COLUMBIA BFC 40653	RAINDANCING
95	101	94	21	LOU GRAMM ATLANTIC 81728 (8.98) (CD)	READY OR NOT
96	88	86	170	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
97	109	107	16	THE JUDDS ● RCA/CURB 5916-1-R/RCA (8.98) (CD)	HEARTLAND
98	112	125	4	OMAR AND THE HOWLERS COLUMBIA BFC 40815	HARD TIMES IN THE LAND OF PLENTY
99	86	84	123	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
100	100	113	9	SUICIDAL TENDENCIES CAROLINE 1336 (8.98) (CD)	JOIN THE ARMY
101	105	82	16	JON BUTCHER CAPITOL ST-12542 (8.98) (CD)	WISHES
102	99	83	10	R.E.M. I.R.S. SP 70054/A&M (8.98) (CD)	DEAD LETTER OFFICE
103	103	119	9	TNT MERCURY 830 979 1/POLYGRAM	TELL NO TALES
104	92	89	8	DIANA ROSS RCA 6388-1-R (8.98) (CD)	RED HOT RHYTHM & BLUES
105	113	100	21	REO SPEEDWAGON EPIC FE 40444/E.P.A. (CD)	LIFE AS WE KNOW IT
106	108	97	59	SOUNDTRACK ▲ COLUMBIA SC 40323 (CD)	TOP GUN
107	95	95	23	BRUCE WILLIS ● MOTOWN 6222ML (8.98) (CD)	THE RETURN OF BRUNO
108	91	87	171	U2 ▲ ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
109	98	92	33	KOOL & THE GANG ● MERCURY 830 398 1/POLYGRAM (CD)	FOREVER

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.



# THANK YOU!

To all of the special people who attended my concerts at the Universal Amphitheatre and especially to those of you who contributed to my soon-to-be-released U.S. album, produced by Joel Diamond and arranged by Artie Butler. It is every artist's dream to have some of the world's greatest songwriters under the same roof sharing the same experience. Thank you for making my dream come true...

## ENGELBERT HUMPERDINCK



*First row: Artie Butler, Jerry Corbetta, Allan Rich. Standing: Larry Hart, Thornton Cline, Susannah Ryan Wilson, Joel Diamond, Engelbert Humperdinck, Bob Crewe, Frannie Golde, Albert Hammond, Stephanie Tyrell, Barry Mann. Not pictured: Holly Knight, Michael Chapman.*

“ Engelbert is a British Ponce de Leon. With three generations of fans, he's still brand new and will go on indefinitely... He's exuberant and singing better than he ever has before. ”

**Cleve Herman**  
KFWB Radio

“ ...there's a lot to be said for listerability style, precision and performance—all of which Humperdinck displayed in profusion...The guy's definitely a romantic devil. ”

**Todd Everett**  
Los Angeles Herald Examiner

“ As a performer, he fulfills every woman's fantasy on stage...In my eight years in radio, Engelbert is the most popular entertainer we've ever presented in concert. ”

**Madelaine Vlasic**  
KNOB Radio



# KEEL

CALL  
1-800-  
MCA-METZ  
TO HEAR  
RON KEEL  
AND THE  
HOT TRACKS

SOMEBODYS  
WAITING

CHERRY  
LANE 1  
3

I SAID THE  
WRONG THING  
TO THE  
RIGHT  
GIRL

### KEEL / BON JOVI DATES:

#### July

- 21-22 Landover, MD
- 23 Hershey, PA
- 25 Erie, PA
- 27-28-29 Mansfield, MA

#### August

- 1-2-3 Madison Square Gardens, New York, NY
- 6-7 Meadowlands, E. Rutherford, NJ
- 9-10 Nassau Coliseum, Long Island, NY

### KEEL CLUB DATES:

#### July

- 11 Taylorville, IL
- 12 Chicago, IL
- 13 Milwaukee, WI
- 14 Cincinnati, OH
- 15 Cleveland, OH
- 16 Syracuse, NY
- 17 Long Island, NY
- 18 Queens, NY

#### August

- 5 Washington, D.C.
- 8 Hartford, CT



MCA-42005

SOMEBODY'S  
WAITING  
SEE THE VIDEO  
ON MTV  
AND ALL ROCKIN'  
MUSIC VIDEO  
OUTLETS.

July 1987							August 1987						
SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT
			1	2	3	4							1
5	6	7	8	9	10	11	2	3	4	5	6	7	8
12	13	14	15	16	17	18	9	10	11	12	13	14	15
19	20	21	22	23	24	25	16	17	18	19	20	21	22
26	27	28	29	30	31		23	24	25	26	27	28	29
							30	31					

NASSAU  
COLISEUM

MADISON  
SQUARE GARDEN

MEADOWLANDS

PRINTED IN U.S.A.



# Billboard TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	115	—	22	KLYMAXX MCA 5832 (8.98) (CD)	KLYMAXX
111	133	109	13	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1026-1-J/RCA (8.98)	ROCK THE HOUSE
112	<b>NEW</b>		1	THE FABULOUS THUNDERBIRDS EPIC FZ 40813	HOT NUMBER
113	117	139	43	TINA TURNER ▲ CAPITOL PJ 12530 (9.98) (CD)	BREAK EVERY RULE
114	102	102	9	NONA HENDRYX EMI-AMERICA ST 17248 (8.98) (CD)	FEMALE TROUBLE
115	123	129	36	ARETHA FRANKLIN ● ARISTA AL-8442 (9.98) (CD)	ARETHA
116	166	192	3	TOM KIMMEL MERCURY 832 284 1/POLYGRAM (CD)	5 TO 1
117	104	90	75	BON JOVI ▲ MERCURY 814 982-1/POLYGRAM (CD)	BON JOVI
118	127	126	23	DAVID SANBORN WARNER BROS. 25479 (9.98) (CD)	A CHANGE OF HEART
119	111	103	77	BANGLES ▲ <sup>2</sup> COLUMBIA FC 40039 (CD)	DIFFERENT LIGHT
120	106	99	93	BON JOVI ▲ MERCURY 824 509-1/POLYGRAM (CD)	7800 DEGREES FAHRENHEIT
121	110	104	14	KOOL MOE DEE JIVE 1025-1-J/RCA (8.98)	KOOL MOE DEE
122	124	136	31	DURAN DURAN ▲ CAPITOL PJ-12540 (9.98) (CD)	NOTORIOUS
123	125	108	40	BOSTON ▲ <sup>4</sup> MCA 6188 (9.98) (CD)	THIRD STAGE
124	135	186	4	JENNIFER RUSH EPIC BFE 40825	HEART OVER MIND
125	114	105	14	U2 ISLAND 90279/ATLANTIC (4.98)	WIDE AWAKE IN AMERICA
126	151	—	2	X ELEKTRA 60492 (8.98) (CD)	SEE HOW WE ARE
127	136	106	35	STRYPER ● ENIGMA PJAS 73237/CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
128	121	117	5	ORIGINAL BROADWAY CAST GEFEN GHS 24151 (19.95) (CD)	LES MISERABLES
129	132	121	38	GEORGIA SATELLITES ● ELEKTRA 60496 (8.98) (CD)	GEORGIA SATELLITES
130	<b>NEW</b>		1	GREAT WHITE CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
131	148	196	3	THE CALL ELEKTRA 60739 (8.98) (CD)	INTO THE WOODS
132	119	114	12	ROCK AND HYDE CAPITOL ST-12569 (8.98) (CD)	UNDER THE VOLCANO
133	118	118	13	THE SMITHS SIRE 25569/WARNER BROS. (12.98) (CD)	LOUDER THAN BOMBS
134	130	110	30	ERIC CLAPTON ● DUCK 25476/WARNER BROS. (9.98) (CD)	AUGUST
135	129	115	32	VANGELIS POLYDOR 8296631/POLYGRAM (CD)	OPERA SAUVAGE
136	116	111	38	U2 ISLAND 90040/ATLANTIC (8.98) (CD)	BOY
137	192	197	3	JOHN HIATT A&M 5158 (8.98)	BRING THE FAMILY
138	137	128	14	PETER WOLF EMI-AMERICA ST 17230 (8.98) (CD)	COME AS YOU ARE
139	144	151	10	GARY MOORE VIRGIN 90588/ATLANTIC (8.98) (CD)	WILD FRONTIER
140	189	—	2	MARILLION CAPITOL ST-12539 (8.98) (CD)	CLUTCHING AT STRAWS
141	163	184	4	4 BY FOUR CAPITOL ST 12560 (8.98) (CD)	4 BY FOUR
142	126	112	16	U2 ISLAND 90092/ATLANTIC (8.98) (CD)	OCTOBER
143	122	122	26	XTC GEFEN GHS 24117/WARNER BROS. (8.98) (CD)	SKYLARKING
144	<b>NEW</b>		1	THE FIXX MCA 42008 (8.98) (CD)	REACT
145	145	148	23	GEORGE STRAIT ● MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
146	138	133	53	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
147	187	—	2	REGINA BELLE COLUMBIA BFC 40537	ALL BY MYSELF
148	158	161	8	THE REPLACEMENTS SIRE 25557/WARNER BROS. (8.98) (CD)	PLEASED TO MEET ME
149	154	135	63	THE JETS ● MCA 5667 (8.98) (CD)	THE JETS
150	134	124	13	LITTLE AMERICA GEFEN GHS 24113/WARNER BROS. (8.98) (CD)	LITTLE AMERICA
151	139	132	23	SHIRLEY MURDOCK ● ELEKTRA 60443 (8.98) (CD)	SHIRLEY MURDOCK
152	142	130	40	CHICAGO ● WARNER BROS. 25509 (9.98) (CD)	18
153	120	120	51	WHITESNAKE GEFEN GHS 4018/WARNER BROS. (6.98) (CD)	SLIDE IT IN
154	157	164	685	PINK FLOYD ● HARVEST SMAS 1163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
155	146	146	4	PARTLAND BROTHERS MANHATTAN ST 53050 (8.98) (CD)	ELECTRIC HONEY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	143	123	15	NIGHT RANGER MCA 5839 (8.98) (CD)	BIG LIFE
157	153	142	18	PATTY SMYTH COLUMBIA FC 40182 (CD)	NEVER ENOUGH
158	140	137	42	CYNDI LAUPER ▲ PORTRAIT OR 40313/E.P.A. (CD)	TRUE COLORS
159	152	141	63	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
160	185	173	23	LOS LOBOS SLASH 25523/WARNER BROS. (8.98) (CD)	BY THE LIGHT OF THE MOON
161	165	154	39	MEGADETH CAPITOL ST 12526 (8.98) (CD)	PEACE SELLS... BUT WHO'S BUYING?
162	155	155	3	HELLOWEEN RCA 6399-1-R (8.98)	KEEPER OF THE SEVEN KEYS, PART I
163	161	172	58	BOB JAMES/DAVID SANBORN ● WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
164	164	183	3	TONY MAC ALPINE SQUAWK 832 249 1/POLYGRAM	MAXIMUM SECURITY
165	168	174	5	PRETTY MAIDS EPIC BFE 40713	FUTURE WORLD
166	160	144	87	ROBERT PALMER ▲ ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
167	167	189	7	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
168	<b>NEW</b>		1	MARVIN SEASE LONDON 830 794 1/POLYGRAM	MARVIN SEASE
169	159	134	12	AL GREEN A&M SP 5150 (8.98) (CD)	SOUL SURVIVOR
170	176	170	40	PHYLLIS HYMAN P.I.R./MANHATTAN ST 53029 (8.98) (CD)	LIVING ALL ALONE
171	179	181	44	SOUNDTRACK ● ATLANTIC 81677 (9.98) (CD)	STAND BY ME
172	141	138	30	WORLD PARTY ENSIGN BFV 41552/CHRYSALIS (CD)	PRIVATE REVOLUTION
173	149	149	5	ANNE MURRAY CAPITOL ST 12562 (8.98) (CD)	HARMONY
174	<b>NEW</b>		1	COMPANY B ATLANTIC 81763 (8.98) (CD)	COMPANY B
175	175	191	15	AUTOGRAPH RCA 5796-1-R (8.98) (CD)	LOUD AND CLEAR
176	150	150	6	EZO GEFEN GHS 24143/WARNER BROS. (8.98)	EZO
177	196	—	2	KING DIAMOND ROAD RACER 9622 (8.98) (CD)	ABIGAIL
178	162	147	13	THOMPSON TWINS ARISTA AL 8449 (8.98) (CD)	CLOSE TO THE BONE
179	169	140	9	ORIGINAL CAST POLYDOR 831 273 1/POLYGRAM (CD)	PHANTOM OF THE OPERA
180	<b>NEW</b>		1	SIMPLE MINDS A&M SP 6850 (16.98) (CD)	IN THE CITY OF LIGHT
181	194	—	2	THE DOORS ELEKTRA 60345 (12.98) (CD)	LIVE AT THE HOLLYWOOD BOWL
182	182	157	49	THE SMITHEREENS ENIGMA ST 73208/CAPITOL (8.98) (CD)	ESPECIALLY FOR YOU
183	131	131	6	SOUNDTRACK MCA 6205 (9.98)	THE SECRET OF MY SUCCESS
184	183	152	12	HOODOO GURUS BIG TIME 60728/ELEKTRA (8.98) (CD)	BLOW YOUR COOL
185	178	168	13	GEORGIO MOTOWN 6229ML (8.98)	SEXAPPEAL
186	186	143	17	PATRICE RUSHEN ARISTA 8401 (8.98) (CD)	WATCH OUT
187	188	200	39	RATT ▲ ATLANTIC 81683 (9.98) (CD)	DANCIN' UNDERCOVER
188	<b>NEW</b>		1	DANNY WILSON VIRGIN 90596/ATLANTIC (8.98) (CD)	MEET DANNY WILSON
189	173	175	23	HANK WILLIAMS, JR. WARNER/CURB 25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
190	<b>NEW</b>		1	SOUNDTRACK MCA 6210 (9.98)	DRAGNET
191	<b>NEW</b>		1	ERASURE SIRE 25547/WARNER BROS. (8.98) (CD)	CIRCUS
192	197	—	258	LED ZEPPELIN ● ATLANTIC 19129 (6.98) (CD)	LED ZEPPELIN IV
193	172	158	18	BOBBY MCFERRIN BLUE NOTE BT 85110/MANHATTAN (9.98) (CD)	SPONTANEOUS INVENTIONS
194	190	190	29	MELBA MOORE CAPITOL ST 12471 (8.98) (CD)	A LOT OF LOVE
195	171	145	17	ANDY TAYLOR MCA 5837 (8.98) (CD)	THUNDER
196	<b>NEW</b>		1	ANVIL METAL BLADE/ENGMA ST 73267/CAPITOL (8.98) (CD)	STRENGTH OF STEEL
197	199	167	15	ORIGINAL LONDON CAST RELATIVITY 8140/IMPORTANT (16.98) (CD)	LES MISERABLES
198	195	195	69	METALLICA ● ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
199	147	153	8	THE TRUTH I.R.S. 5981/MCA (8.98) (CD)	WEAPONS OF LOVE
200	156	156	8	WAR PRIORITY SL 9467 (8.98) (CD)	THE BEST OF WAR

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- |                             |                               |   |                          |                     |                                  |                              |
|-----------------------------|-------------------------------|---|--------------------------|---------------------|----------------------------------|------------------------------|
| 4 By Four 141               | Company B 174                 | Peter Gabriel 77                        | The Jets 149             | Glenn Medeiros 83   | Emmylou Harris 46                | Paul Simon 12                |
| Bryan Adams 16              | The Robert Cray Band 39       | Genesis 17                              | Journey 159              | Metallica 158       | Tom Petty & The Heartbreakers 23 | Simple Minds 180             |
| Gregg Allman 75             | Crowded House 20              | Georgia Satellites 129                  | Judas Priest 38          | Stephanie Mills 50  | Stephanie Mills 50               | Simply Red 81                |
| Herb Alpert 18              | The Cult 47                   | George 185                              | The Judds 97             | Eddie Money 73      | Pink Floyd 154                   | The Smithereens 182          |
| Anthrax 66                  | The Cure 35                   | Gloria Estefan & Miami Sound Machine 26 | Keel 80                  | Melba Moore 194     | Poison 10                        | The Smiths 133               |
| Anvil 196                   | Cutting Crew 57               | Lou Gram 95                             | King Diamond 177         | Gary Moore 139      | Pretty Maids 165                 | Patty Smyth 157              |
| Atlantic Starr 21           | Chris De Burgh 37             | Great White 130                         | Klymaxx 110              | Prince 48           | Psychedelic Furs 84              | SOUNDTRACKS                  |
| Autograph 175               | Kool Moe Dee 121              | Al Green 169                            | L.L. Cool J 7            | Pseudo Echo 71      | The Nylons 54                    | Beverly Hills Cop II 11      |
| Anita Baker 36              | The Doors 181                 | Duran Duran 122                         | Cyndi Lauper 158         | Shirley Murdock 151 | Omar and The Howlers 98          | Dragnet 190                  |
| Bangles 119                 | EZO 176                       | Sammy Hagar 44                          | Led Zeppelin 192         | Shirley Murdock 151 | ORIGINAL BROADWAY CAST           | The Secret Of My Success 183 |
| Beastie Boys 15             | Steve Earle 92                | Heart 4                                 | Level 42 25              | Shirley Murdock 151 | Les Miserables 128               | Stand By Me 171              |
| Regina Belle 147            | Erasure 191                   | Helloween 162                           | Huey Lewis & The News 53 | Shirley Murdock 151 | Original London Cast 197         | Top Gun 106                  |
| George Benson/Earl Klugh 70 | Europe 30                     | Nona Hendryx 114                        | Lisa Lisa & Cult Jam 9   | Shirley Murdock 151 | Les Miserables 128               | George Strait 145            |
| Bon Jovi 120, 117, 8        | Expose 32                     | John Hiatt 137                          | Little Steven 87         | Shirley Murdock 151 | Original London Cast 197         | Barbra Streisand 19          |
| Boston 123                  | The Fabulous Thunderbirds 112 | Hoodoo Gurus 184                        | Little America 150       | Shirley Murdock 151 | Original London Cast 197         | Stryper 127                  |
| David Bowie 58              | The Fat Boys 29               | Bruce Hornsby & The Range 33            | Los Lobos 160            | Shirley Murdock 151 | Original London Cast 197         | Suicidal Tendencies 100      |
| The Breakfast Club 68       | The Fixx 144                  | Phyllis Hyman 170                       | Tony Mac Alpine 164      | Shirley Murdock 151 | Original London Cast 197         | Surface 67                   |
| Jon Butcher 101             | Fleetwood Mac 13              | Billy Idol 89                           | Madonna 41               | Shirley Murdock 151 | Original London Cast 197         | The System 62                |
| Jonathan Butler 61          | Dan Fogelberg 49              | The Isley Brothers 64                   | Megadeth 161             | Shirley Murdock 151 | Original London Cast 197         | T'Pau 82                     |
| The Call 131                | Aretha Franklin 115           | Janet Jackson 27                        | Marillion 140            | Shirley Murdock 151 | Original London Cast 197         | TNT 103                      |
| Cameo 74                    | Ace Frehley 51                | Freddie Jackson 55                      | Richard Marx 59          | Shirley Murdock 151 | Original London Cast 197         | Andy Taylor 195              |
| Chicago 152                 | Kenny G. 6                    | Bob James/David Sanborn 163             | Reba McEntire 167        | Shirley Murdock 151 | Original London Cast 197         | Tesla 60                     |
| Cinderella 40               |                               | D.J. Jazzy Jeff & The Fresh Prince 111  | Bobby McFerrin 193       | Shirley Murdock 151 | Original London Cast 197         | Thompson Twins 178           |
| Eric Clapton 134            |                               |   |                          | Shirley Murdock 151 | Original London Cast 197         | Randy Travis 146             |
| Club Nouveau 45             |                               |   |                          | Shirley Murdock 151 | Original London Cast 197         | The Truth 199                |
|                             |                               |   |                          | Shirley Murdock 151 | Original London Cast 197         | Tina Turner 113              |

## NATIONAL VIDEO GOES SUPERSTORE

(Continued from page 1)

third agreement has been inked for six units in the South Bay area near San Francisco. Berger says the holder of the Atlanta/Nashville contract was previously a franchisee in the Poppingo system, the rental web that NVI acquired last year. But at presstime, he could not say whether the other two investors have any experience in video retailing field.

In a Billboard interview, Berger acknowledged that NVI's move to superstores—which he defines as outlets that carry more than 7,500 titles—is late: “Up to now, we have addressed the small store and the midsize store. We have allowed others to test the superstore concept and watch from the sidelines.”

Industry speculation suggests that announcement of the superstore rollout is an effort to juice NVI's disappointing performance on Wall Street (NASDAQ/NVIS). The company's stock has been on a downward slide since it began trading last September. The stock reached its highest value last fall at \$4.25; it was down to \$2.06 at presstime and has traded as low as \$1.75.

The franchiser's ambitious timetable calls for 200 store commitments to be signed by the end of this year, and for all 500 to be signed by July 1988. Berger projects having 100 of the units open by July 1 of next year, with one store opening per day from that point until the 500 mark is reached.

Beyond the agreements already signed, Berger said the St. Louis deal may yield as many as 50 stores. He added that negotiations are in process for an additional 40 stores,

although he has not disclosed the markets where these stores will be located. He said a formal announcement of these units will be made in the next 90 to 180 days.

Franchise fee for a first superstore will be \$29,000, with additional units priced at \$10,000 each. The company estimates that such stores will cost \$410,000-\$500,000, but says those expenses will be lower if store owners avail themselves to pay-per-transaction terms to stock video inventories.

Further, Berger said NVI will launch conversion programs within the next weeks that will entitle current franchisees to upgrade their stores to superstore status or enable several stores to merge into a single superstore operation.

According to Berger, NVI's earlier hesitation for the large-store concept was a result of skepticism about the return on investment that larger stores yield. “Our feeling was, why spend \$600,000 to open one store, when you can open 10 smaller stores for that same \$600,000 and get a better return?”

But, he added, “in the the last 180 days, we've analyzed the market,” and based on its new research—including an evaluation of the performance by some of the chains already involved in that type of store—Berger's crew now sees the superstore as viable.

He also sees the superstore as a route for NVI to bolster its presence in major markets. The web's count of more than 700 stores is far greater than any of its franchise competitors, but—with the excep-

tion of such cities as Dallas, Denver, Seattle, and Kansas City—the bulk of its outlets are located in small- or medium-size markets.

“We have generally not addressed the largest markets,” said Berger. “The fault was our policy that to open a National Video store, you had to open with 50% more inventory than your nearest competitor. Therefore, if you wanted to open a store in New York City, where a [RKO Warner] Video Shack had 10,000 movies, you would have to have 15,000 movies before you could open.”

That requirement will not apply to NVI's superstores, which Berger said opens opportunities to open in markets like New York, Los Angeles, and Chicago. However, the biggest incentive that National Video is offering to speed the sale of such franchises is a waiver on all royalties until Oct. 31, 1988, for any superstores that open before June 30, 1988.

“Assuming an average monthly revenue of \$75,000, that could yield a savings of as much as \$45,000,” said Berger.

Further, National Video will guarantee availability of pay-per-transaction terms for the acquisition of rental product to its large-store investors. PPT is the controversial shared-revenue method of product distribution that the franchiser is testing in at least 150 stores, wherein video manufacturers offer lower buy-in costs for tapes. Berger said PPT will lessen inventory costs for superstore developers.

After the royalty waiver expires, NVI's superstores will be charged the same percentages that are now charged to the web's smaller outlets: a monthly royalty of 4.5% of the store's revenues, and a 3% ad fee. Beyond those costs, all franchisees are obligated to plow an additional 4% into local advertising programs.

Is National Video's move toward the superstore concept an admission that with increasing congestion in the video marketplace it will be unable to expand adequately through the franchising of smaller outlets? Not according to Berger. “There's still a lot of growth in the midsize

store market,” he said. “There are many, many markets in which superstores are not viable, and may never be.”

According to NVI research, a superstore requires a population base of 30,000 within a three-mile radius. Assuming that parameter, NVI says there are 1,500 locations that can support a video superstore, and 500 of those sites have already been claimed by competitors. If Berger reaches the 500-store mark he has pledged, that will give his operation half of the remaining feasible locations.

Berger claims that superstore expansion will not require NVI to develop new programs over and above those already available to small and midsize store franchisees. Current systems allow National Video store owners to supplement their rental income with the sale of candy, popcorn, soft drinks, plush toys, and Disney figurines. Other optional NVI programs include video sell-through, camcorder rentals, VCR rentals, and video transfer.

## EFFECTS OF VID CATALOG PROMOS

(Continued from page 1)

anticipate heightened sales activity for the remainder of the year, many say they are troubled by some of the underlying elements of the price cuts. Interviews with dealers reveal three main objections:

- Profitability is being undermined by falling prices. Dealers say they have to sell a significantly larger number of tapes to realize a meaningful profit on a \$19.95 title.

- When a title's original price is slashed by more than 70% in hopes of generating sell-through, video outlets have little opportunity to sell off their rental copies.

- Price reductions have been spurred by the refusal of mass merchants to stock product over \$20 list. While suppliers are anxious to bring more mass merchants into the fold, specialty stores are less than enthusiastic about the prospect of losing business to K mart.

What may be emerging in the midst of the most competitive home video season to date is a shift in how suppliers work their catalog product. RCA/Columbia Pictures Home Video, for example, on the heels of a \$19.95 summer promotion, permanently reduced 36 titles to \$29.95 last week in a move applauded by dealers who have begun to speak more in “midline” product terms.

Dealers say they prefer that suppliers—such as Warner Home Video and Embassy Home Entertainment—permanently lower prices or else see titles periodically removed

from the marketplace to preserve their value. Retailers also say they are tired of manufacturer “ping-pong” of prices.

“Manufacturers are dropping prices, raising prices, and deleting titles. We have to worry continuously about price protection and inventory. Not only is it a nightmare for consumers, but it's a physical working nightmare for retailers,” says Joe Medwick, director of video marketing for Tower Records.

“It makes it very difficult to reorder,” agrees Mitch Perliss of Southern California's Music Plus Video chain. “There are so many programs and the prices keep changing.”

“Every Christmas,” says Rand Bleimeister, senior vice president of Embassy, “a studio has set a lower price point. But it can't go on forever.” With merchandising and advertising expenses, he says, retail price points for studios have bottomed out at \$20.

“What concerns me,” says Perliss “is the reworking of titles. There's going to be much more cherry-picking this Christmas.”

Catalog promotions are also linked to other sore points for more traditional video dealers who resent manufacturers skewing their fall programs—and attention—to racks and mass merchants.

Particularly annoying for some is the sooner-than-anticipated lowering of \$79.95 product for fall campaigns.

Says one dealer, “The reason HBO

Video is repricing ‘Back To School’ at \$29.95 now is that's when the mass merchants said they wanted it. We supported that title at \$79.95, but this won't give us a chance to sell off rental inventory.”

“The manufacturers,” says Medwick, “want you to come to the table, but then they turn around and do that.” Despite these misgivings, Medwick, like other dealers, says he expects to have his best Christmas ever.

## VIDEO FIRMS READY SELL-THROUGH BLITZ

(Continued from page 4)

and driving consumers into stores for multiple purchases. The McDonald's tie-in, she adds, is designed to expand Disney's exposure and help develop newer markets.

Disney is coming off a summer “Goofy Price” promotion, which it claims moved 2 million units on initial orders.

Paramount details were unveiled on July 10 at the studio's annual distributor meeting in La Costa, Calif. Distributors had been anticipating a low price and a late September street date for the fourth Star Trek saga.

Paramount was also expected to issue more \$14.95 “Star Trek” TV

episodes. Thus far, 51 have been released.

Distributors were also anticipating a reprise of last year's 20/20 promotion—20 titles at \$19.95, again with a late September street date. Among the expected carry-over titles: “Raiders Of The Lost Ark,” “Beverly Hills Cop,” “Witness,” the first three “Star Trek” films, “48 Hours,” and “White Christmas.” Last year's \$29.95 “Indiana Jones And The Temple Of Doom” was also expected to be included in the promotion.

CBS/Fox is expected to announce its fall plans on Aug. 1.

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## ITA REPORT ON TAPE SALES

(Continued from page 6)

lion in 1985 to \$347 million.

ITA says that because of the increased use of tape pancakes in video duplication and for loading blank cassettes, it began collecting figures on pancake sale for the first time last year. The association says that it measured volume and sales in terms of tape lengths equivalent to T-120 cassettes and determined that slightly more than 39 million units were sold for slightly more

than \$69 million.

Total industry figures, representing consumer retail, industrial, and bulk, were derived by combining the sales reported by ITA member companies that participate in ITA's statistical program. The composite average of the estimates submitted by those member companies of sales are made by nonparticipating manufacturers and suppliers.

## FOR THE RECORD

An article in last week's Billboard stating that Bob Ludwig of Masterdisk Inc. “opposes” the CBS Copycode system was not entirely accurate. Ludwig and Masterdisk say they support the concept of Copycode. However, Douglas Levine, president of Masterdisk, says that the mastering house was “not entirely pleased” with the sound of the first incarnation of the system and is now actively working with CBS to help achieve a better-sounding filter. Ludwig also says that he and several other independent engineers have heard the most recent version of the system in A/B listening tests and “could not distinguish with any reliability” between encoded and unencoded material.

A story in last week's Billboard incorrectly named the cities and dates for the RIAA's upcoming demonstrations of the CBS Copycode system. In Nashville, it's July 21; in Los Angeles, July 23; and in New York, July 28.

A list of cassette singles in the July 4 issue misstated two of the titles. Starship's first cassette single is “It's Not Over (Til It's Over),” and Restless Heart's is “Why Does It Have To Be (Wrong Or Right).”



## FTC STUDYING MTV MEMO

(Continued from page 6)

sion market (Billboard, April 4).

Pittman says he has not seen the document now in the hands of the FTC. Parts of the memo, however, have recently been printed in a Washington newsletter, FTC: Watch.

A source close to the former MTV chief says that judging from the portions of the memo that have appeared, "It sounds like it was a draft memo sent to legal for clearance, rather than a final product actually cleared for distribution."

If this is the case, says the source, such a draft would be "a private communication between Pittman and his attorneys, and not admissible in court."

The source also points out that "all final policy decisions and memos at MTV were cleared before distribution by antitrust counsel and outside attorneys. Nothing would ever be sent out without final legal approval that it was free from any stigma of antitrust violation."

In outlining a strategy, the 4-year-old document said MTV needed to "lock up [its] shelf space through 1988," thus creating a five-year "window for competition" whereby the music channel would be free from competition on the various cable systems that carried it.

In order to achieve this goal, the memo said, MTV needed to gain control over both the supply of the product (videoclips) and the "shelf space" (the cable systems).

This could be accomplished, the memo said, by pacting with record labels for exclusivity windows on their videoclips, and by signing new contracts with multiple system cable operators, known as MSOs, that would attempt to ensure that only MTV or MTV music video affiliates were carried.

In 1983, the memo said, MTV—which had been free to MSOs up to that point—would institute a charge to cable systems wishing to carry the channel as part of their basic cable package. (These fees, which are not unusual in the cable industry, still exist.)

Cable operator rates were to be set at a level competitive with other basic services, the memo said, with most contract options incorporating subsequent rate increases.

The memo said that if MTV could introduce the new contracts and fee structure to cable systems without "alienating" them, two goals could be achieved: The channel would be able to generate new revenue to help pay labels for exclusive use of their video product, and at the same

time, the cable operators would be signing new long-term licensing agreements with MTV, thus protecting the channel from other music services the cable system might wish to carry. (At the time the memo was written, most of MTV's contracts with cable systems were due to expire in 1984.)

The memo anticipated that cable systems might react badly to a fee structure and attempt to support the formation of competing music video channels. In order to combat this, the memo said, a plan to "lock up exclusivity for product" from record labels was formulated.

The memo noted that it was crucial to control MTV's supply of music videos, in order to avoid the potential damage to MTV's business any competition could cause, regardless of its longevity or the quality of its programming product.

Locking up the product supply, said the memo, would be accomplished by signing exclusivity agreements with the "two major forces in the record industry, . . . CBS and Warner Bros.," and then proceeding to do the same with the remainder of the industry.

MTV executives declined to comment on either the memo or the FTC investigation.

## VESTRON MOVES TO BUY VIDEO STORE CHAIN

(Continued from page 4)

rest opening in Lexington and Knoxville.

Other companies involved with video publishing, including Carolco and Paramount, have dabbled in the retail market to some extent (Billboard, Dec. 13, 1986). But if Vestron should exercise its option, the purchase would be the most conspicuous retail venture entered into by a video publisher. Carolco's involvement is limited to a partnership of two Fliks stores in New York and New Jersey. In Paramount's case, the company has merely licensed its name to Minneapolis-based retail giant The Musicland Group for use on its sale-only video shop, Paramount Pictures, which opened during the fourth quarter of last year in the Twin Cities-area Rosedale Shopping Center. Musicland plans to open five more such units (Billboard, July 11).

Although there is a precedent for manufacturer involvement in the retail sector, Vestron's announcement seems to present more questions than it answers.

Already this year, Vestron has shown a \$2 million first-quarter loss and lopped 25 employees from its payroll (Billboard, May 23). It also appears the company has failed in its effort to gain the video rights for Hemdale Films' box-office hits "Platoon" and "Hoosiers" (Billboard, July 11). Against this back-

drop, 1987 seems a curious year for the firm to reach into its pockets to land a top-drawer chain.

Observers also wonder why the Stamford, Conn.-based Vestron would reach as far away as Ohio to test retail waters, rather than looking into opportunities closer to its backyard. Further, it is unclear what role Messer and his management team would play in the web if the acquisition goes through.

"I would hope that one of the reasons they decided to go after us rather than some other retailer would be our vision of the future of video retailing," says Messer. "I would say one our best assets is our people." But while Messer assumes that he and his staff would stay on board, that detail has apparently not been ironed out in the agreement.

For now, Vestron has been quiet about the move. The firm has declined any comment beyond a prepared statement by president Jon Peisinger lauding Messer as "one of the most respected and progressive video retailers in the industry" and noting that "in conjunction with Vestron Video's ongoing efforts to better understand our customer base, our option to buy The Video Store Inc. gives us the ability to learn first hand about the challenges and publishing opportunities related to video retailing."

## A&M-TWIN/TONE DEAL

(Continued from page 3)

time period] all these groups go on to do albums through the second and third year, [the total number of Twin/Tone/A&M albums] could be six, nine, or twelve. And one of the reasons that we chose A&M and are real happy with the deal is that their history has shown that they're real good about sticking with artists, and that seems to be a major emphasis with them—working people through, until maybe the public comes around to what the label had in mind."

A&M's David Anderle likens the link to "a farm system, in a way. Basically, it is getting involved with a&r-oriented record people who have the facility and knowledge to take bands at their most infantile stage and not only make inexpensive records with them on a very raw basis but also know how to take them on the road and build them as a live act. And they can do all these things on a shoestring. Therefore, they'd be able to do it with more acts than we would be able to."

At Twin/Tone, those albums that A&M does not pick up will go through the company's same network of independent distributors, says Ayers. And there will be several such albums, he adds.

Says Ayers, "In many cases, I think A&M will probably scratch their heads quite often about the type of things we're doing on the independent side. Hopefully, two or three years down the line, they'll smile and get involved with these people. That's been the history here. Two years ago, Soul Asylum wouldn't be talked about by a major label; five years ago, the Replacements wouldn't have been. So there will be more of those [types of acts]."

The label is considering producers for the upcoming Soul Asylum album, says Ayers. Projected release date for the set is February.

## Continental Home Vid Gets New Name: Cinema Home Video Group

NEW YORK Continental Home Video has been renamed Cinema Group Home Video as part of a restructuring plan that will align the supplier more closely with theatrical distribution and production.

The restructuring comes one month after Andre Blay and Elliott Kastner acquired a controlling interest in both Continental and its sister company, Cinema Group Distribution. The theatrical distribution group, which has been renamed Cinema Group Pictures, will continue to operate as an independent production and distribution company while supplying product to Cinema Group Home Video.

The home video division has

been revamped to sell product more aggressively outside the traditional video outlets, according to a representative of the company. While Continental had sold product almost exclusively to distributors since its establishment in 1985, the new organization will pursue other ancillary markets, such as mass merchants, rackjobbers, schools, and libraries. The company plans to name a vice president of sales and a national sales manager specifically for this purpose.

In an apparent cost-cutting move, two umbrella groups have been installed to handle the marketing and finance functions of both organizations. AL STEWART

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# Concertgoer Sues Singer Roth Draws Wrath

BY CHRIS MORRIS

LOS ANGELES A 24-year-old concertgoer is suing David Lee Roth and the Los Angeles Forum, alleging that the volume of the music at a Roth show last December irreparably damaged her hearing.

The suit, filed July 2 in California Superior Court in Los Angeles County by Linda Duke of suburban Canoga Park, seeks general and punitive damages to be proven at trial as well as compensation for medical expenses and loss of earnings as a result of the injuries.

The L.A. action is the second suit of its kind filed this year: A Florida woman has filed suit against Motley Crue, charging that her hearing was damaged by the heavy metal band at a 1984 show.

Duke attended Roth's Dec. 20 show at the Forum, one of L.A.'s major concert venues and home of the Lakers and Kings professional sports teams.

According to Duke's attorney, Gloria Allred, it was the first rock concert that the young woman had ever been to, and she had been invited to go by a friend. Allred says that Duke and her friend watched the concert from "the back of the hall."

"During the concert, the music was extremely loud and the words of the songs were incomprehensible," the suit says. "Approximately midway through the second set of the concert, the music became increasingly louder until eventually, near the end of the concert, the entire sound system completely blew out." It reportedly took 15-20 minutes for technicians to restore the sound.

Immediately following the con-

cert, Duke experienced a constant ringing in her ears; the suit further says that she subsequently suffered "painful physical and mental symptoms, including dizzy spells, swelling of her face and temples, insomnia, paranoia, fright, anxiety, and trauma."

A doctor has diagnosed her ailment as "acoustics trauma" and has identified its cause as the loud music at the concert. The specialist also believes that Duke could ultimately lose her hearing and develop vertigo, which might result in the loss of her ability to drive.

A prepared statement by Allred says, "Ms. Duke is filing this lawsuit because she believes that rock stars have a duty to their public to warn of the risk of damage to hearing that can take place at a rock concert. Music should bring pleasure, not pain, and young people have a right to expect a warning if the experience can bring hearing damage that can cause them suffering long after the concert is over."

Liz Hill of Diamond Dave Productions, Roth's management and production company, says that Roth has not been served with legal papers yet and that the company refrains from commenting on the suit until that time.

Forum spokesman Bob Steiner says, "It is my understanding that we have been served [with legal papers]. Our attorneys have no comment to make yet."

Commenting on both the Roth and Motley Crue suits, Karen Dumont of McGee Entertainment, Motley Crue's management firm, says, "These are bogus claims, and the only thing they do is put the [cost of] insurance up and ultimately the cost of tickets up."

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TNN's proposal calls for broadcasting Farm Aid from noon until the beginning of its prime-time period and then shifting the remainder of the show to prime-time syndicated networks. It has also offered to set up a syndicated radio network. Corbin says all revenue beyond broadcast expenses would be donated to Farm Aid under the present proposal.

An inability to reach an agreement on technical specifications for the July 4 picnic led to TNN abandoning plans to broadcast it this year.

A spokesman for the Univ. of Nebraska at Lincoln says he understands that the 70,000-seat Memorial Stadium is available for the Sept. 19 date and that everything is settled on that end except the signing of contracts. **EDWARD MORRIS**

## Willie Sets Farm Aid Plans New Date Creates New Problems

NASHVILLE Farm Aid III will be held Sept. 19 in Lincoln, Neb., event organizer Willie Nelson announced at his Fourth of July picnic in Texas. The change in scheduling—the fund-raiser was originally planned for Sept. 27—appears to be causing the charity some difficulty in reconfirming its talent lineup and in securing a definite broadcast vehicle.

It is not clear if Nelson made the change unilaterally or in consultation with the other principals of the charity. The talent coordinator for the event, Bonnie Garner, said through a spokesman here at Columbia Records, Nelson's label, that she is having to "reconfirm" the talent already committed for Sept. 27 and that, consequently, no roster of participating acts is available.

Similarly, a source at The Nashville Network, which has been negotiating for the past month and a half to carry the concert, says that Sept. 27 was the date around which its ini-

tial calculations were made. But TNN director of programming C. Paul Corbin says negotiations are still on with Nelson.

"Some deadlines are past," Corbin says, "but that's not unusual." He adds that he knew the dates were being changed before Nelson made his announcement.

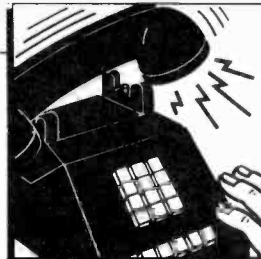
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**A&M celebrates  
25 years of music,  
... see photos, p. 33**

## INSIDE TRACK



Edited by Irv Lichtman

**CHANGE AT THE TOP:** Mike Bone has been appointed president of **Chrysalis Records**, replacing **Jack Craig**. Word has it that Bone's former post as **Elektra's** senior vice president of marketing will go to **Hale Milgrim**, vice president of marketing/creative services. And could Elektra topper **Bob Krasnow** be thinking about bringing Los Angeles-based vice president of promotion **Dave Urso** to the Big Apple? When Track contacted Craig, the veteran music man confirmed the developments, commenting, "I thought [label chief] **Chris Wright** was only changing the logo."

**POLYGRAM CLASSICS** sales reps are telling retailers of a major buy-in on the label's front-line compact disk product, with as much as a 10% discount involved. Launch may be as soon as the end of July.

**ALTHOUGH MAJOR MUSIC** print supplier **Columbia Pictures Publications** has raised the list price of selected single sheets to \$3.50 from \$2.95, don't expect its chief competitors to follow suit. Execs at two giants, **Hal Leonard** and **Warner Bros.**, say there's no chance they'll raise prices. CPP's president **Kevin Kirk** has come in for criticism from at least one retail operation, **Hollywood Sheet Music**, which has units in Hollywood and Glendale. After a phone conversation with Kirk, partners **Richard D. Cotterman** and **Donald L. Wonders** wrote a letter to him, sending copies to 45 other industryites. They denounced the price increase to the point where they felt that \$2.95 itself was too high a list. They further predicted a decrease in unit sales of at least 25%. Kirk tells Track that the price increase is actually "two-tiered," with "very selective" pricing of \$3.50. Retailers usually pay 50% of list price for music print, with the increase raising their wholesale cost by 28 cents.

**NICK HITS THE ROAD:** **Nickelodeon**, the children's cable channel owned by **MTV Networks Inc.**, is entering the tour-sponsorship game for the first time, presenting the current seven-week **Menudo** national tour. The channel is arranging local radio station and cable system tie-ins, and each show will feature a banner reading "Nickelodeon Presents Menudo's Summer In The Streets Tour." The band—which, although currently unsigned, is a perennial favorite with children and early teens—is also set to host a countdown edition of "Nick Rocks," Nickelodeon's music video program. "Nick Rocks" will also feature concert information and Menudo interviews throughout the run of the tour, which concludes at the end of August.

**AND THE WAY IT GOES:** Publishers **Steve Allen** (yes, the celebrity/songwriter), **Lester Sill**, **Al Gallico**, **Michael Golden**, **Morris Diamond**, and **Lee Magid** address the **Independent Music Publishers** Wednesday (15) from noon to 2 p.m. at the Hyatt On Sunset. The free event is labeled "The Way We Were And They Way We Are."

**THE INK ON A CONTRACT** formally outlining the terms of the \$200 million deal bringing **Chappell Music** into the **Warner Communications Inc.** orbit could be dry by the time this item appears, though finalization of the \$200 million deal is likely sometime in the fall. After the acquisition itself is history, there's the matter—and a formidable one it is—of lining up key **Chappell** and **Warner Bros. Music** executives in a unified structure.

**TO NO ONE'S SURPRISE** in the music publishing community, **SBK Entertainment World Inc.** has spun off its grand rights entity, **Music Theatre International**, to a new company, New York-based **ITM Enterprises**, specifically formed for the deal. MTI, which has amateur and stock production rights to classic musicals like "Music Man," "Guys & Dolls," "Damn Yankees," and "Fiddler On The Roof," went for \$11 million to the trio of **Nick Firth**, **Ira N. Smith**, and **Stephen R. Friedman**. MTI was among the assets acquired by SBK last year when it bought the music publishing interests of CBS for \$125 million.

**WELL-REPRESENTED:** **Don Phillips** has picked up three clients, all aspiring rock acts, since opening his aptly named firm, **Up And Coming Stars**, in South Farmingdale, N.Y. in January. His business universe is the nation's record companies; he sends companies a minimum of three demos, a bio, and a photo of each client. Phillips, a graduate of Nassau Community College with a degree in computer science, suffers from cerebral palsy. But, he says, "I am determined to lead a 'normal' life, whatever that is these days!"

**INSTRUMENTALS** spoken here . . . **I.R.S. Records**, which recently launched its **Primitive Man** subsidiary, is branching out anew with the establishment of **No Speak**, a label devoted to instrumentals in the rock idiom. The company's first four signings, yet to be announced, will issue initial albums later in 1987. Perhaps hoping to discover the new **Martin Denny**, of "Quiet Village" fame, the label is welcoming unsolicited tapes. Musicians can send them to I.R.S., Building 422, 100 Universal City Plaza, Universal City, Calif. 91608 . . . **Jem Records** artist and former **Human Switchboard** leader **Bob Pfeifer** will be moving out from behind the mike and into the audience—the singer-songwriter has been named manager of West Coast a&r for **Epic Records**. "We plan to continue with him as an artist," a Jem spokesman says. "Obviously, that's going to change the nature of the promotions we intend to do." Also on the Epic a&r front, **Andy Fuhrmann** joins its staff from **Arista's** talent scouts, as does New York industry vet **Margo Core**. Interestingly, Fuhrmann worked under Epic a&r chief **Don Grierson** when both were at **Capitol** . . . **Brian Chin** leaves **Billboard**, effective July 31, after five years of writing **Dance Trax** to join **Profile Records** a&r department in N.Y.

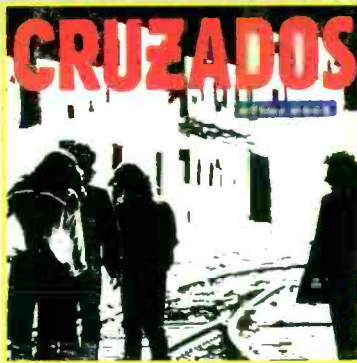
**ADDITIONAL BUCKS:** An informed source reports that **Quantam Media's** recently acquired 4.7% stake in the **JWT Group**—parent company of the **J. Walter Thompson** ad agency—and **JWT's** sale netted **Quantam** close to \$12 million in a matter of days. **Bob Pittman** and **Quantam** parent group **MCA** must be very pleased indeed.

**IN COURT:** A \$50 million suit filed in U.S. District Court in California on June 30 alleges that **Lionel Richie's** megahit "Dancing On The Ceiling" infringes on an existing copyright. The suit, filed by songwriter **Michael Frenchik** against **Richie**, arranger **Carlos Rios**, **Motown Records**, publisher **Brockman Music**, and others, claims that Frenchik was unduly influenced to relinquish authorship rights to a 1984 composition for "inadequate compensation." Frenchik was not credited on the 1986 hit; label credits list **Richie** and **Rios** as the writers. The songwriter seeks \$25 million in compensatory damages and \$25 million in punitive awards.

**WELCOME HOME:** **MCA Records** rolled out the red carpet for **Elton John**, welcoming the singer back to the label with a press breakfast at corporate headquarters in Universal City on July 7. John, his songwriting partner **Bernie Taupin**, and conductor **James Newton Howard** (who handled the baton on John's new album, "Elton John Live In Australia With The Melbourne Symphony") were on hand to hear **MCA** chieftain **Irving Azoff** applaud the vocalist's return to the fold after seven years at **Geffen Records**.

**PUBLIC SERVICE:** On July 4, five-store **Gotham** chain **New Video** began offering free overnight loans of "Sex, Drugs & AIDS," an award-winning AIDS-prevention documentary produced by **O.D.N. Productions**. The 18-minute tape is narrated by actress **Rae Dawn Chong**. The **New Video** campaign was partially funded by a **Hunt Alternatives Fund** grant . . . **Record World** planned to host a world premiere party for a video by **EMI America** act **Nu Romance Crew** at the chain's new **Square Circle** store in Brooklyn Heights, N.Y. on July 7, but had to cancel when **Tracy Johns** and **John Canada Terrell**, featured performers in the clip, were involved in a car accident just prior to the event. Johns and Terrell were in the cast of the **Spike Lee** film "She's Gotta Have It." The **Nu Romance Crew** video, "I'm A Nu Romantic," was filmed at **Record World's** Madison Avenue store in Manhattan . . . Track sends a "Get well soon" to **Gerry Gladioux**, VP of advertising at **Camelot Music**, who has been hospitalized due to back pains.





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