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VIDEO STARTS

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VOLUME 99 NO. 14

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

April 4, 1987/\$3.95 (U.S.), \$5 (CAN.)

NAACP Sees 'Long-Standing Barriers' For Blacks In Biz

BY DAVE DiMARTINO

LOS ANGELES Citing "a pattern of racial exclusion" that makes the record industry "the sole preserve of white males," Benjamin Hooks, director of the National Assn. for the Advancement of Colored People (NAACP), unveiled the group's 18-month study of the record industry.

The long-anticipated report (Billboard, Jan. 10), coordinated by NAACP director of economic development Fred H. Rasheed, recommends four courses of action:

- The opening of negotiations for fair-share agreements with all major labels.
- The establishment of a "commission for equality in the record in-

dustry" that would address "long-standing institutional barriers" for blacks.

- The issuance of a call to all black artists to "use their considerable influence in broadening opportunities" for other blacks.
 - The establishment of a "non-
- (Continued on page 91)

On Behalf Of Hit Video USA Senators Request MTV Probe

BY STEVEN DUPLER

NEW YORK Four prominent U.S. senators have sent a letter to the Federal Trade Commission (FTC), requesting an inquiry into possible restraint of trade and federal anti-trust violations by MTV Networks

Inc.

The senators—Robert Dole and Nancy Landon Kassebaum of Kansas and John C. Danforth and Christopher S. Bond of Missouri, all Republicans—addressed their request to FTC chairman Daniel Oliver on behalf of Hit Video USA, the Hous-

ton-based, 24-hour music video station.

Kansas City, Mo.-based Wodlinger Broadcasting Co., owner of Hit Video, filed suit in 1985 against MTVN in U.S. District Court, Southern District of Texas. The suit asks \$250 million in damages and loss of business.

The letter, written by Danforth and co-signed by his three colleagues, states that the four senators were contacted by Mark Wodlinger, chairman of Wodlinger Broadcasting Co.

The letter notes that Wodlinger made allegations to the senators

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Arenas Will Be Rocking This Summer

BY STEVE GETT

NEW YORK This summer's concert lineup calls for heavy traffic on the touring circuit, as a number of multiplatinum acts prepare to hit the road. U2, Billy Idol, and Deep Purple kick off major tours in April,

with Bryan Adams, Tina Turner, Whitney Houston, David Bowie, Motley Crue, Judas Priest, and Heart among the acts hot on their heels.

"If everything goes ahead as planned, this looks like it's certainly going to be the biggest summer in

my company's history," says New Jersey-based promoter John Scher.

Like other national promoters, Scher anticipates booming box-office business from multiple-night arena bookings and outdoor stadium shows for a number of super-

(Continued on page 85)

Popsters Slow To Use Digital In Recording

NEW YORK Pop and rock artists and producers have yet to embrace digital multitrack recording technology with the fervor many studio owners had expected when investing in the expensive recorders.

Country, jazz, and "more middle of the road" pop artists are opting for digital far more than harder pop and rock acts, studio managers and owners say.

Curiously, studio rates do not seem to be much of a problem, as many studios that own multitrack digital recorders are now offering their services at prices roughly equal to analog.

(Facilities that must rent the machines for clients obviously have to have higher rates, but many say

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RCA Nashville Puts Nine-Song Limit On Albums

BY EDWARD MORRIS

NASHVILLE The management at RCA Records' Nashville division has told producers of its country acts to limit all new albums to nine cuts each.

While albums with fewer than the standard 10 songs are common enough for new and developing country acts, the RCA directive appears to apply to established acts as well. The first album release under the ruling, which reportedly went into effect Jan. 1, is the nine-cut "Heartland" project from the perennially platinum duo the Judds.

A survey of producers and managers reveals that forthcoming albums by Louise Mandrell, Pake

(Continued on page 90)



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Billboard CONTENTS

VOLUME 99 NO. 14

APRIL 4, 1987

LOBBYING STARS DESCEND ON D.C.

Music celebrities are wearing out shoe leather, but not for lack of gigs. It's because they are walking the halls of Congress lobbying for their favorite causes, which range from antidrug campaigns to the source-licensing debate. Washington bureau chief Bill Holland reports. **Page 4**

Neelys Network After Mom-And-Pop Closing

Rudy and Chris Neely had what was in many ways the quintessential mom-and-pop video retail operation. Rudy Neely ran for a board seat on the VSDA to represent smaller dealers. Like many in the same situation, they've been forced to close their store, but they are looking to get back into the business. Billboard's Earl Paige reports. **Page 41**

RACKJOBBER GIVE A BAD RAP

Word is that rackjobbers aren't happy with the so-called industry-standard package for cassette singles. "We can't handle the cassette single the way it's being marketed," says Handleman's Mario DeFilippo. Read about it in Retail Track, Billboard's exciting new feature. **Page 51**

U.S. Acts Could Clean Up On European Tours

The weakened U.S. dollar could spell significantly increased earnings for American artists touring Europe this summer. The new buying power of European currency against the dollar may well result in bigger paychecks for U.S. artists. Billboard's Fred Goodman reports. **Page 77**

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B. Dalton Books Phases Out Video May Consider Limited Stock In Future

BY JIM McCULLAUGH

LOS ANGELES Claiming unprofitability and shrinkage, B. Dalton Bookseller—the country's second largest book chain—is vacating the prerecorded video field.

The 580 outlets carrying home video began a clearance sale March 14, with many titles reduced by 25% and some discounted even more, says Richard Roth, divisional merchandise manager. The chain, which has 780 units, also plans to utilize

various vendor return policies. Blank videotape, too, is being phased out.

Roth says the chain will monitor inventory clearance closely and may cut retail prices even further until stock is exhausted.

The move had been contemplated for some time and did not take video vendors by surprise. Some feel, however, that the chain was on the verge of becoming a much more significant retail player. Many analysts had pegged bookstores as a

major outlet for the burgeoning special-interest and sell-through markets.

Supplied primarily by wholesaler Ingram, the chain did rack up significant numbers on Christmas sell-through promotions, says Roth.

B. Dalton, which first embraced video in the fall of 1984, had progressed well beyond the experimental stage, says Roth. SKUs per store varied, he says, ranging from 75 at a small mall location to several hundred at a major city outlet.

The chain was reluctant, says Roth, to drop the how-to and children's categories, but in the final analysis "we felt we couldn't do enough there." Roth does not slam the door completely on those categories, suggesting that they may be re-evaluated in the future.

Video merchandising at B. Dalton was in a state of flux, say suppliers, ever since the chain went on the block last year. Barnes & Noble acquired it from former parent Dayton-Hudson last January. The Barnes & Noble stores continue to carry video but place most of their emphasis on mail order.

By contrast, the nation's largest book chain, Stamford, Conn.-based Waldenbooks, is stepping up its video activity. All 1,100 of its units now carry video. And the recently formed Walden Video, headed by former Publisher's Central Bureau video manager Elizabeth Bornhurst, plans to broaden beyond retail sales to direct mail and other methods of marketing video.

Pacts For Video With 34 Chains Stars To Go—Top Supplier

BY EARL PAIGE

LOS ANGELES Stars To Go Inc. has suddenly become the largest supplier of video rental services to convenience stores, inking pacts with 34 chains operating 10,500 stores across the U.S.

While its potential share of video rental business appears to be huge, the firm may have an impact on another industry front: Stars To Go is the largest retail web to show a willingness to participate in pay-per-transaction (PPT), the controversial plan being tested by Ron Berger, president of the National Video franchise. PPT allows vendors to share in rental income. The most recent Stars To Go

pact is with 1,320-store Convenient Food Mart Inc. This follows another recent contract with 1,800 Circle K stores.

In an announcement describing 3-year-old Stars To Go's growth strategy, Jerry Welch, president and CEO, says, "We now expect to have a minimum of 6,000 video centers installed by June 30, whereas previously we had expected to have 6,000 installed by year's end."

Stars To Go recently moved its headquarters from Fresno, Calif., to Los Angeles.

After initially contracting as one of the suppliers to Southland Corp. for 1,400 7-Eleven installa-

(Continued on page 91)

Prince, Petty Pace Plethora Of Performers

Platinum Acts Spring Into Action In April

BY LINDA MOLESKI

NEW YORK April calls for another shower of platinum releases, with Prince, Tom Petty, David Bowie, Ozzy Osbourne, Fleetwood Mac, and Barbra Streisand heading the hot product schedule.

Also anticipated are key releases from such developing and midlevel acts as the Smiths, the Cult, Nona Hendryx, Lisa Lisa & Cult Jam, Suzanne Vega, and the Blow Monkeys. Additionally, there will be two benefit packages.

Leading off the list of heavyweights is Prince's "Sign 'O' The Times," which hits store shelves Monday (30). The Prince-produced two-record set features guest performances by Sheila E. and Sheena Easton and one live cut with his former backing band, the Revolution. A tour is slated for this summer (see story, page 1).

Tom Petty & the Heartbreakers' new MCA album, "Let Me Up I've Had Enough" (due April 20), is the group's first since 1985's "Southern Accents." To help support the release, the band plans another summer tour of the U.S. with Bob Dylan as well as headlining dates on its own.

EMI America is set to go with Bowie's latest project, "Never Let Me Down," expected to be issued April 20. Bowie, who also plans to hit the tour trail this summer, has to compensate for 1984's "Tonight," a

commercial failure. Two 1985 soundtracks featuring the superstar's compositions—"Labyrinth" and "Absolute Beginners"—also failed to catch fire. The new album is off to a healthy start, however, with the first single, "Day-In Day-Out," garnering airplay on several top outlets.

Another platinum contender is

rocker Osbourne's "Tribute" on Epic, a double live album featuring Randy Rhodes, his celebrated late guitarist. Look for an April 16 release.

Another live recording coming out under the CBS umbrella is Streisand's "One Voice" on Columbia, her first live album in 20 years.

(Continued on page 82)

Affiliated Buys Billboard

NEW YORK Affiliated Publications Inc. will acquire the stock of Billboard Publications Inc. (BPI) for \$100 million. As part of the transaction, BPI management will acquire a minority interest in the company.

BPI publishes Billboard magazine and seven other specialty magazines, plus 15 annual directories. It also publishes and distributes specialty books under four imprints, operates two book clubs, hosts several annual industry conferences, licenses its copyright material for broadcast and republication on an international basis, and electronically distributes information around the world.

Under the agreement, BPI will operate as a subsidiary of Affiliated. The alliance is expected to assure continuation of BPI's inter-

national growth as well as facilitate its acquisition plans.

Sam Holdsworth, BPI's executive vice president and Billboard's publisher and editor in chief, says of the transaction, "This gives us the long-term resources to further expand our commitment to the international music and home entertainment field."

BPI has grown dramatically over the past two years, with revenues up 33%. Its most recent acquisition was Back Stage, a leading national news magazine for commercial film productions and theatrical services.

Among the other BPI publications are Amusement Business, which covers the broad spectrum of international entertainment and sporting events; Musician, a lead-

(Continued on page 91)

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Moratorium Meets With Little Resistance

Retail: Boss Policy Won't Box Us In

BY GEOFF MAYFIELD

NEW YORK Your warehouse or ours? That, according to music retailers and wholesalers, is the question posed by the moratorium that CBS is placing on orders and returns of the Bruce Springsteen boxed set.

Sales on "Bruce Springsteen & The E Street Band Live/1975-85" have fallen dramatically. In the words of John Kundrat, a buyer at Santa Ana, Calif., one-stop Abbey Road Distributors, "It's not a slow-down, it's more like a death." But accounts applaud CBS for developing an innovative solution to deal with overstock on the boxed set (Billboard, March 28).

Furthermore, many buyers say the Springsteen episode taught them a lesson that helped them avoid similar gluts on another release that hit a sharp sales spike: the Beatles' recently released CDs on Capitol (see story, same page).

This is not the first time that CBS has blocked returns for key releases. But for the Springsteen box, the company has taken the unprecedented step of placing a moratorium on orders, too. Accounts must request their return authorizations by Friday (3); the label stopped taking purchase orders March 27.

In addition, CBS is issuing its customers credit for Springsteen inventories on hand and will rebill them in

September. Payment is due Oct. 10.

The CBS moratorium is described as "a good move on their part" by Harold Guilfoil, buyer for the Owensboro, Ky.-based one-stop Wax Works, which also operates 43 Disc Jockey stores. "All they're saying is, 'We don't need it in our ware-

house any more than you do in yours.'"

Norman Hunter, album buyer for the Durham, N.C.-based Record Bar says the 130-store chain found CBS' policy to be "totally understandable. You want to be careful now

(Continued on page 91)

Beatles CDs Settle In After Initial Sales Splash

BY FRED GOODMAN

NEW YORK Retailers are awakening to find sales of the initial Beatles CDs provided a satisfying overnight stand rather than an enduring relationship. And, as with the Bruce Springsteen box, dealers say they have scant regrets the morning after.

Though all say sales for the CDs rose and fell in a pattern more like a spike than a curve, few say they are surprised.

"The sales on the Beatles have really settled back," says Howard Applebaum, vice president of the 29-store Maryland-based Kemp Mill chain. "But who would have expected it to be huge for an extended period?"

"There is a certain type of release to which you just can't apply the

same standards in judging whether it is a success or failure," says Norman Hunter, album buyer for the 127-store Record Bar chain, based in Durham, N.C. "We couldn't be happier with the way they sold."

Hunter says his primary fear—a glut of Beatles CD inventory in his warehouse—never materialized. "We're thrilled with our inventory situation," he says, adding that Record Bar has virtually no stock left and a modest order in with Capitol. The chain's sales peaked by the second week of the CDs' release, plummeting by nearly 80% in the third week. Current reorder patterns show the average Record Bar outlet selling only a couple of copies of each CD last week.

In Minneapolis, Rob Simonds of CD-only wholesaler East Side Digi-

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Washington's A Stage For Lobbying Stars

Industry Groups Enlist Talented Spokesmen

BY BILL HOLLAND

WASHINGTON Item: March 16. Ray Charles in concert at the Kennedy Center. Presented by performing rights group BMI. Billed as "An Exclusive Congressional Evening." Big congressional turnout. Big success.

Item: March 18. A musical tribute in honor of Lena Horne at the Sheraton Grand. Guests include Patti LaBelle and Dionne Warwick. There is a special guest performance by Tony Bennett and his trio. Jointly presented by the Concerned Sena-

tors for the Arts, the Congressional Black Caucus, the Congressional Caucus for Women's Issues, and ASCAP, the performing rights society. Big congressional turnout. Big success.

Look out, lawmakers, the stars are coming!

The stars are not simply coming to Washington to entertain the nation's elected lawmakers—and perhaps make subtle mention of their concerns. No. They're also making the workaday rounds of Capitol Hill to shake hands, press flesh, and drop by congressional offices.

Quips a veteran staffer who works for a Senate subcommittee in the Hart Building, "It's getting so a person can't walk down the hall without bumping into John Denver or somebody."

Maybe not Denver, at least not this past month, but Capitol Hill workers and their elected bosses did see the likes of Charles and Horne after work, and, if they were in the right place at the right time on the Hill last month, they would have seen a baker's dozen of star performers and songwriters. The luminaries ranged from Sheena Easton, Steve Jones, Michael Des Barres, and Gregory Abbott—who came to let Congress know that rockers, via MTV, have joined the fight against drugs—to Academy Award-nominated composer Leonard Roseman and the entire ASCAP board of directors—songwriters all, who were lobbying against source-licensing legislation. It seemed as if talent, like the crocuses popping up in the parks around the big Capitol dome, was pushing its way through all over.

For music industry veterans, the problems of home taping and digital audiotape technology as well as the scramble to scuttle or dismantle the blanket-licensing system are now issues of monumental proportions.

Home taping costs the record industry more than \$1.5 billion yearly. If source licensing replaces the blanket licensing of music used on syndicated television shows, it could result in a loss of the \$85 million in fees paid annually to songwriters

(Continued on page 82)



Not Letting Them Down. David Bowie, center, meets with Capitol/EMI America Records executives following a recent New York press conference to announce plans for his forthcoming release, "Never Let Me Down." Pictured with the artist are EMI America president Jim Mazza, left, and Capitol Industries vice chairman/chief executive officer Joe Smith.

Executive Turntable

RECORD COMPANIES. Brian Quick is named executive chairman of Island International, the holding company that controls the entertainment group founded by Chris Blackwell. He was managing director for the U.K.-based merchant bank Hill Samuel.

Capitol Records in Los Angeles appoints Simon Potts senior vice president of a&r worldwide. He was previously managing director of Elektra/Asylum Records U.K.

Heinz Henn is named vice president of international a&r marketing for RCA/Ariola Records in New York. He was head of European operations for the international division of Capitol/EMI/Electrola Records. RCA Records-U.S. in New York names Simon Low vice president of a&r and Marilyn Lipsius director of publicity and video. Low was with the label's a&r



QUICK



POTTS



HENN



LOW

staff. Lipsius was head of her own public relations firm.

Jim Swindel becomes vice president of sales for Virgin Records in Los Angeles. He was vice president of marketing for Island.

PolyGram International in London appoints Wolfgang Munschinski director of public relations. He was public relations manager of PolyGram Germany. Munschinski is succeeded by Werner Hay, who was sales manager of the label's distribution division. In addition, PolyGram France makes the following appointments: Denis Boyer as managing director of Phonogram France; Marc Lombroso, managing director of Diffusion Internationale d'Arts. Boyer was managing director for CBS Belgium. Lombroso was a&r director for Polydor France. Paire was head of PolyGram Classics France.

A&M Records in Los Angeles appoints Lee Smith director of classical sales and marketing. He was previously with Angel Records. Diana Baron is promoted to national director of publicity for A&M Records in Los Angeles. She was West Coast director of that area.



LIPSIUS



SWINDEL



LIMONGELLI



COLEMAN

Gail Limongelli is named a&r coordinator for EMI America Records in New York. She was with Nemperor Records.

Elektra/Asylum Records promotes Dave Johnson to a&r representative, based in Chicago. He was promotion marketing manager. Lisa Barbaris is named manager of East Coast publicity for the label. She was with Morton Dennis Wax & Associates, specializing in music accounts.

Alan Voss becomes manager of national sales development for PolyGram Records in New York. He was sales manager for the label's Philadelphia sales branch.

Warner Bros. Records in Nashville makes the following appointments: Doug Grau as national promotion coordinator; Chris Palmer, national promotion manager; Nancy Solinski, national in-house marketing director; Ronna Rubin, national director of press and artist development; and Susan Niles, national publicity coordinator.

Atlantic Records in New York promotes Robert Shaw to vice president

(Continued on page 84)

RCA/Ariola Is Now BMG

NEW YORK BMG Music and BMG Music International are the new corporate identities for RCA/Ariola, the joint venture set in 1985 by RCA Corp. and Bertelsmann A.G. and acquired by Bertelsmann late last year.

BMG Music is the corporate umbrella for the RCA Records labels in the U.S. and Canada, the RCA Red Seal Classical and Broadway labels, and the RCA/A&M/Arista distribution entity. Each of these divisions continues to use its respective labels and trademarks. Also staying on is the famed Nipper trademark associated with RCA.

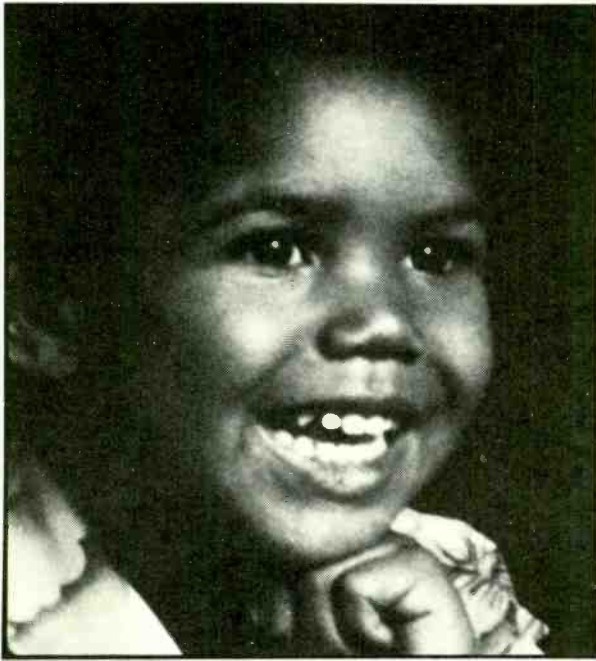
BMG Music International covers all the RCA/Ariola International record operations outside

the U.S. and Canada. The various local companies of BMG Music International are also adopting the BMG designation in their formal names, although present label names and trademarks continue.

RCA Direct Marketing Inc., the parent entity for the record club here and direct-marketing operations formerly owned by RCA, has also adopted the new name of BMG Direct Marketing Inc. However, RCA Music Services, RCA Video Club, and the Compact Disc Club survive.

Overall, the divisions, including Arista Records, are part of the Bertelsmann Music Group, consisting of all the global record and music operations controlled by Bertelsmann A.G.

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U.K. Drops Nonresident Tax Plan

Some Vexing Withholding Items Remain

BY VAL FALLOON

LONDON The U.K. record industry has scored a considerable victory in persuading the government to back down on plans to withhold tax on record royalties generated by nonresident artists' tours here (Billboard, Feb. 21).

But the euphoria that greeted this announcement by Norman Lamont, treasury secretary, was dampened as details of the few other concessions of the Inland Revenue (IR) made in the new laws were revealed. The IR's concession does,

however, extend only to record sales.

Submissions by more than 60 entertainment and sports industry lobby groups and individuals, plus law and accountancy advisers, were studied by the IR policy division and the damaging implications of the plan to withhold tax on record sales were accepted as likely to deter artists, particularly U.S. stars, from touring or recording in the U.K.

Because of the necessity of rewriting some of the complex draft regulations and making some administrative changes, the starting

date of the new plan has been postponed until May 1. The music business will still have to wait for the official Payers' Guide, published after this date, to check out the full scope of the law, and 4,500 potential U.K. payers will receive the explanatory booklet.

Apart from the record royalty exemptions, the only other real concession is the increase in the minimum earnings figure to \$1,600, still seen as derisory, and better allowances on pretour expenses, including travel to the U.K.

But the obligation to withhold U.K. tax on advances and fees at the new minimum rate of 27% still applies to promoters or venues. (Continued on page 90)



Island Life. Island Records executives visit with Julian Cope prior to his recent date in New York City. Pictured are, from left, vice president of marketing Bill Berger, Cope, label president Lou Maglia, and Outlaw management's Cally.

Latest USA For Africa Grants \$10 Million For The Hungry

BY CHRIS MORRIS

LOS ANGELES Two years to the month after the release of "We Are The World," United Support of Artists For Africa (USAFA)/Hands Across America announced close to \$10 million in new grants to aid the hungry and homeless.

At the same time that the new grants were announced at a briefing here March 25, the nonprofit organization released a certified independent audit of its finances, prepared by the accounting firm of Lavenhol & Horwath.

Perhaps the most significant revelation of the audit, which covers

the period from the organization's inception in 1985 through Dec. 31, 1986, is that the all-star benefit recording of "We Are The World" earned a staggering \$49 million in royalties.

The royalties represent more than half of the monies raised by the charitable group; the audit shows that the "We Are The World" and Hands Across America projects have raised \$82.5 million since the organization's formation.

The aid group, headed by Ken Kragen, announced that \$1.68 million will be distributed via 12 Hands Across America state and advance (Continued on page 90)

RCA Bluebird Line To Issue 16 CDs To Fill Jazz Void

LOS ANGELES RCA's Bluebird jazz reissue series takes an unusual turn this summer with the introduction of compact-disk-only releases from the label's vast vaults.

According to Steve Backer, executive producer of the Bluebird line, the label will issue 16 CD collections this June.

Artists include Duke Ellington, Stan Getz, Art Blakey, J.J. Johnson, Bud Powell, Red Norvo, Louis Armstrong, the Gary Burton Quartet, Benny Goodman, Charlie Barnett, Artie Shaw, Fats Waller, and the Orchestra U.S.A. Sextet with Eric Dolphy.

"The catalog is devoid of jazz

product in the CD area," Backer says. "We're picking and choosing for CD from our catalog, depending on the quality of the sound and the material. When we get into the pre-tape era, you're dealing with fairly primitive recording techniques and surface noise."

While the majority of the releases will be from the tape era, Backer says the company "is going to put out some early things and test the market."

Some of the Bluebird CDs drawn from existing LPs will include previously unreleased tracks.

"Wherever we can, we are going (Continued on page 90)

U2 Bows At No. 7, Topping Prior Entries; Starship Blasts To The Top—Again

U2's "The Joshua Tree" blasts onto the Top Pop Albums chart this week at No. 7. That's the highest that any studio album has debuted since Stevie Wonder's "Hotter Than July" opened at No. 4 in November 1980. In the intervening seven years, only two other albums of any type have entered the chart as high as No. 7. Both were multirecord career retrospectives by top superstars. Wonder's "Original Musiquarium" bowed at No. 5 in May 1982, and "Bruce Springsteen & The E Street Band Live/1975-85" opened at No. 1 in November.

The difference, of course, is that U2 is just now breaking into the superstar ranks. "The Joshua Tree," is, in fact, the group's first top 10 album. Its last two full-length albums—1983's "War" and 1984's "The Unforgettable Fire"—peaked at No. 12. And both of those albums debuted far below the instant-hit level of the new release. "War" entered the chart at No. 91; "Fire" opened at No. 47.

One key to the album's fast start is the success of the group's single, "With Or Without You," which jumps to No. 35 in its third week on the Hot 100. It's already just two notches away from becoming U2's biggest hit. "Pride (In The Name Of Love)" peaked at No. 33 in December 1984.

STARSHIP'S "Nothing's Gonna Stop Us Now" jumps to No. 1 on this week's Hot 100, becoming the group's third top-charted hit in less than 18 months. "We Built This City" hit No. 1 in November 1985, and "Sara" followed suit in March. In its earlier incarnations as Jefferson Airplane and Jefferson Starship, the group never reached No. 1.

"Nothing's Gonna Stop Us Now" is featured in the movie "Mannequin." It's the first film song to reach No. 1 since "Take My Breath Away" from "Top Gun," which scored in September.

The Starship smash is the second No. 1 for producer Narada Michael Walden, following Whitney Houston's "How Will I Know." It's also the second for co-writer Albert Hammond, following Leo Sayer's "When I Need You." It's the first for the song's other co-writer, Diane Warren, whose biggest prior hits were Laura Branigan's "Solitaire" (No. 7 in 1983) and DeBarge's "Rhythm Of The Night" (No. 3 in 1985).

FAST FACTS: The Dolly Parton/Linda Ronstadt/Emmylou Harris "Trio" album leaps to No. 20 in its second week on the Top Pop Albums chart. Amazingly, it's Harris' first top 20 album. She just missed

the mark with her 1977 album "Luxury Liner," which peaked at No. 21. She also came close with "Evangeline" (No. 22 in 1981), "Elite Hotel" (No. 25 1976), and "Roses In The Snow" (No. 26 in 1980).

Herb Alpert's "Keep Your Eye On Me" jumps to No. 5 on this week's Hot Black Singles chart, becoming the ninth top five black hit in just over a year for Grammy-winning producers Jimmy Jam & Terry Lewis. Their streak started in March 1986 with "Tender Love" by the Force M.D.'s, Cherrelle with

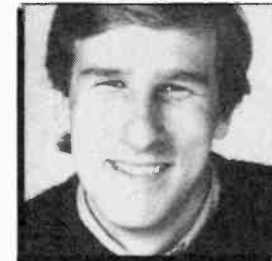
Alexander O'Neal's "Saturday Love," and Janet Jackson's "What Have You Done For Me Lately," and has continued through four additional Jackson singles, the Human League's "Human," and now Alpert's hit. (Incidentally, we erred last week in saying that Alpert's single wasn't listed on the

pop chart. It was No. 49 last week, and this week it edges up to No. 46.)

Jody Watley's "Looking For A New Love" jumps to No. 1 on this week's Hot Dance/Disco Club Play chart and holds at No. 1 for the third week on the Hot Black Singles chart. Watley topped both charts in 1980 with Shalamar's "The Second Time Around."

In the useless-information department, we'll note that the last five singles to jump from No. 5 to No. 1 on the Hot 100 have remained on top for just two weeks. Working backwards, they are: Club Nouveau's "Lean On Me," Billy Vera & the Beaters' "At This Moment," Peter Cetera's "Glory Of Love," Whitney Houston's "How Will I Know," and Starship's "We Built This City."

WE GET LETTERS: Dan Kraft of Boston and James A. Geoghan of Manhasset, N.Y., note that Genesis' "Tonight, Tonight, Tonight," which jumps to No. 3 on this week's Hot 100, is the third-highest-charting single in the rock era whose title consists of the same word repeated three times. It trails the Byrds' "Turn! Turn! Turn!" and Paul McCartney & Michael Jackson's "Say Say Say," both of which hit No. 1. Next in line are the Ohio Express' "Yummy Yummy Yummy," and the Andrea True Connection's "More, More, More," both of which reached No. 4, and the Beach Boys' "Fun, Fun, Fun" and the Buckingham's "Mercy, Mercy, Mercy," which hit No. 5. Geoghan adds that the all-time repetition champ among top five hits is Major Lance's immortal "Um, Um, Um, Um, Um, Um," which peaked at No. 5 in 1964. They just don't write 'em like that anymore.



by Paul Grein

Tony Smith Dead At 53

BY PETER JONES

LONDON Tony Stratton Smith, a onetime Fleet Street journalist who switched his maverick instincts and talents into the pop music world of the '60s and set up the Charisma label in the '70s, died of cancer March 19 at the age of 53 (see Lifelines, page 84).

A wide-traveling football reporter, he became interested in South American music when in Brazil compiling a biography of soccer superstar Pele. Back in London, his new enthusiasm for music inspired him to take on personal management of budding pop acts struggling for rec-

ognition in the post-Beatles boom.

He decided it was better to operate as his own boss and set up Charisma as a showcase for his signings. Early successes came from Genesis and Lindisfarne and, as a result of his insistence on diversity of talent styles, Monty Python's Flying Circus. Hawkwind, the Nice, and Clifford T. Ward were other, more orthodox signings, but he also recorded the Poet Laureate Sir John Betjeman and Dame Edna Everage, aka Australian comedian Barry Humphreys.

His instinct for finding recording talents with good stories to match (Continued on page 90)

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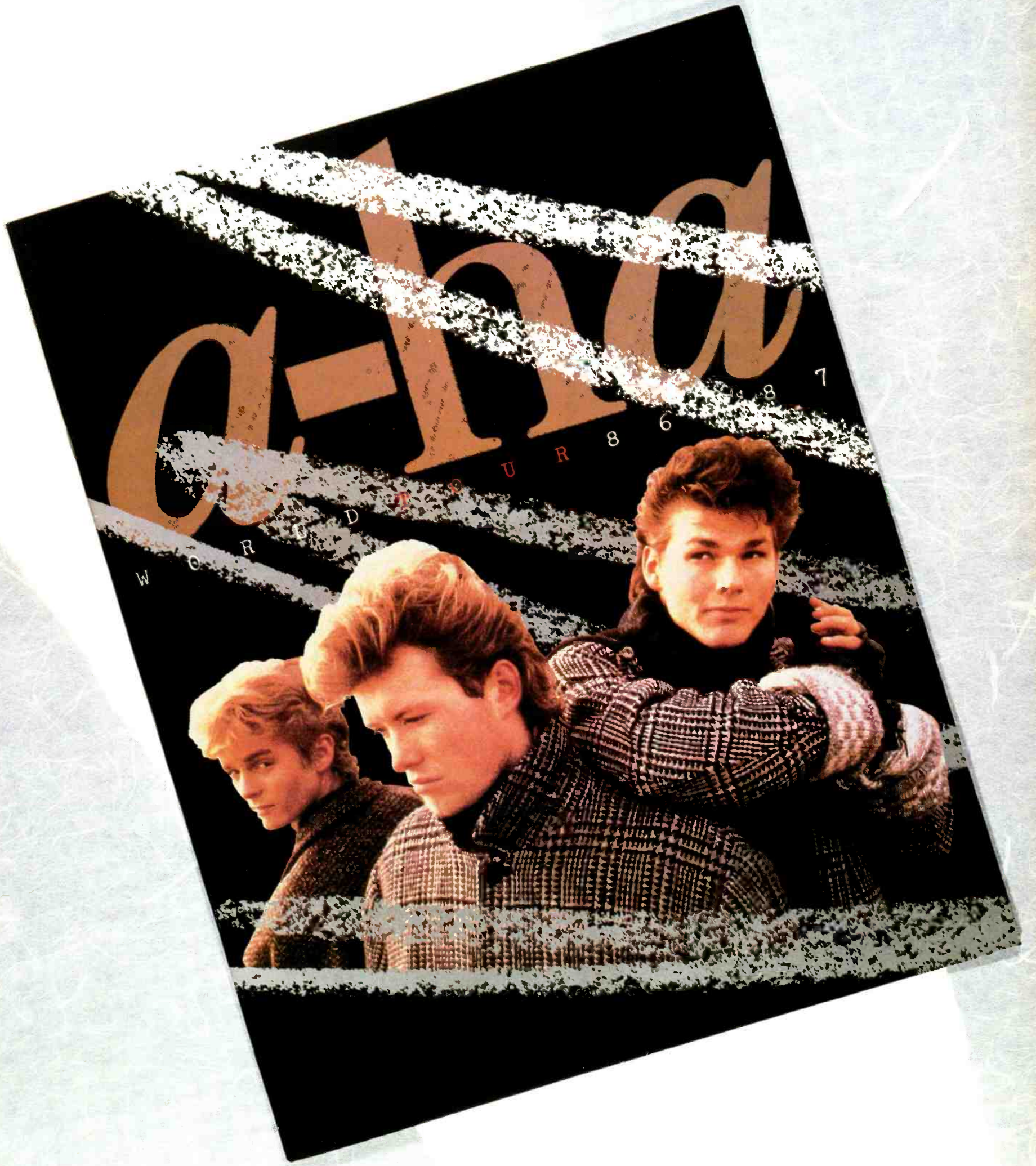
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At Issue In Europe

WHO BENEFITS FROM CENTRAL LICENSING?

BY AL BRACKMAN

Your recent article on movement toward central licensing of mechanical rights in the European Economic Community countries (Billboard, March 7) brings to mind many questions:

- Can EEC rules legally and equitably supersede individual subpublishing contracts that give subpublishers in each country "the sole and exclusive right to license the manufacture of recordings and other mechanical reproduction products and to collect music royalties derived from such licenses" in the sublicensed territory?

- Can the EEC create a rule contrary to copyright law that benefits one member country (Holland, for instance) and denies such benefits to music publishers in other EEC countries?

- Would the EEC ruling eliminate the ability of copyright owners in any of the EEC member countries to audit the royalty statements and procedures of record companies to determine the accuracy of accountings and payments?

- Is there a possibility of collusion between record companies and any of the EEC administrative personnel?

- What lobbies or influences, if any, stimulated this ruling? Was payola involved—a not unusual practice in some areas of the world?

It appears reasonable to suggest that a committee be organized to investigate the EEC ruling to determine why and how this ruling came about.

Publishers may also want to ask:

- Is it possible to seek legal determination from the the International Court of Justice in The Hague?

- Can steps be taken to sue the EEC on behalf of the international

community of copyright owners as a "class action"?

It has been trade practice for decades for record companies to be accounted and paid in the country of sale. Reversing this traditionally accepted practice will reduce mechanical royalty entitlements to songwriters and publishers when that royalty is paid in a country that has a much lower mechanical rate than another country—Holland and Ger-

from a French record company. Furthermore, it could take as long as an additional 12 months for the central licensing agency to distribute such amounts to copyright owners.

- How can subpublishers in each EEC country be protected if they paid sizable (or huge) royalty advances to the original copyright owner?

Contract agreements between the

cluding the Dutch society (STEMRA) far exceeds the commissions of the USA mechanical licensing agency (the Harry Fox Agency), which do not exceed 5%.

It can be argued that the high mechanical royalty commission in EEC countries is the result of less efficient administrative procedures and systems.

Michael Kuhn, senior vice president of PolyGram International, is quoted in your article as saying, "We really have to tidy up the general mess that publishing is in at the present time."

His statement obviously has overtones of misinformation, disinformation, and inaccuracies, treading a thin line between the truth and untruths. The "mess" he refers to may well result from a study of PolyGram's wholly owned music publishing companies from music publishers in general.

Most publishers today are healthy and financially secure and act on the best interests of their writers and themselves.

How can Kuhn suggest that central licensing would not diminish the royalty entitlements of PolyGram songwriters and publishing companies as well as all other songwriters and music publishers?

It will also be interesting to know what findings develop from the "expert commission engaged to investigate the relationship between CBS Holland and CBS France."

Central licensing—with its overtones of monopolistic control—obviously is sought for the benefit of record companies and not for copyright owners. It should be totally rejected to protect songwriters and music publishers.

'It should be rejected totally to protect songwriters and publishers'

Al Brackman is vice president and general manager of The Richmond Organization.



many, respectively, for instance.

A central licensing procedure raises further questions:

- Under centralized licensing, who would be the beneficiary of bank interest accruing from royalties held pending distribution in the appropriate country? Monies are frequently held six to 24 months before distribution.

- Would a centralized accounting to copyright owners be based on the quantity of records exported or on the quantity of records sold in the country receiving such shipments?

If accountings, in France, for instance, are based on records sold, it may take as long as two years for the licensing country to receive a royalty statement and payment

original copyright owner and subpublishers usually provide for a royalty advance, which can be recouped from royalties. The subpublisher is then entitled to apply such accrued royalties against all unearned balances during the term of his agreement with the record company.

However, if all royalties are paid to one EEC country, how will affiliated publishers in other EEC countries recoup unearned music royalty advances?

Central licensing is claimed by its proponents as a way to reduce administration costs for all mechanical societies. But EEC conveniently overlooks the fact that the high commission (up to 15%) taken by mechanical societies overseas (in-



ALL-OUT WAR

I find it hard to believe that in this multibillion-dollar industry there are no new concepts for dealing with record piracy.

From the information gleaned from your spotlight on record piracy earlier this year (Billboard, Jan. 24), it seems the record and video businesses are taking a page out of the antidrug programs of Presidents Carter and Reagan: Lock up all the dealers and middlemen. Great strategy.

I'm amazed that such countries as Malaysia, Liberia, Egypt, and Kenya can import all the tools they need to rip off the record and video industries.

The industry had better wake up. Isn't someone selling these pirates the raw goods? They don't make their own. They buy them.

The industry has to look into its own closets. No one can tell me that 500 million albums don't consume a lot of tape. Who manufac-

tures it and the cassette shells needed? Why does the legitimate recording industry allow suppliers to support these pirates?

The point I am making is that record and video companies buy blank stock from suppliers, and so do the pirates. Tapes can be analyzed and traced back to the manufacturers, and so can plastic cassettes.

It's hard to believe that the recording industry, with its enormous wealth and power, hasn't got the will to conduct an all-out war on piracy. It seems, rather, that everybody's just crying over spilled milk.

John Abbott
SAA Productions
Long Island City, N.Y.

CURING THE DISEASE

As a "home taper," I take considerable exception to the commentary of RIAA president Jay Berman (March 14). I am the owner of more than 2,000 LPs and several hundred 45s.

If, as he writes, "new record releases are off over 40% since 1978," could it possibly be because of artist and software quality?

In addition, Berman's statement that "manufacturers of blank tape . . . do not support the creation of music . . . theirs is a parasite industry" could just as easily apply to the audio industry as a whole. Without quality audio equipment, where would the music industry be?

The solution to the problem is not to make it impossible to duplicate recordings for personal use. The logical answer is the vigorous pursuit and prosecution of people who pirate recordings for personal gain.

If the RIAA is intent on penalizing everyone for the transgressions of a few, they will find that the cure is worse than the disease.

Rusty Nichols, KHND
Harvey, N.D.

SINGLING OUT 45S

My collection of 45 rpm singles dates from 1949 and covers many styles of music. It comprises more than 25,000 pieces. I also have more than 8,000 LPs, 48 CDs, and even 115 nice 78s.

Yet I have just five prerecorded cassettes and maybe 10 more self-recorded cassettes for use in my

car.

I've never met a person who boasted of his collection of cassettes. The medium seems to serve those who are passive listeners.

As a collector I will probably buy cassette singles along with 45s. But I feel that eventually that format will end up like another 45 rpm solution, the CBS one-sided single. The industry attempts to revamp configurations every once in a while.

I guess we collectors will have to sit by and wait for the industry to take its own course in this issue. People at record stores tell me of the hassles related to selling 45s. Still, I hope that new 45s remain available, even if only by mail order.

Mark Johnson
Belford, N.J.

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CHUM—FM Is On Top Of Toronto CFRB 2nd In Quarterly Survey

BY KIRK LaPOINTE

OTTAWA CHUM-FM has preserved its pre-eminence among radio stations in Toronto, Canada's most competitive market, but its sister station isn't faring as well as expected.

The quarterly BBM Bureau of Measurement survey issued March 11 found CHUM-FM's mix of gold and new pop has struck a chord in listeners. At 1.21 million, its audience is the largest in the country, and its 8.9% share of all hours tuned in the market solidifies an already dominant position.

Good news came also for CFRB, an adult contemporary and information station that has in recent years slipped from the top spot in Toronto. It finished second overall in audience with 951,200 but was well ahead of the pack in terms of listener loyalty, with a commanding 12.2% share.

The movement by several Toronto-area stations to a soft rock, gold,

or adult contemporary format to snare the upscale listener has greatly divided the spoils and left contestants with rather equal shares of the pie. But even CFTR, the most distinctively top 40 station in town, didn't capitalize on its uniqueness. It finished third overall in audience with 881,900 listeners and had a 7.2% share, but those numbers are down considerably from levels of a year ago.

On the eve of its 10th birthday, CILQ-FM turned in its strongest numbers ever as the hard rock station in the race. Its 849,100 listeners were a personal best, and it held a 6.7% share.

CHUM-AM finished sixth in audience size, with 695,300 and a 5.5% share. CKFM-FM, one of the soft rock stations, has lost its momentum in recent books. Its 683,700 listeners and 7.7% share were the worst numbers it has pulled in more than two years.

Meanwhile, in Ottawa, CHEZ-FM has knocked CFRA from the top

rung in the market. CFRA's steadily slipping audience made it dip to 282,200, from 351,500 last year. CHEZ-FM, meanwhile, moved into first place while marginally losing listeners—289,000 in this book, down from 293,900 last year.

CFRA's switch to a gold and top 40 format is perceived by many to have softened the station's distinctiveness in the market. CHEZ-FM's wide-ranging rock mix shows a stable audience.

In Montreal, CKOI-FM and CDAC have swapped places as the top two French-language stations. Last year, CKAC's 1.01 million listeners put it ahead of CKOI's 970,700. This time around, CKOI's 935,700 may be a slip from the same quarter in 1986, but it's enough to stay ahead of CKAC's 917,100. The top English-language station in the market is CHOM-FM, a rock outlet with 689,100 listeners, up considerably from the 625,100 of a year ago.

Other stations surveyed in Toronto (with format in parentheses): CBC-AM, 585,400 (news and information); CFN Y-FM, 541,900 (new music); CHFI-FM, 505,700 (adult contemporary); CJCL, 496,600 (oldies); CBC-FM, 418,700 (classical); and CKEY, 410,000 (gold).

WADO-FM Sued For Copyright Infringement

NEW YORK A performance rights organization with a catalog of Latin American music has filed a copyright infringement suit against WADO-FM New York over the station's failure to negotiate a music license.

Plaintiffs in the action, filed March 11 in U.S. District Court in New Jersey, are New York-based company ACEMLA and its president, L. Raul Bernard.

According to the complaint, the defendant station and its parent, Command Broadcast Associates, have failed to negotiate a schedule of performance fees even though the plaintiffs notified the defendants of their rights in 1982 and thereafter.

The complaint claims that 10% of the station's programming consists of ASCAP-cleared music and that ASCAP is receiving \$1,800 a month in a blanket fee arrangement. ACEMLA says its music, too, represents 10% of the station's programming, but it was offered only a blanket fee of \$500 a month last April, (Continued on page 16)



A Knight At The 'ROQ. Bob Geldof shares his insight and wit with various KROQ Los Angeles air personalities while talking up his Atlantic album "Deep In The Heart Of Nowhere." He was in town for the Grammy Awards. Shown are, from left, KROQ air talents Raymond Bannister, Richard Blade, and the Poorman and Geldof.

newsline...

SCOTT SHANNON is promoted to VP/programming and operations at WHTZ "Z-100" New York. Shannon has been PD there since launching the hit outlet in 1983 and was given the new title upon completion of contract negotiations with Malrite covering the next two years.

BOB LAURENCE is appointed VP/national PD/operations for Noble Broadcasting. He was VP/programming for Drake-Chenault.

MICHAEL EWING is named VP/GM of KRLD Dallas, a Metropolitan Broadcasting outlet. He was VP/GM of the CBS Radio Network.

NEW! NEW! NEW! NEW! NEW!

Don't Miss Billboard's HOT CROSSOVER 30

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

NEW! NEW! NEW! NEW! NEW!

OUTA' THE BOX

Programmers reveal why they have jumped on certain new releases.

TOP 40

If you're not convinced on Poison's "Talk Dirty To Me" (Enigma/Capitol) yet, call WTHZ "Z-103" Tallahassee, Fla. MD Rich Stevens, who rants and raves about the track. "As a jock, it's a fun title to play with, the band has its act together, and this song says directly what a lot of other songs try to say indirectly." Stevens says he hears other top 40 killers on Poison's album and describes the group as being "where Bon Jovi was one year ago, except Poison is six months ahead of where they were." Of U2's "With Or Without You" (Island), Stevens says, "There are very few records you can pop immediately into power. This one only took four days of play." Continuing to make steady upward progress on Z-103's chart are Exposé's "Come Go With Me" (Arista), Jody Watley's "Looking For A New Love" (MCA), and the Cutting Crew's "(I Just) Died In Your Arms" (Virgin). And Dr. Dave's "Vanna, Pick Me A Letter" (TSR) gets another vote of confidence: The novelty track is getting good morning-show exposure and feedback at Z-103.

BLACK/CROSSOVER

WLUM Milwaukee PD Bernie Miller makes a final contribution to this column (see Vox Jox, page 15) with several fave raves. The first is the 12-inch remix of Hipsway's "The Honeythief" (Columbia). "This is a tremendous male response record and a track that packs the dance floors with both genders," Miller reports. Next is Atlantic Starr's "Always" (Warner Bros.). "This has an infectious hook, with a build-up and bridge that make you want the vocals to come in just when they do," says Miller. "I see top 40 and AC hitting this. If they don't, urban radio is going to beat 'em to death on it." Melba Moore's latest, "It's Been So Long" (Capitol), is an impressive, medium-tempo track from the veteran. From newer ranks, Miller cites the Nu Romance Crew's "Tonight" (EMI America), which broke on WLUM's nightly quiet storm show; it sports an equal number of teen and adult listeners, all of whom have responded strongly to the single. Finally, Miller's sleeper of the week is Trinere's "They're Playing Our Song" (Jampacked). "This moved from new rotation to heavy in just a week," the PD reports.

ALBUM ROCK

What started as a spoof may be a smash, says KTXQ Dallas assistant PD Redbeard of the New City Rockers' "Black Dog" (Critique/Atco), a remake of the Led Zeppelin original. It first got play from WAAF Worcester, Mass., morning man Bob Rivers. Long story made short: The tune has become a No. 1 request at KTXQ. Battling "Black Dog" for that status is XTC's "Dear God" (Geffen), a lyrically controversial track that Redbeard calls the "hottest potato I've had in memory. It'll turn your passives into actives right away. I get stopped in the streets about this record." (Look for Geffen's reissue of XTC's "Skylarking" album with "Dear God" on it.) Redbeard says "every home should have" the Cult's "Love Removal Machine" (Warner Bros.). "Based on initial phones, this band is gonna be big with this one." Little America's "Walk On Fire" (Geffen) "knocked me out after one listen. There's four songs on side one alone I'd play in a heartbeat." The group, he says, is all about melodic, hooky songwriting and is reminiscent of early Dwight Twilley or Tom Petty—"that romantic, garage type of rock'n'roll." Newcomers to watch include the Truth with "Weapons Of Love" (I.R.S.) and Tommy Conwell & the Young Rumlbers with "Walkin' On The Water" (Antenna). The latter group is a Philadelphia outfit being nurtured by the same people behind the Hooters' launch. More picks include Hunters & Collectors' "January Rain" (I.R.S.), Gary Moore's "Over The Hills & Far Away" (Virgin), Oingo Boingo's "Not My Slave" (MCA), Thrashing Doves' "Beautiful Imbalance" (A&M), and Crowded House's "World Where You Live" (Capitol).

COUNTRY

"We tend to be on the contemporary side of things," says KZLA Los Angeles MD R.J. Curtis, who is getting good reaction on Bruce Hornsby's "Mandolin Rain" (RCA). "That kind of brings up the question of what's country. The answer these days seems to be anything goes, which I think is good because it opens things up for new artists." Also walking the edge between pop and country is Steve Earle, whose "Goodbye's All We've Got Left" (MCA) is on its way to becoming another Earle hit for KZLA. Lyle Lovett is also getting a shot there with his third single, "God Will" (MCA).

ADULT CONTEMPORARY

Joe Alfenito, program manager of KYUU San Francisco, says there's nothing to say that hasn't been said about the mass-appeal appeal of U2's "With Or Without You" (Island). Fleetwood Mac's "Big Love" (Warner Bros.) comes as more of a surprise. "The more I hear this, the more I love it," Alfenito says. "And it wasn't as if the group was going to get instant acceptance because they had a stiff last time out. This is a great comeback record." Finally, the programmer says he's happy to see Crowded House's "Don't Dream It's Over" (Capitol) come home as a hit.

KIM FREEMAN

GOLDEN BLUES..... FROM ROBERT CRAY.



When it comes to playing the blues, no one does it like Robert Cray on his first Gold album, "Strong Persuader."

From the first smash single, "Smoking Gun," to the power of other tracks like "I Guess I Showed Her" and "Right Next Door (Because Of Me)," to the videos which have raced to Heavy Rotation.

The Robert Cray Band plays it like they *mean* it! And *that's* the ultimate in rock and blues!

See The Robert Cray Band On Tour with Huey Lewis and the News.

ROBERT CRAY - STRONG PERSUADER

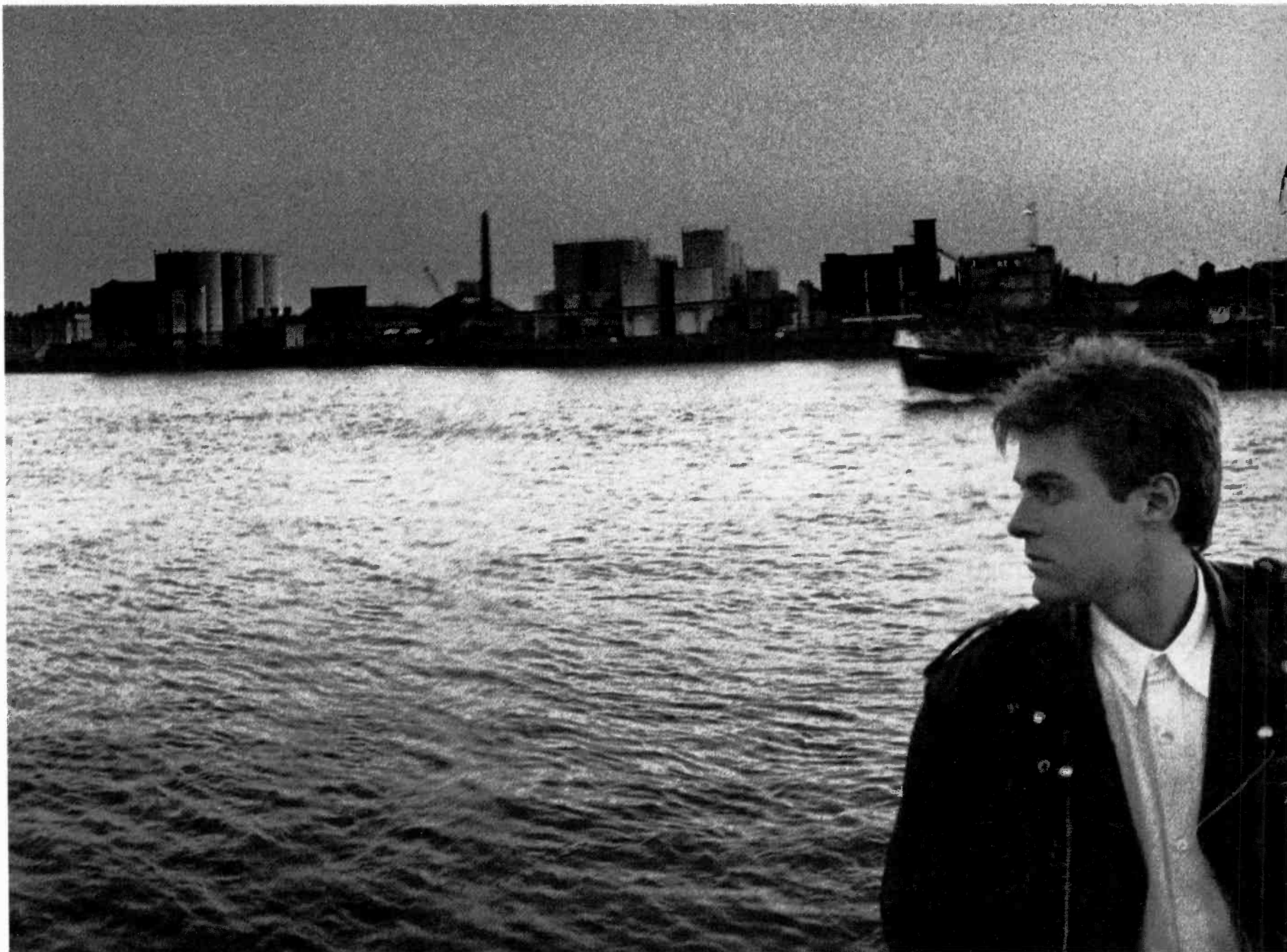


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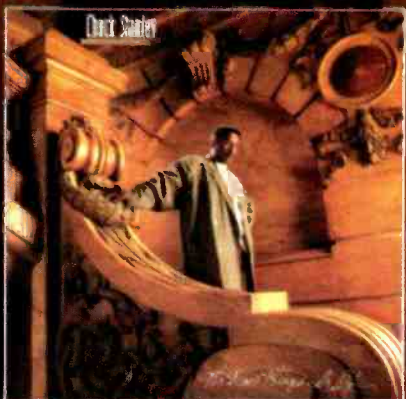
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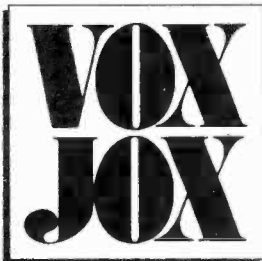


Bernie Miller Moves From WLUM To Epic; WINZ Miami Switches Calls To WZTA

BERNIE MILLER is leaving his PD-ship at urban/crossover outlet **WLUM** Milwaukee to hit New York as VP/a&r for Epic/Portrait's black music division, a new post at the logo. According to Miller, we'll be seeing several "soulful" r&b signings as a result of his arrival.

WTKS are the calls the FCC has approved for Pyramid's new baby, **WRXR** Chicago. No word yet from company execs, but it sounds like a possible "kisser" to us.

WZTA became the new calls for WINZ-FM Miami March 24, and the adult rocker is exploiting its heritage by adopting the slogan "Zeta 94.9." In the '70s, the rocker called itself "Zeta 4." The new calls put the exclamation point on the outlet's return to the rock arena, but "don't make us 'the new kid on the block,'" says



by Kim Freeman

PD **Peter Bolger**. At presstime, the station was running jockless, but Bolger says some of the WINZ jocks will resurface shortly. "Right now, we're just building a wall between the present and the past."

Across town, the noncompete legal battle between rockers **WSHE** and **WGTR** over the Herman & McBean morning team is back on the local front pages. In December, all-CD rocker **WGTR** won a court decision denying **WSHE's** request for an injunction to keep the duo off **WGTR**. On March 23, **WSHE** won an appeal on that decision in appellate court, and **WGTR** now has 15 days to request a rehearing. **WGTR** PD **Bill Wise** says the team is having a blast with the battle on air. But its temperament could change if **WSHE** wins because it might mean staying off **WGTR** for up to six months.

KRXQ are the new calls for **KDJQ** Sacramento. The "93 Rock" motto and album rock format stay the same. As **KRXQ** GM **Michael John** explains it, **KDJQ** Modes-to had complained about the similarity in calls, and changing to **KRXQ** was "less obnoxious" than letting it go to court. (Note: **KRXQ's** **Ron Gerratt** came from **KDJK**.)

DAVE SHOLIN resigns his PD post at **KFRC** San Francisco after 13 years with **RKO**, most of it at the station. Now that the once-legendary top 40 is off and running with a MOR approach, Sholin says he'll concentrate on his Gavin Report responsibilities and his countdown show and may possibly spend some time with his two kids before they're off to college. **Brian Rhea** will act as interim PD.

Leading San Francisco music station **KSOL** has an opening for a "killer" afternoon talent, says the black outlet's VP/GM, **Bernie Moody**. At least three years experience and production skills are essential... **KIHK** Davenport, Iowa, has a morning opening as **Spike O'Dell** heads for **WGN** Chicago... Lite rockin' **WYST** Baltimore is also seeking a morning talent, following the departure of **Sean Casey** to crosstown **WCBM**. **WYST** programmer **Jack Beach** is seeking a "warm, personable" type.

ON SPECULATION that H&G might take **KTNQ/KLVE** Los Angeles from Spanish to top 40 or rock (**Billboard**, March 28), group VP/programming **Mark Driscoll** says: "The combo is more often than not equal to third or fourth in audience share, and it's one of the leading billers in L.A. So, the probability of making a shift in direction would be one that would take a great deal of cautious deliberation on whether another rock station could maintain the kind of profits it now makes under the Heftels"... **Carl P. Mayfield** will not be heading West to **KLOS** Los Angeles. Word has it he's been offered a million-dollar contract to continue mornings at album rocker **WKDF** Nashville for the next five years. He's already been there for 15.

Sincere condolences to **KVIL** Dallas, which lost its morning show producer, **Sandra Hopkins**. On March 23, the station sent paramedics to her home when she

didn't show up for work. She was found dead of heart failure at age 37.

WRKR Racine/Milwaukee switches calls to **WHBT** "Heartbeat" and adopts a format geared toward women ages 18-40. After extensive research, **WHBT** GM **Paula Peden** says, the station found women want "music with terrific lyrics that express heart feelings and music with a beat. It's by no means snore, soft rock," she says. Brain children behind the format are **WHBT** PD **Kipper McGee** and consultant **Gary Guthrie**. **WHBT's** jock lineup will be revamped shortly, with a mix of old and new talents. "We're going to take them through extensive training sessions," says Peden. "We want them to touch hearts and also be funny and upbeat."

"I've got writer's cramp, too," says A&M senior album man **J.B. Brenner**, who we caught taking a breather after getting the Bryan Adams CD, album, and bio successfully federal-expressed to everybody on March 24. Just thank God you didn't have to stuff those packages, J.B.! **KTXQ** Dallas' **Redbeard** could barely be lured out of his office because of the CD. "We'll play at least six tracks, probably all of this album," he reports.

SOUPY SALES got himself excused early—March 23—from **WNBC** New York with some nasty remarks about management. This followed what **WNBC** programmer **Dale Parsons** calls a mutual agreement on Sales' Friday (3) departure from the midday slot (**Billboard**, March 21). **Parsons** says, "We hadn't fired him. We asked him to stay [through April 3], hoping we possibly might reach a new agreement." **Parsons** says Sales was asked to cut down on his character bits in favor of taking more calls and turned the suggestion down. On air, Sales said NBC had offered him **Joey Reynolds'** afternoon shift and had then reneged on the offer. Sales' sidekick—and veteran comic—**Ray D'Ariano** is indeed a candidate for the midday shift. Across the Hudson, **WHTZ** "Z-100" was quick to come comically to **Parsons'** aid by auditioning a Seton Hall broadcast student for the **WNBC** post on its "Z-Morning Zoo" show.

Meanwhile, **Jay Sorensen** gets the nod as **WNBC** overnigher. He'd been a **Reynolds** cohort after a few years at **WPST** Trenton, N.J.

KIVA "Power 105" Albuquerque continues to beef up its game plan with a quarter-million-dollar visibility campaign slated for the spring book. Newly on board at the hit station are morning man/production director **Peter Stewart**, midday man **Gary Franklin**, afternoon driver **Ron Leonard**, and evening talent **Gary Scott Thomas**... New **KWK** St. Louis morning man **Steve Cochran** used the old trick of calling every hotel in the market to get an interview with **Bill Cosby**. "He was a little sleepy," says Cochran. "I think he thought he was live, so he was very nice about it." Cochran, by the way, brought his act in from the former **WMKR** Baltimore, now **WMMX**.

ABOUT TOWN: We had to cringe when Capitol's **Crowded House** slipped a few obscenities in while performing March 22 at the Bottom Line, with **WNEW-FM** New York broadcasting live. That followed wisecracks by an opening comedian on the sound quality of Capitol's Beatles CDs. Otherwise, it was all smiles. Having seen the band on two consecutive nights, we're confident in saying that the popularity of its current single, "Don't Dream It's Over," only scratches the surface of this group's potential.

We were looking forward to **Virgin's** party at **Private Eyes** March 24, but the video club apparently wasn't as it polyurethaned its interior that same day. The party had to be set back a week... Given the amount of craziness in the biz, we highly recommend a film on the subject: "Man Facing Southeast."

FOR WEEK ENDING APRIL 4, 1987

Billboard

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	Compiled from national album rock radio airplay reports.	TITLE
					★★ NO. 1 ★★	
1	3	10	3	U2 ISLAND		WITH OR WITHOUT YOU
2	1	2	6	PETER WOLF EMI-AMERICA		COME AS YOU ARE
3	2	1	8	GREGG ALLMAN EPIC		I'M NO ANGEL
4	10	—	2	BRYAN ADAMS A&M		HEAT OF THE NIGHT
					★★★ POWER TRACK ★★★	
5	12	—	2	FLEETWOOD MAC WARNER BROS.		BIG LOVE
6	6	7	6	CUTTING CREW VIRGIN		(I JUST) DIED IN YOUR ARMS
7	4	6	6	PATTY SMYTH COLUMBIA		NEVER ENOUGH
8	5	5	9	STEVE WINWOOD ISLAND		THE FINER THINGS
9	9	12	5	JON BUTCHER CAPITOL		GOODBYE SAVING GRACE
10	7	3	10	LOU GRAMM ATLANTIC		MIDNIGHT BLUE
11	8	4	9	SAMMY HAGAR COLUMBIA		WINNER TAKES IT ALL
12	18	26	4	BON JOVI MERCURY		NEVER SAY GOODBYE
					★★★ FLASHMAKER ★★★	
13	NEW ▶		1	DAVID BOWIE EMI-AMERICA		DAY IN, DAY OUT
14	20	30	4	FROZEN GHOST ATLANTIC		SHOULD I SEE
15	14	15	7	DEEP PURPLE MERCURY		CALL OF THE WILD
16	17	20	7	PSYCHEDELIC FURS COLUMBIA		HEARTBREAK BEAT
17	15	17	7	PAUL SIMON WARNER BROS.		THE BOY IN THE BUBBLE
18	21	25	6	LOU GRAMM ATLANTIC		READY OR NOT
19	11	11	8	CROWDED HOUSE CAPITOL		DON'T DREAM IT'S OVER
20	26	32	3	NIGHT RANGER MCA		THE SECRET OF MY SUCCESS
21	25	27	5	ANDY TAYLOR MCA		I MIGHT LIE
22	30	40	3	EDDIE MONEY COLUMBIA		ENDLESS NIGHTS
23	13	13	7	THE BARBUSTERS CBS ASSOCIATED		LIGHT OF DAY
24	32	36	4	DOKKEN ELEKTRA		DREAM WARRIORS
25	35	45	3	GLASS TIGER MANHATTAN		I WILL BE THERE
26	16	8	10	REO SPEEDWAGON EPIC		THAT AIN'T LOVE
27	19	9	11	ERIC CLAPTON WARNER BROS.		MISS YOU
28	40	—	2	U2 ISLAND		I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR
29	41	—	2	THE CULT SIRE		LOVE REMOVAL MACHINE
30	38	41	3	WHITESNAKE GEFEN		STILL OF THE NIGHT
31	31	31	15	HUEY LEWIS & THE NEWS CHRYSALIS		I KNOW WHAT I LIKE
32	48	—	2	BILLY IDOL CHRYSALIS		SWEET SIXTEEN
33	23	14	11	GEORGIA SATELLITES ELEKTRA		BATTLESHIP CHAINS
34	NEW ▶		1	EUROPE EPIC		ROCK THE NIGHT
35	NEW ▶		1	LOS LOBOS WARNER BROS.		SET ME FREE (ROSA LEE)
36	22	16	12	LOS LOBOS SLASH		SHAKIN' SHAKIN' SHAKES
37	24	21	8	SANTANA COLUMBIA		VERA CRUZ
38	46	—	2	ROBERT CRAY MERCURY		I GUESS I SHOWED HER
39	43	47	3	CINDERELLA MERCURY		SOMEBODY SAVE ME
40	NEW ▶		1	U2 ISLAND		WHERE THE STREETS HAVE NO NAME
41	27	18	11	ALAN PARSONS PROJECT ARISTA		STANDING ON HIGHER GROUND
42	NEW ▶		1	U2 ISLAND		BULLET THE BLUE SKY
43	28	23	16	WORLD PARTY CHRYSALIS		SHIP OF FOOLS
44	29	19	11	BRUCE HORNSBY RCA		MANDOLIN RAIN
45	39	35	7	TESLA GEFEN		MODERN DAY COWBOY
46	34	22	10	BOSTON MCA		CAN'TCHA SAY/STILL IN LOVE
47	33	28	19	THE ROBERT CRAY BAND MERCURY		SMOKING GUN
48	36	24	8	STEVIE RAY VAUGHAN EPIC		WILLIE THE WIMP
49	NEW ▶		1	XTC GEFEN		DEAR GOD
50	44	42	6	CONCRETE BLONDE I.R.S.		TRUE

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.



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KIIS-ing Know-how. KIIS-FM Los Angeles morning man Rick Dees gives his listeners a lesson in how to party as the comedy team of Stevens & Grdnic serves up the laughs. The husband-and-wife team's material is syndicated on over 300 stations; the duo is currently promoting its first comedy video. From left are Joy Grdnic, Ron Stevens, and Dees.



KDFI-Kaddy. Great Empire Broadcasting's KDFI Wichita, Kan., staff caddies for the Charlie Daniels Celebrity Golf Classic, which the station co-sponsored. Proceeds from the match are earmarked for the Starkey Developmental Center. From left are Great Empire Broadcasting president Mike Oatman and celebrity golfers Ray Benson, Moe Bandy, and Charlie Daniels.



Crime Scene. WYNY New York is the scene of a crime as cast members of television's "Crime Story" stop by to take part in an on-air promotion. A winning listener received a trip to Las Vegas to appear in an episode of the series. Standing are, from left, "Crime Story" cast members Dennis Farina, Bill Smitrovich, Anthony Denison, and John Santucci. Seated is WYNY morning air personality Mike Wade.



Take A Walk! Former Dallas Cowboy and March Of Dimes WalkAmerica honorary chairman Drew Pearson, right, does a little fancy footwork as he convinces KSJL San Antonio, Texas, afternoon driver Frank Lozano to put his feet where his mouth is. Pearson stopped by the station to promote the April 5 event and get listeners to "take a walk."



WKRM/WKOM Means Warm Welcome. Broadcast Hall Of Famer and Columbia native Lindsey Nelson gets a warm welcome as he stops by the studios of WKRM/WKOM Columbia, Tenn. Nelson talked to the staff about the changes in the industry that have taken place during his long career. From left are sports director Barry Duke, Nelson, PD Gary Moss, and morning man Mark Ramey.



Poston Playlet. Tom Poston becomes the first celebrity to make a cameo appearance on "the Wave" as he tapes a KTWV Los Angeles "Wave Playlet." The new L.A. station doesn't use on-air announcers. Instead, a troupe of actors appears in 30- to 60-second slice-of-life vignettes. From left are Wave actors Terry "Steve" McGovern, Taryn "Becky" Grimes, and Poston.



Pssst, WPST. John Eddie, left, drops by WPST Trenton, N.J., to whisper to PD/afternoon driver Tom "TC" Cunningham the secrets of his preshow warm-up. Eddie performed that night at The Tower in Philadelphia and stopped by to do a live on-air interview for the WPST afternoon show.

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Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Dancing Queen**, Abba, ATLANTIC
2. **Don't Give Up On Us**, David Soul, PRIVATE STOCK
3. **Don't Leave Me This Way**, Thelma Houston, TAMLA
4. **Rich Girl**, Daryl Hall & John Oates, RCA
5. **Southern Nights**, Glen Campbell, CAPITOL
6. **The Things We Do For Love**, 10cc, MERCURY
7. **Hotel California**, Eagles, ASYLUM
8. **I've Got Love On My Mind**, Natalie Cole, CAPITOL
9. **Love Theme From "A Star Is Born" (Evergreen)**, Barbra Streisand, COLUMBIA
10. **So In To You**, Atlanta Rhythm Section, POLYDOR

POP SINGLES—20 Years Ago

1. **Happy Together**, Turtles, WHITE WHALE
2. **Dedicated To The One I Love**, Mamas & the Papas, DUNHILL
3. **Penny Lane**, Beatles, CAPITOL
4. **There's A Kind Of A Hush**, Herman's Hermits, MGM
5. **Bernadette**, Four Tops, MOTOWN
6. **This Is My Song**, Petula Clark, WARNER BROS.
7. **For What It's Worth**, Buffalo Springfield, ATCO
8. **Strawberry Fields Forever**, Beatles, CAPITOL
9. **Somethin' Stupid**, Nancy & Frank Sinatra, REPRISÉ
10. **Western Union**, Five Americans, ABNAK

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

1. **More Of The Monkees**, COLGEMS
2. **Between The Buttons**, Rolling Stones, LONDON
3. **The Monkees**, COLGEMS
4. **Dr. Zhivago (Soundtrack)**, MGM
5. **S.R.O.**, Herb Alpert & the Tijuana Brass, A&M
6. **Mamas And The Papas Deliver**, DUNHILL
7. **My Cup Runneth Over**, Ed Ames, RCA VICTOR
8. **Supremes Sing Holland-Dozier-Holland**, MOTOWN
9. **The Sound Of Music (Soundtrack)**, RCA/VICTOR
10. **The Temptations Greatest Hits**, GORDY

COUNTRY SINGLES—10 Years Ago

1. **Lucille**, Kenny Rogers, UNITED ARTISTS
2. **It Couldn't Have Been Any Better**, Johnny Duncan, COLUMBIA
3. **Paper Rosie**, Gene Watson, CAPITOL
4. **She's Got You**, Loretta Lynn, MCA
5. **Don't Throw It All Away**, Dave & Sugar, RCA
6. **She's Pulling Me Back Again**, Mickey Gilley, PLAYBOY
7. **(You Never Can Tell) C'est La Vie**, Emmylou Harris, WARNER BROS.
8. **Slide Off Your Satin Sheets**, Johnny Paycheck, EPIC
9. **Mockingbird Hill**, Donna Fargo, WARNER BROS.
10. **Play, Guitar Play**, Conway Twitty, MCA

SOUL SINGLES—10 Years Ago

1. **At Midnight (My Love Will Lift You Up)**, Rufus featuring Chaka Khan, ABC
2. **I've Got Love On My Mind**, Natalie Cole, CAPITOL
3. **Love Is Better In The A.M.**, Johnnie Taylor, COLUMBIA
4. **I Wanna Get Next To You**, Rose Royce, MCA
5. **Trying To Love Two**, William Bell, MERCURY
6. **I'm Your Boogie Man**, K.C. & the Sunshine Band, TK
7. **There Will Come A Day (I'm Gonna Happen To You)**, Smokey Robinson, TAMLA
8. **The Pride (Part 1)**, Isley Brothers, T-NECK/EPIC
9. **Ain't Gonna Bump No More (With No Big Fat Woman)**, Joe Tex, EPIC
10. **Sometimes**, Facts Of Life, KAYVETTE

RADIO

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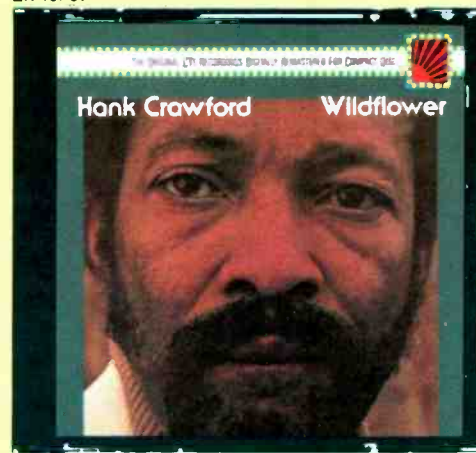


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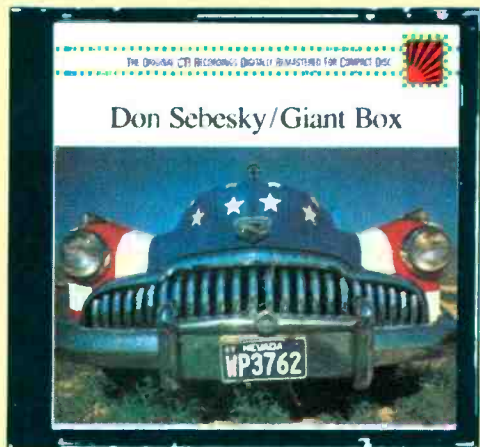
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ZK 40709



ZGK 40697



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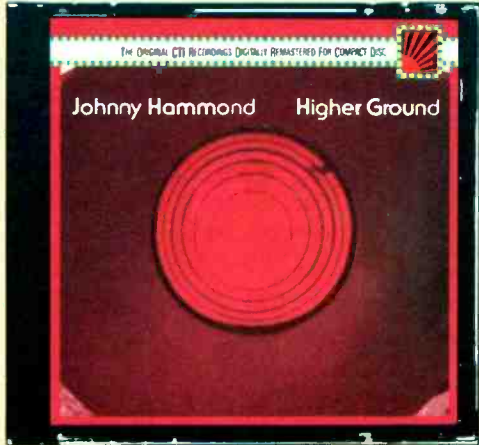
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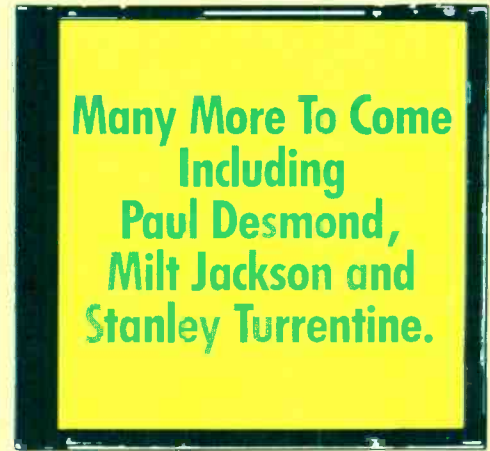


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Washington Roundup

BY BILL HOLLAND

THE FAIRNESS DOCTRINE, beloved by politicians and despised by most broadcasters, seems to be making headway in the Senate, where a bill to codify the old FCC rule is moving along. At a March 16 hearing, FCC Chairman Mark Fowler called the old rule "an enemy of free speech" and said the government "has no business second-guessing the editorial discretion of journalists." Other witnesses grumbled, too, but Commerce Committee Chairman Ernest Hollings, D-S.C., and Communications Subcommittee members Daniel Inouye, D-Hawaii, and John Danforth, R-Mo., co-sponsors of the bill, S. 742, are pressing the matter. The National Assn. of Broadcasters is pulling out all the stops for grassroots lobbying against the measure, which was due to be marked up March 24. Proponents say that without the doctrine, broadcasters won't air controversial issues that could hurt ratings; opponents say broadcasters should have the same editorial rights as their print brethren.

DON'T MISSTATE financial information on the FCC's new station applications—the FCC says it plans to spot-check financial certifications and to investigate those that are suspect. The old form required detailed information; the revised one allows applicants just to certify they are financially qualified. Those found to be certifying themselves falsely could find themselves in real trouble, including disqualifications, and, maybe, fines and jail.

FCC COMMISSIONER James Quello, in a speech March 13 to the American Advertising Federation, said that there is "some validity" to the viewpoint that broadcasting "is using up the highest-paid creative skills of our nation, not to enlarge the human spirit, but to sell soap, cars, underarm deodorants, condoms, and vaginal antiseptics at additional costs and high profits." He said that TV and radio should "inform and enlighten the public and support and inspire the beleaguered spirit in our society."

COMING YOUR WAY . . . The FCC is sending out its new form 323 to all commercial stations. That's the station ownership form, which must be filed at the commission by Aug. 3. Now here's the rub—stations must then file their own updates and must request form 323s. They won't be mailed out automatically. Exempt from the annual filing requirement are sole proprietorships and partnerships composed entirely of individual persons.

NAB WILL MARKET FMX, which is not a Star Wars component but rather hi-tech circuitry that improves distant reception of FM stereo signals. What's NAB doing in the FMX-selling biz? Why, it's the first project of NAB Technologies Inc., the new for-profit subsidiary created to develop and promote broadcasting technologies. FMX provides fully separated stereo reception where the stereo signal is too weak to activate a receiver's stereo detector; it is fully compatible with a receiver that does not contain FMX circuitry, however.

Featured Programming

"ROCK STARS" from Radio Today of New York will bow Monday (30). The first installment of the 90-minute artist profile series features Bon Jovi. Radio Today's **Dan Formento** is reporting clearances in 45 of the top 50 markets—10 of the top 10 for the first show. "Rock Stars" had a summer run last year through ABC.

The artist interviews will be conducted by well-known rock journalist **Timothy White** exclusively for the show. His pulling power can be credited in part for the splash the show is making with clearances and should help in keeping top acts in front of the Radio Today microphones. The first show is hosted by **WXRK** New York's **Jimmy Fink**, with the music/talk ratio kept in the 80%-20% range.

Radio Today will be using a new audio signal processor from Modulation Sciences, called **StereoMaxx**, for the debut and all subsequent "Rock Stars." The processor is said to restore the ambience and spatial quality lost when record producers mix for monocompatibility. Formento is very pleased with the sound enhancement achieved by StereoMaxx and will be incorporating it on "Flashback," beginning with the show's April 6 airing.

MCA RADIO NETWORK is going ahead with plans to produce 10-15 specials this year that focus on recently released movies and their soundtracks. Its first movie special featured the recent John Hughes film "Some Kind Of Wonderful" from Paramount and aired March 7-9. MCA reported clearances of 42 stations in the top 50 markets, which has resulted in a green light for future movie soundtrack specials.

"Some Kind Of Wonderful" was a natural for the first special because the soundtrack is on MCA. However, MCA VP **Lance Robbins** is reporting interest from other movie lots and says that the series of specials will not be an outlet for MCA/Universal product only.

The one-hour show follows a music/interview format: music tracks from the movie and interviews with its stars and directors. If movie producers continue to use unestablished acts on soundtracks as they have in the past, this show could be a boon for upcoming artists. The show will be delivered on disk with a full range of merchandising aids.

WHILE WE'RE AT the movies, **Radio International** is hoping to have its "Reelin' And Rockin'" on the air in April. The one-hour show ran as a monthly on the West Coast from April to December with Budweiser support. The show has a movie-music and news-magazine format, and Radio International's current plans are to take the show national as a weekly offering. Staple features include top tracks from current movies, artist interviews, Hollywood news, and selected soundtrack classics.

PROMEDIA'S comedy segment that beefed up the ABC Young Adult Network's Valentine's Day package has cleared the way for



Ears To The Era. New music composers/performers Peter Gordon and David Van Tieghem are on hand to help raise a toast as CBS Radio Programs launches the division's latest offering, "The New Era." The new age music show features the contemporary artists who are creating this music for a new era. The show debuted March 30. From left are CBS Masterworks artist Gordon, Private Music artist Van Tieghem, CBS Radio Networks VP/programming Frank Murphy, and the show's producer Denny Somach.

eight more just like it. ProMedia will be supplying eight original comedy packages to air in holiday slots on the youth network. The company will be using its "Fun Factory" staff to create the 60-second comedy programs. The material for the ABC specials will be original, rather than excerpts from the strong "Fun Factory" show. The feature will be uplinked by satellite for ABC affiliates to tape and use at their discretion.

The ProMedia/ABC relationship began in late 1985 with ProMedia's production of a package of 300 one-liners by recognizable comedians for the **ABC Radio Network** called "The Laugh's On Us." After a wait-and-see period following the Valentine's Day package, the go-ahead has been given to bring in an April Fool's Day feature as the second installment.

UNITED STATIONS Programming Network/Dick Clark Productions will be airing a special on the Academy Of Country Music Awards nominations Friday-Sunday (3-5). The three-hour show is hosted by popular country radio personality Gene Weed, who is also the chairman of the academy board. 1987 marks the third year that

USPN/DC Productions will air this special. Weed has hosted each time. Most of this year's major category nominees will be interviewed, and the music of all the major nominees will be surveyed. The actual awards ceremony is scheduled for April 6 from 9-11 p.m. EST. **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.

- March 30-April 5, Patty Smyth, Off The Record With Mary Turner, Westwood One, one hour.
- March 30-April 5, Triumph, In Concert, Westwood One, 90 minutes.
- April 3-5, Academy Of Country Music Awards Nominations Special, Special, United Stations/Dick Clark Productions, three hours.
- April 3-5, Billy Idol/Georgia Satellites, Rock Of The World, MCA Radio Network, one hour.
- April 4, Jets/Steve Winwood/Wang Chung, Party America, ABC Radio Network, two hours.
- April 4-5, Alvin Lee, Part 2, Rock Connections, CBS RadioRadio, one hour.
- April 4-5, Dwight Yoakam/George Jones, The American Eagle, DIR Broadcasting, 90 minutes.
- April 4-5, John Conlee/Dean Dillon, Country Close-Up, ProMedia, one hour.

No New FM For Montreal

OTTAWA The Montreal market is already served by 23 radio stations, broadcasting English and French programming from hard rock to beautiful music to information, and the federal broadcast regulator says that's enough for the time being.

As a result, the Canadian Radio-television and Telecommunications Commission (CRTC) has decided not to license any of the nine recent applicants for the one remaining FM frequency in the city.

"Higher operating costs and the weak growth of revenues to be shared among existing stations in Montreal have convinced us that the introduction of new conventional radio services would not be timely at present," says CRTC chairman Andre Bureau.

At a hearing Nov. 24, the commission heard from the nine applicants, who put forth a wide range of programming plans. But, says Bureau, the city and its area are already well-served.

"Consequently, the last commercial frequency remains available for future use," says Bureau. "The commission would be ready to consider innovative and viable radio proposals, but certainly not in the near future unless it could be clearly demonstrated that significant changes had occurred in the metropolitan Montreal region and that new sources of revenue exist."

The CRTC did, however, license student and community FM outlets in the city, none of which are expected to offer real competition to the commercial stations.

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Modern Rock Grows Up At KITS San Francisco

BY KIM FREEMAN

RICHARD SANDS is the PD of KITS "Live 105" San Francisco, a "modern rock" station. Many in the biz are keeping a close eye on the outlet to see if its progressive-hits fare will fly as high as Sands thinks it will.



Listeners have already begun to show their support: Live 105 went from a 1.5 to a 2.4 in overall 12-plus fall Arbitron shares, and it showed impressive growth with men aged 25-54. It's the listeners Sands will thank first if Live 105 continues those upward trends.

The genesis of Live 105's gradual shift from straight hits to modern rock—which began roughly six months ago—reflects a scenario common to many major markets. "When we were the only top 40 in town, we did well. But the trend around the country has been to have three or four top 40s in a market, and it happened here. Slowly, we lost our position as the 'hit music' station, and the ratings reflected that."

Sands found himself in the happy position of having the results of extensive research jibe with input from listeners. "Live 105" morning man Alex Bennett—a San Francisco veteran—was instrumental in stirring that audience input. "His show has a lot of listener

participation, and that gave us a forum to go to listeners and say, 'Please tell us what you want.'"

Research and listeners pointed to that elusive "something different," Sands says. "Listeners didn't want a weird station, not a college station, exactly. They wanted a station that would play bands like Alphaville and Shriekback in addition to Peter Gabriel and Huey Lewis."

Music director Steve Masters is the key cog in Live 105's modern rock machinery, says Sands. Host of the nightly "Modern Music Hour," Masters also spins at local clubs and is known for having his ear glued to the street.

SANDS IS THE FIRST to admit that the "liberal-leaning, interesting, different, trend-setting" characteristics of San Francisco's residents make the town particularly receptive to Live 105. "But I also think there's some big holes in other markets where this would work. I'm not saying that it would work in any town, or that anybody could pull it off. But where there's three top 40s in town, stations need to be concerned about not all playing the same 40 songs."

DUMPING THE PD along with an old format is often the norm. "It was a matter of trust and mutual respect," Sands says of how he approached management—KITS VP/GM Ed Krampf and Intercom Broadcasting owner Joe Field—with the new format. He



Richard Sands. Program director of KITS "Live 105" San Francisco and Billboard PD of the week.

was able to translate his programming vision into the still-evolving Live 105 sound.

"I spoke very forcefully for what I believed in, and that carries a lot of weight if the respect is there. But it wasn't just 'Richard, you're brilliant, go do it.' Ed Krampf is a great idea man and a great motivator. He's certainly 50% of everything that's happened here."

Naturally, the music shifts were accompanied by changes in Live 105's presentation and positioning. "Columbia School Of Broadcasting"-type voices were replaced with "natural, normal people," says Sands. Most of the KITS staffers familiar with the new mu-

sic stayed on board.

"I think my management style is real open to suggestions, which is very important here. Not being a by-the-numbers top 40, I've got to be open to anybody coming in and saying, 'Hey, this is a great record' or 'Here's a great promotion idea.' I try to treat everybody with respect, and I think our staff has a very good feeling about the station as a result. I know that from coming in here Saturdays and finding five guys in working. People are calling saying they want to work here, which shows me that there's something special going on. And I think all of that translates to the listeners."

Promotionally, Live 105 moved away from constant contests to an every-Tuesday giveaway. "Again, wanting to be different from everybody else, we don't make listeners jump through hoops. We'll do interesting stuff, but in a simple, nonintrusive style that fits our no-hype format."

Live 105 has an extensive window-sticker campaign and a TV spot emphasizing "something's new in the market." The spot runs on "Late Night With David Letterman," "Star Trek," and other shows that fit Sands' perceptions of his listeners' tastes.

BEING DIFFERENT is not necessarily bliss, however. "We run into the problem of not fitting into the common pigeonholes anymore," says Sands. "I think this industry should be open-minded

enough to recognize us as something outside of their definition of top 40, something different that works here."

In seeking a cooperative relationship with Live 105, Sands says, promo reps have to understand that certain records just don't fit while others might be just right for Live 105 and few other stations. Most importantly, "Go to Steve Masters first," he says.

If he had a hand in drawing up label budgets, Sands says he would put more into the product itself. "It's nice to get free trips and so forth, but when they've got a good record, we'll play it without any of the special bonuses."

Sands also urges more album awareness. "In the old days, an album came out and we could pick and choose. Now, the songs get doled out, and labels say, 'Okay, all of you play this now.' I understand why it happens that way in the scheme of achieving national heights on a record. But this pushing of records one at a time ends up in the problem of every station playing the same thing. We need a little breathing room."

OF HIS FUTURE PLANS, Sands says he's living "in a programmer's dream right now. Getting to do something that's not just what everybody else tells you to do and having a real supportive great team of people. But eventually I'd like to program in Los Angeles, where I grew up, or maybe take the format to other people."

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Beastie Boys, Brass Monkey' and 'Poison, Talk Dirty To Me'.

all hit 97.1 KEGL The Eagle logo

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Bon Jovi, Never Say Goodbye' and 'Luther Vandross, I Wanna Dance With Somebody'.

KMEL 103 logo

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Crowded House, Don't Dream It's Over' and 'Jody Watley, Looking For A New Love'.

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Freddie Jackson, Have You Ever Loved Donna Allen' and 'Aretha Franklin & George Michael, I K Company B, Fascinated'.

97.9 KZLZ logo

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Wang Chung, Let's Go!' and 'Club Nouveau, Lean On Me'.

WALL 107.7 logo

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Starship, Nothing's Gonna Stop Us Now' and 'Glenn Medeiros, Nothing's Gonna Change Your Mind (Just Dilemma)'.

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Glass Tiger, I Will Be There' and 'REO Speedwagon, That Ain't Love'.

BIO 4 MEANS MUSIC logo

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Club Nouveau, Lean On Me' and 'Janet Jackson, Let's Wait Awhile'.

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Table with 2 columns: Rank and Song/Artist. Includes songs like 'Starship, Nothing's Gonna Stop Us Now' and 'Glenn Medeiros, Nothing's Gonna Change Your Mind'.

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Bruce Hornsby & The Range, Mandolin R' and 'Aretha Franklin & George Michael, I K Company B, Fascinated'.

94-Q logo

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Genesis, Tonight, Tonight, Tonight' and 'Starship, Nothing's Gonna Stop Us Now'.

WALL 107.7 logo

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Starship, Nothing's Gonna Stop Us Now' and 'Glenn Medeiros, Nothing's Gonna Change Your Mind'.

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Table with 2 columns: Rank and Song/Artist. Includes songs like 'REO Speedwagon, That Ain't Love' and 'Kenny Loggins, Meet Me Half Way'.

105KITS logo

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Club Nouveau, Lean On Me' and 'Psychedelic Furs, Heartbreak Beat'.

WALL 107.7 logo

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Club Nouveau, Lean On Me' and 'Psychedelic Furs, Heartbreak Beat'.

Geffen Album Spins Off 6 12-Inches Promos Give Tesla A Big Boost

BY DAVE DiMARTINO

LOS ANGELES Label commitment may be making all the difference in the world to Tesla, whose debut album, "Mechanical Resonance," has been steadily climbing up the Top Pop Albums chart in recent weeks.

The Sacramento, Calif.-based hard rock quintet has been the subject of several unique promotions by Geffen—all of them spearheaded by Marko Babineau, the label's national director of album promotion, and all of them designed to keep radio interest in the band at a maximum.

Step one: Prior to the album's mid-December release, Geffen pressed up all 12 of its tracks as six double-sided, 12-inch singles, giving each sleeve different artwork, and packaged them all in a "Rock Box."

"The whole idea was to create a collector's item, so it became very special," says Babineau. "On top of that, it shows some definite commit-

ment—that we would actually 12-inch up the whole album." The 400 boxed sets serviced to radio stations rapidly disappeared. "It definitely became in demand out there," says Babineau.

Step two: Tesla hit the road with David Lee Roth, got plenty of exposure, and sold 200,000 albums. With the band then set to go out with Alice Cooper, Geffen was worried about interest in Tesla leveling off, says Babineau. During a marketing meeting, a new idea was hatched: Teslafying. Babineau and Al Coury, senior executive of promotion and marketing, made their own record.

Says Babineau: "Al Coury's a screamer, as we all know. He always has been. So, he said, 'Marko, Marko—what can we do? What can we do that's exciting and different?' I said, 'Al, let's go in the studio and cut your verbal abuse! Let's tell the people what we feel about this!' The end result is the six-minute, 15-second "I Just Wanna Teslafy!," a promotional 7-inch single featuring

Coury and Babineau religiously hawking the merits of their signing.

Step three: A promotional compact disk of Tesla's "Little Suzi" is slated to hit radio stations April 1. Babineau will make a "full-force attack" on both album rock and top 40 formats. "There's been a demand there," he says. "On top of that, I'm going to send out an autographed 'Teslafy' single with every CD."

What do the members of Tesla, now out on the Cooper tour, think about such devotion from their label?

"We're elated," says bassist Brian Wheat. "Any time you can get your record company behind you and they give you a really big push, it's great. Because a lot of bands don't get it, I feel elated—and lucky."



School Daze. David Bowie, left, introduces the lead guitarist in his new touring band, Peter Frampton, during a March 18 press conference held at New York's Cat Club. Interestingly enough, Bowie and Frampton attended the same grammar school in south London—the latter's father was Bowie's art teacher. (Photo: Chuck Pulin)

Del Fuegos Try Expanding Their Musical Horizons

BY DAVID WYKOFF

BOSTON Once considered forerunners of the so-called "American music" movement among young rock'n-roll bands, the Del Fuegos now look to broaden their musical horizons and sales numbers with their third album, "Stand Up," on Slash/Warner Bros.

"A lot of the bands considered to be on the cutting edge of American music are giving their fans a raw deal because they haven't continued to develop and keep from getting stale," says vocalist Dan Zanes. "We're always looking to take our sound a step further and really grow with each new record."

Zanes, whose rusty vocals lend this quartet part of its distinctive raw-edge sound, adds, "We're still working from the guitar-bass-drums foundation. It's just that we've brought in a few other sounds to get what we want out of our songs."

To incorporate this wider range of sounds, the Del Fuegos have supplemented their basic lineup—Zanes (vocals/guitars), brother Warren Zanes

(guitar), Tom Lloyd (base/vocals), and Woody Giessman (drums)—with an all-star array of talent. As with their previous album, 1985's "Boston, Mass.," they have employed guitarist Jim Ralston (from Tina Turner's band) and keyboard player Mitchell Froom, who has produced all of their records.

Also tapped for contributions on the new album were Tom Petty for backing vocals, the Heart Attack Horns, TCB Band guitarist James Burton (who has worked with both Elvises and Ricky Nelson) on wah-wah guitar and dobro, and two trios of backup singers—one male (from John Fogerty's touring band), the other female (featuring Merry Clayton, best known for singing on "Gimme Shelter").

Says Zanes, "Our hope is, in an odd way, that the record doesn't fit in anywhere easily. We'd like to be seen as our own men, and we want to present ourselves as what we are: a rock'n-roll band with our own niche. And I think that Warner Bros. has a pretty good handle on that."

Slash president Bob Biggs sees the marketing challenge behind promoting a band that doesn't fit into well-defined musical categories. "Because they're not easily categorized or critics' favorites, it's important that we present the Del Fuegos as a collection of individuals and focus on their musical values, their ethics in lyrics, and commitment to quality rock'n-roll," he says.

Warner Bros. national sales manager Charlie Springer looks to build upon the modest success of "Boston, Mass."—which sold 200,000 copies and spawned a top 100 single—and is focusing on album radio for the initial marketing move.

"We're working a 12-inch of 'Long Slide (For An Out)' on album rock ra-

(Continued on next page)

Boys Wind Up First Leg Of Beastly Tour; Osbourne Bans Bon Jovi For His Baby

NEW YORK Those bad, bad Beastie Boys will be winding up the first leg of their debut U.S. headlining tour in the next couple of weeks, which should come as a relief to many law-abiding citizens. During the past few months, the troublesome trio has caused chaos in just about every town it visited.

In Columbus, Ga., local police chief Jim Wetherington was particularly peeved that he didn't arrest the Beasties and charge them with disorderly conduct or inciting indecent exposure. During the gig, young girls in the crowd were reportedly encouraged to bare their breasts on numerous occasions. "We are paid to uphold the law, and I'm not sure we did that," Wetherington later told local reporters, criticizing his own officers for not making arrests before the rap group left town.

Meanwhile, in Louisville, Ky., the Beasties took great pleasure in defying a written request from the manager of the Louisville Gardens that they not use one of their props—a 14-foot plastic penis that rises from the stage at the end of the show. The group got away with using said prop. According to manager Lyor Cohen, "Our lawyers said we had our constitutional rights to party and display penises in any fashion."

"One battle the Beasties look set to lose, however, is with Anheuser-Busch. The brewing company has filed a lawsuit against the band, requesting that another stage prop—a giant Budweiser six-pack—be handed over for destruction.

Upon completion of their U.S. dates, the Beastie Boys are off to Europe for a series of concerts with Run-D.M.C. Reports that Princess Di wants them to come over for tea appear to be untrue.

PAPA PREACHES: Here's an amusing Ozzy Osbourne anecdote—and no, it didn't come from his publicist! Recently in the Big Apple to promote his upcoming Epic album, "Tribute," a double live set featuring the late Randy Rhodes on guitar, the mighty Oz told On The Beat that he has had to order his 3½-year-old daughter, Amy, to stop listening to Bon Jovi's "Slippery When Wet" album.

"It was getting ridiculous—she wouldn't stop playing the tape," says Osbourne, who usually has to contend with folks demanding that his music be banned.

"I like the Bon Jovi album," he adds. "But there's a limit to just how many times you can hear it a day."

Rumors that little Amy has complied with her father's wishes for fear of having her head bitten off have been denied. Incidentally, when Jon Bon Jovi discovered that she was a fan of the New Jersey rockers, he actually called her on the phone to say hello.

On a more serious note—yes, even Ozzy has his serious side—Osbourne was so annoyed with People magazine for running a recent cover story on John Lennon's assassin, Mark Chapman, that he wrote a letter to the publication.

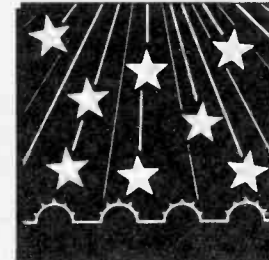
The note, which has since been published, read, "As a performer, I have threats to my life. People is giving these mentally deranged people an excuse to carry their fantasies out. You have made Mark David Chapman's dream come true by putting him on the cover. I wonder how you would feel if these sick people would turn on the press as they do on public figures."

Lennon's widow, Yoko Ono, was so touched by Osbourne's words that she sent him a note thanking him for his "moving letter."

SUPERSTAR SET: What do Berlin, Blow Monkeys, the Communards, Depeche Mode, INXS, Spandau Ballet, Wang Chung, the Beastie Boys, Duran Duran, Five Star, Bob Geldof, Nick Kamen, Level 42, Run-D.M.C., Thompson Twins, a-ha, Bananarama, Cameo, Georgia Satellites, the Jets, the Pretenders, and Paul Young have in common?

They're among the many artists lined up for the "Montreux Rock TV Show," which is being held in Montreux, Switzerland, during the same week as the International Music & Media Conference (May 13-15).

SHORT TAKES: Billy Idol starts his "Whiplash Smile" tour April 10 in New Haven, Conn. The Cult will be opening for the punky one. On The Beat ran into Idol at New York's Lighthouse Club, and he was extremely enthusiastic about his return to live work... Wall Of Voodoo's new I.R.S. album, "Happy Planet," ships April 20, with a tour to follow... Congrats to Richard Palmese, MCA executive vice president of marketing/promotion, and his wife, Lana, on the recent birth of a son, Richard Andrew.



by Steve Gett

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Dance Labels Focus On Artist Development

Promotion Emphasized At Music Meet

BY BRIAN CHIN

NEW YORK Dance music labels, historically a font of transient one-hit wonders, are finally confronting the issue of artist development.

Speaking from a talent booking panel at the recent Winter Music Conference (WMC) in Fort Lauderdale, Fla., manager and booking agent Bob Caviano complained that often labels do not take black and dance music artists seriously enough to make a genuine commitment to development.

Citing the breakthrough of Exposé, Caviano said, "Labels have the ability to promote artists fully." At the same time, however, because of far greater emphasis on creating a hit song or record, "We're putting an artist out there [who is] just off the word processor. If we don't establish touring artists and performing artists, we're not in the entertainment industry."

Club talent buyers were split on the issue of whether club appearances sung (or even merely lip-synched) to taped tracks constitutes entertainment. Partie Promotions' Artie Jacobs said, "It doesn't matter if the artist sings." But New York promoter Steven Cohn disagreed, saying, "They can tell if it's live or canned in two seconds flat."

Panelists from the a&r field main-

tained for the most part, however, that their signings are based on the potential to develop an artist's career. "We're not just looking for pretty faces and good attitudes," said A&M's Carol Cooper. "There has to be something behind it, a concept that will last more than two records. [Artists] think their trou-

bles are over when they get signed. But their troubles are just beginning. I need 200% from that act. If they're stars, they'll have to work. Hopefully, we at the label will, too."

There can also be a sensitive a&r situation within the company, predicated on that department's relation-

(Continued on page 35)

Indies Discuss Finances

NEW YORK As much as independents are admired for recognizing and promoting the newest developments in pop, their economic stability remains as critical as creative record making.

At the recent Winter Music Conference (WMC), Sleeping Bag's Will Socolov said that "a lot of pros and cons" result from the linkups of major and indie labels (Billboard, March 14). "You can sell a lot, but you make a lot less per record."

According to Tommy Boy's Tom Silverman, that label sees only 20% as much return per record on product handled through Warner Bros. as those handled independently.

"Millions of dollars in advance

money is the only thing majors can offer," said Socolov. "The artist syndrome of 'If I were on Warners, I'd be Madonna now' is bull." Having made the decision to go the independent route, the best strategy is to "live to do another record, develop a catalog, and learn the business," he said. "If I had a record and \$1,000 now, I think I could make it a hit."

A successful record can generate problems, according to Oak Lawn Records' Ray Cooper. When the label's "I Know I'm Losing You" by Uptown charted pop, 5,000 copies shipped within days, necessitating a rush to arrange financing for pressing.

Jaws dropped when one inde-
(Continued on page 35)

Talent in Action

PAUL YOUNG

City Centre, Ottawa, Canada
Tickets: \$17.50

MOST PERFORMERS prefer the predictable concert—stirring introduction, softer center, and sensational sendoff—but Paul Young's *Nine Flew Over The Cuckoo's Nest* tour features a lot of two-steps-ahead, one-back, or even three-back, pacing. It's a steady diet of curve balls, when you'd like one pitch right over the heart of the plate.

Young is in fine form on this latest tour, fronting a solid band and backed by a three-album repertoire. But, in the same way his music will include the odd clank and crash in sound effects to spruce up a straight-ahead pop song, his performance is awkwardly assembled and undermines the drama that could so easily be conveyed with simplicity.

As a result, it was almost two-thirds of the way through his generous recent set (nearly two hours long in total) here that Young finally connected with the crowd in his cover of "I'm Gonna Tear Your Playhouse Down." He struck positively with "Wherever I Lay My Hat," "Love Will Tear Us Apart," and "Love Of The Common People" from his "No Parlez" release, while "Some People" and "Prisoner Of Conscience" worked well from his latest album, "Between Two Fires" (although the wallop of "War

Games" was lost in the mix). The house-breaker was "Everytime You Go Away," a finale that left a pleasant aftertaste.

No question, Young shows the maturity and vitality of a major artist in concert, even if the structure of the show is unorthodox and his newest material wasn't sufficiently familiar for the audience. But a sense of theater is needed to augment his compelling stage presence.

KIRK LAPOINTE

AMERICAN JAZZ ORCHESTRA
CONDUCTED BY BENNY CARTER
Cooper Union, New York
Tickets: \$15

THE SOUND OF big-band jazz at its absolute best filled the Great Hall of New York's Cooper Union recently, as Benny Carter led the American Jazz Orchestra in a concert of his own music—written, in the words of AJO artistic director Gary Giddins, "between 1928 and last evening."

It's been years since Carter last had such a forum for his talents as composer, arranger, alto saxophonist, and trumpeter, and he seemed as delighted by the results as the standing-room-only audience was. The 17-piece band played with both precision and fire, allowing Carter's arrangements to be heard in all their grandeur and subtlety. The
(Continued on next page)

Single's Re-Release Pushes Album Sales

Ratt Swarms Charts Thanks To 'Dance'

BY LINDA MOLESKI

NEW YORK Sales of Ratt's third Atlantic album, "Dancin' Undercover," originally issued in the fall, are on the upswing, thanks largely to the re-release of the single "Dance." The song was the album's leadoff single but only recently has it begun to garner significant airplay on top 40 and



Come Dancing. Ray Davies and the Kinks brought live music back to New York's Beacon Theatre with a sold-out March 16 concert. (Photo: Chuck Pulin)

album rock stations.

"There's no question that 'Dance' has revitalized this album," says group manager Marshall Berle. "It's opened Ratt up to a brand new audience. Top 40 radio is accepting bands like them now, where they wouldn't have thought of them months ago."

Video exposure has also been key to the single's re-emergence, says Judy Libow, Atlantic vice president of national album promotion. "When 'Dance' came out with the album six or seven months ago, it had a strong album rock radio base," says Libow. "But the video did not come until weeks into the project, and we started to lose that base audience. Then MTV put 'Dance' in as an exclusive and pounded it. It became a huge video in the way of requests and heavy rotation."

Meanwhile, Atlantic issued "Body Talk" as a second single. A video of that song was featured in the Eddie Murphy movie "The Golden Child."

"It got minimal response at album rock radio," says Libow. "But MTV

never took 'Dance' out of rotation—they were still strong on that. It was in the top 10 for about 14 weeks. 'Body' didn't do much, so we asked ourselves, 'Do we go with a new single or a new video?' We weren't sure what to do. Nothing fell into place.

"So when it came to releasing a third single, we figured there was no point in forcing another track while 'Dance' was selling. So we took another shot with 'Dance' and re-released it at the beginning of February. Top 40 at this point was doing very well with the Cinderellas and the Bon Jovi, and we wanted to benefit from the fact that top 40 wasn't afraid to play these types of bands. Finally, everything fell into place."

Ratt is in the midst of an extensive U.S. arena tour, with Poison opening the dates. Though the rodent rockers recently wrapped a third video for "Slip Of The Lip," Atlantic will continue to focus its efforts on "Dance."

"We're convinced that this is their next hit song," says Libow. "It's reaching a whole new audience."

DEL FUEGOS EXPAND THEIR MUSICAL HORIZONS

(Continued from preceding page)

dio across the country, and the response has been great everywhere," says Springer. "We're looking to build on the recognition value from their last album and videos as well as the Miller Beer commercial. We were near breaking them last time around, and we'd like to push them to the next plateau as early as possible in the life of the record." After cement-

ing album rock radio support, Springer anticipates a top 40 push with a single.

The Del Fuegos spent almost 18 months on the road to support "Boston, Mass.," opening for the likes of ZZ Top and INXS as well as headlining theater-size shows. According to Zanes, 1987 plans call for a "tour until it hurts—and then some."

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TALENT IN ACTION

(Continued from preceding page)

evening had very few dead spots, and even those—which occurred during a couple of Carter's blander, less distinctive numbers—were never less than pleasant.

For the most part, things were exhilarating. Carter played with a vitality that belied his age (he turns 80 later this year), and the other soloists—notably tenor saxophonist/flutist Lew Tabackin, trumpeter John Eckert, and the orchestra's two pianists, Dick Katz and musical director John Lewis—were almost as impressive.

The highlight of the evening was the premiere of a suite, "Central City Sketches," which Carter described, almost apologetically, as "a work in progress." It *did* have an unfinished sound to it, and it didn't so much build to a big finish as stop, but parts of it seemed, at first listening, as good as anything else Carter has written.

A studio album documenting much of the music played at the concert will be released later this year on the MusicMasters label.

PETER KEEPNEWS

JIMMY BUFFETT & THE CORAL REEFER BAND

State Theatre, Sydney, Australia
Tickets: \$23

FIVE SONGS into this concert, Buffett scratched his head, summoned up as much sincerity as his casual personality allows, and asked the obviously devoted audience: "Why the hell has it taken me so long to get here?"

A reasonable query considering the generous affection being offered him by followers who had waited 15 years for the son of a sailor to wend his way Down Under. Except for Crosby, Stills & Nash, he is the only music figure of his era who had resisted the temptation to discover the lower continent.

Buffett's current formation of the Coral Reefer Band includes drummer Russ Kunkel, former Little Feat percussionist Sam Clayton, pianist Mike Utley, former Eagles sideman Vincent Melamed, and Neil Young bassist Tim Drummond.

At times their relative lack of experience as a unit became apparent, though the audience appeared to care as much about this minor shortcoming as the reappearance of the signature riff of "Changes In Latitudes, Changes In Attitudes" in a half-dozen other songs.

The qualities that rendered Buf-

fett's show so entertaining had much to do with his personality, which struck a responsive chord with natives of a nation obsessed with outdoor leisure.

The patter and the flow built a rare mood, with swift audience recognition for the likes of "Banana Republics," "Cheeseburger In Paradise," "A Pirate Looks At Forty," "If The Phone Doesn't Ring, It's Me," "Havana Daydreamin'," Van Morrison's "Brown-Eyed Girl," and the unquestionable favorite of the night, "Why Don't We Get Drunk And Screw?"

Much is made of Buffett's lack of airplay. Given the familiarity with his vast body of work exhibited by this long-neglected Sydney audience, it doesn't seem to have done him any harm at all. GLENN A. BAKER

YELLOWJACKETS

The Blue Note, New York
Tickets: \$15

AT THIS RECENT show—one of five consecutive dates at the Blue Note—the Yellowjackets rewarded an enthusiastic crowd with 70 minutes of bright, energetic, and downright friendly fusion.

The quartet opened confidently with "Out Of Town," a selection from its new MCA album, "Four Corners," due in May. That the band has "swingability" is probably news to some, but this composition's barreling bass line should convince even nonbelievers. Also new and impressive was "Postcards," making its debut with a host of rhythmic ploys. If this live performance was any indication, the new album comes equipped with two built-in crowd pleasers.

Of course, Yellowjackets dipped into their catalog. "Imperial Strut" and "One Family" stood out; the former boasted a neatly crafted arrangement and Russell Ferrante's keyboards. The latter had a moving lyricism enhanced by the warm bass embers of Jimmy Haslip (who also serves as the band's wry and laid-back spokesman). New member William Kennedy also deserves mention for his self-assured drumming, which brims with versatility.

"Revelation" was the inevitable choice for an encore, and despite the absence of the studio version's vocal group, this gospel rocker lost none of its power. With upper-register testifying, alto saxophonist Marc Russo fervently filled the void.

BOB RIEDINGER



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BILLY JOEL	The Omni Atlanta, Ga.	March 20	\$531,143 \$17.50	30,351 sellout	Concerts Promotions
BON JOVI CINDERELLA	Rupp Arena, Lexington Center, Lexington, Ky.	March 21	\$334,245 \$15	22,283 sellout	Sunshine Promotions
BON JOVI CINDERELLA	Cincinnati Gardens Cincinnati, Ohio	March 19-20	\$300,510 \$15	20,410 sellout	Electric Factory Concerts
ALICE COOPER MEGADETH TESLA	Long Beach Arena, Long Beach Convention & Entertainment Center Long Beach, Calif.	March 21	\$211,736 \$16.50/\$15	13,761 sellout	Pacificconcerts
HUEY LEWIS & THE NEWS THE ROBERT CRAY BAND	Mid-South Coliseum Memphis, Tenn.	March 18	\$184,096 \$16	11,506 sellout	Mid-South Concerts
BILLY JOEL	Carolina Coliseum Univ. of South Carolina Columbia, S.C.	March 16	\$182,424 \$17.50	11,056 sellout	Cellar Door Prods.
HUEY LEWIS & THE NEWS THE ROBERT CRAY BAND	Cajundome Lafayette, La.	March 20	\$178,432 \$16	11,152 sellout	Beaver Prods.
BILLY JOEL	Hampton Coliseum Hampton, Va.	March 19	\$173,075 \$17.50	9,890 10,449	Cellar Door Prods.
BILL COSBY	Expo Center, Dane County Expo Center Madison, Wis.	March 22	\$172,457 \$18.50	9,322 10,175	Artists Consultants
IRON MAIDEN WAYSTED	Joe Louis Arena Detroit, Mich.	March 18	\$168,864 \$16	10,554 13,670	Brass Ring Prods.
BILLY JOEL	Charles M. Murphy Athletic Center Middle Tennessee State Univ. Murfreesboro, Tenn.	March 15	\$166,065 \$17.50	9,547 11,000	Sound Seventy Prods.
PEARL BAILEY ANTHONY NEWLY	Fox Theatre Atlanta, Ga.	March 10-15	\$163,426 \$20.50/\$17.50/ \$14.50/\$10.50	14,392 37,424	in-house
HUEY LEWIS & THE NEWS THE ROBERT CRAY BAND	Hirsch Memorial Coliseum Shreveport, La.	March 21	\$160,000 \$16	10,000 sellout	Beaver Prods.
THE GRACELAND TOUR: PAUL SIMON MIRIAM MAKEBA HUGH MASAKELA LADYSMITH BLACK MAMBAZO	Chicago Civic Opera House Chicago, Ill.	March 13-14	\$159,175 \$35/\$25/\$20/\$15	7,089 sellout	Jam Prods. Ltd.
RATT POISON	Capital Centre Landover, Md.	March 12	\$157,759 \$15.50	10,579 18,123	Cellar Door Prods.
GEORGE STRAIT KATHY MATTEA	Tingley Coliseum, New Mexico State Fair Albuquerque, N.M.	March 16	\$154,830 \$15	10,660 sellout	ACTS (American Collegiate Talent Search)
HUEY LEWIS & THE NEWS THE ROBERT CRAY BAND	Barton Coliseum, Arkansas State Fairgrounds Little Rock, Ark.	March 17	\$150,000 \$15	10,000 sellout	Mid-South Concerts
BEASTIE BOYS MURPHY'S LAW FISHBONE	Fox Theatre Detroit, Mich.	March 20-21	\$142,264 \$16.50	8,624 sellout	Brass Ring Prods.
DAVID COPPERFIELD	San Diego Civic Center San Diego, Calif.	March 19-20	\$136,126 \$18	8,949 10,400	The Space Agency
HANK WILLIAMS JR. & THE BAMA BAND STEVE WARINER	Charleston Civic Center Charleston, W. Va.	March 14	\$134,473 \$14.50	9,747 13,202	Future Entertainment Belkin Promotions
THE PRETENDERS IGGY POP	Maple Leaf Gardens Toronto, Ont. Canada	March 19	\$129,813 (\$180,440 Canadian) \$20	9,022 10,000	Concert Prods. International
GEORGE STRAIT KATHY MATTEA	Taylor County Coliseum, Expo Center of Taylor County Abilene, Texas	March 14	\$123,200 \$15	8,506 sellout	Varnell Enterprises
REO SPEEDWAGON THE GEORGIA SATELLITES	Wings Stadium Kalamazoo, Mich.	March 21	\$116,700 \$16	7,987 sellout	Brass Ring Prods. Sunshine Promotions
GEORGE STRAIT KATHY MATTEA	Pan American Center New Mexico State Univ. Las Cruces, N.M.	March 15	\$113,500 \$15	8,101 sellout	Varnell Enterprises
GEORGE STAIT KATHY MATTEA	Coliseum Stephen F. Austin Univ. Nacogdoches, Texas	March 13	\$108,000 \$15	7,550 sellout	Varnell Enterprises
RATT POISON	Providence Civic Center Providence, R.I.	March 17	\$103,400 \$14.50/\$13.50	7,131 10,400	Frank J. Russo
CONWAY TWITTY RANDY TRAVIS	Franklin County Veterans Memorial Auditorium & Exhibit Hall Columbus, Ohio	March 21	\$102,074 \$13.50	7,888 sellout	Jayson Promotions
FREDDIE JACKSON RAY, GOODMAN & BROWN NAJEE	Civic Theatre, San Diego Convention & Performing Arts Center San Diego, Calif.	March 22	\$96,618 \$17.50	5,984 sellout	Lewis Grey Attractions Concert Entertainment PACE Concerts
REO SPEEDWAGON THE GEORGIA SATELLITES	Wendler Arena, Saginaw Civic Center Saginaw, Mich.	March 23	\$95,712 \$16	5,982 7,169	Brass Ring Prods.
CHICAGO	Greensboro Coliseum Complex Greensboro, N.C.	March 22	\$93,300 \$15	6,717 9,069	Kaleidoscope Prods.
CHICAGO	Ramsey Regional Activity Center Western Carolina Univ. Cullowhee, N.C.	March 20	\$92,145 \$15	6,384 8,442	Kaleidoscope Prods.
THE PRETENDERS IGGY POP	Providence Civic Center Providence, R.I.	March 14	\$78,155 \$14.50	5,390 7,200	Frank J. Russo
DAVID COPPERFIELD	Symphony Hall, Phoenix Civic Plaza Convention Center Phoenix, Ariz.	March 17	\$77,043 \$19.50	4,410 4,622	PACE Theatrical Group
IRON MAIDEN WAYSTED	Wendler Arena, Saginaw Civic Center Saginaw, Mich.	March 17	\$73,290 \$15	4,886 5,300	Cellar Door Prods.
HANK WILLIAMS JR. & THE BAMA BAND BUTCH BAKER	Dayton Hara Arena & Expo Center Dayton, Ohio	March 13	\$73,170 \$13.50	5,742 sellout	Full House Entertainment
CONWAY TWITTY RANDY TRAVIS	Dayton Hara Arena & Exposition Center Dayton, Ohio	March 20	\$70,767 \$13.50	5,242 7,095	Jayson Promotions

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Brooklyn Factory Seminar April 16-18

NEW YORK Brooklyn's Platinum Factory recording studio plays host to three days of music industry seminars April 16-18. Topics to be discussed include the roles of the media and videos in the development of a hit. Among those confirmed to appear are video producer Eric Mezza, and producer-performer Mtume who will lecture on the black image in music videos.

CLARENCE CARTER

(Continued from page 29)

ed a pair of albums for the now-defunct Venture label, including the popular "Let's Burn" album, and two for his own Big C Records. In 1985 Carter hooked up with Atlanta-based Ichiban, a nationally distributed indie that, in addition to releasing albums by its signees (Slave, the Conway Brothers, Prince Philip Mitchell), distributes Curtis Mayfield's CRC and William Bell's Wilbe labels. Carter's first Ichiban album, "Messin' With My Mind," was a disappointment, however, selling only 20,000 copies.

Abbey feels "Dr. C.C." will remain a factor on the album chart well into the spring. According to

him, it is still breaking into new markets "though it is not selling at the 5,000-a-week level it once did." To bolster sales, the title cut has just been issued as a single.

When he's not on the road, Carter has been producing an Ichiban album for Pat Cooley, a local singer who opens his show. He's also been preparing his next album, which he plans to cut in April. Carter says, "As long as I can talk my booking agent into giving me a couple of weekends off, I'll have it done in time for a June release date."

'SOUL IN THE CITY'

(Continued from page 29)

his CHOM-FM Montreal days some years ago.

"I think the public is willing to accept much more than radio is willing to play," he says.

Under the guidance of MuchMusic director of music programming John Martin, "Soul In The City" has grown in recent weeks and is showing signs of being among the most solid of the network's programs.

Williams and the network have been strong supporters of black and dance music on MuchMusic, and the network has benefited from the playlist's diversity. Canadians have been introduced to many artists through the network that they

would never have heard on radio.

What Williams hopes is that "Soul In The City" will bolster the Canadian black music scene. It has been in a chicken-and-egg dilemma: no videos because of no TV exposure, no TV exposure because of no videos.

"The quality needs some improvement," says Williams. "But we're going to get out and shoot a few things."

Backed by artist information, the program "is like a foreground radio show," he says. In coming months, it may just prove to be the tonic Canadian black music has been needing.

FOR WEEK ENDING APRIL 4, 1987

Billboard

TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	22	FREDDIE JACKSON ▲ CAPITOL ST 17495 (8.98) (CD)	★★ NO. 1 ★★ JUST LIKE THE FIRST TIME 18 weeks at No. One
2	2	3	16	CLUB NOUVEAU ● WARNER BROS. 25531-1 (8.98)	LIFE, LOVE & PAIN
3	3	2	19	BEASTIE BOYS DEF JAM BFC 40238/COLUMBIA (CD)	LICENSED TO ILL
4	4	4	24	LUTHER VANDROSS ▲ EPIC FE 40415 (CD)	GIVE ME THE REASON
5	6	7	52	ANITA BAKER ▲ ² ELEKTRA 60444 (8.98) (CD)	RAPTURE
6	5	5	58	JANET JACKSON ▲ ³ A&M SP-5106 (9.98) (CD)	CONTROL
7	7	8	24	LOOSE ENDS MCA 5745 (8.98) (CD)	THE ZAGORA
8	9	9	32	MELBA MOORE CAPITOL ST 12471 (8.98) (CD)	A LOT OF LOVE
9	8	6	28	CAMEO ▲ ATLANTA ARTISTS 830-265-1/POLYGRAM (CD)	WORD UP
10	10	10	35	SHIRLEY MURDOCK ELEKTRA 9 60443-1 (8.98) (CD)	SHIRLEY MURDOCK!
11	12	13	30	PHYLLIS HYMAN P.I.R./MANHATTAN ST 53029/MANHATTAN (9.98) (CD)	LIVING ALL ALONE
12	11	11	19	READY FOR THE WORLD ● MCA 5829 (8.98) (CD)	LONG TIME COMING
13	13	12	21	ARETHA FRANKLIN ● ARISTA AL-8442 (9.98) (CD)	ARETHA
14	15	14	27	GREGORY ABBOTT ● COLUMBIA BFC 40437 (CD)	SHAKE YOU DOWN
15	17	16	18	KOOL & THE GANG ● MERCURY 830-398-1-M/POLYGRAM (CD)	FOREVER
16	16	17	21	MILLIE JACKSON JIVE/RCA 10161016-J/RCA (8.98)	AN IMITATION OF LOVE
17	14	18	15	NAJEE EMI-AMERICA ST 17241 (8.98) (CD)	NAJEE'S THEME
18	25	—	2	JODY WATLEY MCA 5898 (8.98)	JODY WATLEY
19	20	15	30	LIONEL RICHIE ▲ ³ MOTOWN 6158 ML (9.98) (CD)	DANCING ON THE CEILING
20	18	20	56	THE JETS ● MCA 5667 (8.98) (CD)	THE JETS
21	23	25	5	EXPOSE ARISTA AL 8441 (8.98)	EXPOSURE
22	19	19	16	MIKI HOWARD ATLANTIC 81688 (8.98)	COME SHARE MY LOVE
23	21	22	11	ROBERT CRAY HIGHTONE/MERCURY 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
24	22	23	43	RUN-D.M.C. ▲ ² PROFILE 1217 (8.98) (CD)	RAISING HELL
25	26	30	6	MADHOUSE PAISLEY PARK 1-25545/WARNER BROS. (8.98) (CD)	8
26	28	36	5	DJ JAZZY JEFF & FRESH PRINCE JIVE 1026-1-J/RCA (8.98)	ROCK THE HOUSE
27	24	21	16	NEW EDITION ● MCA 5912 (8.98) (CD)	UNDER THE BLUE MOON
28	36	38	21	ONE WAY MCA 5823 (8.98)	ONE WAY XI
29	47	—	2	SHEILA E. PAISLEY PARK 25498-1/WARNER BROS. (8.98) (CD)	SHEILA E.
30	38	49	4	THE SYSTEM ATLANTIC 81691 (8.98)	DON'T DISTURB THIS GROOVE
31	31	26	19	BOBBY BROWN MCA 5827 (8.98)	KING OF STAGE
32	32	29	18	TIMEX SOCIAL CLUB DANYA/FANTASY F 9645/FANTASY (8.98)	VICIOUS RUMORS... THE ALBUM
33	29	24	39	CLARENCE CARTER ICHIBAN 1003 (8.98)	DR. C.C.
34	30	34	15	RAY, GOODMAN & BROWN EMI-AMERICA ST 17235 (8.98)	TAKE IT TO THE LIMIT
35	34	28	16	GEORGE HOWARD MCA 5855 (8.98) (CD)	A NICE PLACE TO BE
36	NEW ▶	—	1	HERB ALPERT A&M SP-5125 (8.98)	KEEP YOUR EYE ON ME
37	33	32	30	KENNY G. ARISTA AL-8427 (8.98) (CD)	DUOTONES
38	27	27	6	BRUCE WILLIS MOTOWN 6222-ML (8.98) (CD)	THE RETURN OF BRUNO

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	37	42	18	KLYMAXX MCA 5832 (8.98) (CD)	KLYMAXX
40	42	58	5	2 LIVE CREW LUKE SKYWALKER XR 100 (8.98)	2 LIVE CREW IS WHAT WE ARE
41	35	31	11	MANTRONIX SLEEPING BAG TLX 8 (8.98)	MUSIC MADNESS
42	41	37	29	HOWARD HEWETT ELEKTRA 60487-1 (8.98) (CD)	I COMMIT TO LOVE
43	49	47	15	DOUG E. FRESH & THE GET FRESH CREW REALITY F-9649/FANTASY (8.98)	OH, MY GOD!
44	65	—	2	SMOKEY ROBINSON MOTOWN 6626 ML (8.98)	ONE HEARTBEAT
45	46	40	8	EGYPTIAN LOVER EGYPTIAN EMPIRE/MACOLA DMSR-00773/MACOLA (8.98)	ONE TRACK MIND
46	44	35	105	WHITNEY HOUSTON ▲ ⁸ ARISTA AL-8212 (8.98) (CD)	WHITNEY HOUSTON
47	40	54	28	R.J.'S LATEST ARRIVAL MANHATTAN ST-53037 (9.98)	HOLD ON
48	53	55	4	STEADY B JIVE 1020-J/RCA (8.98)	BRING THE BEAT BACK
49	48	45	13	THE GAP BAND TOTAL EXPERIENCE 2700-1/RCA (8.98)	GAP BAND 8
50	50	51	5	BUNNY DEBARGE MOTOWN 6217 ML (8.98)	IN LOVE
51	45	41	23	CHICO DEBARGE MOTOWN 6214ML (8.98)	CHICO DEBARGE
52	39	33	8	DONNA ALLEN 21 RECORDS 90548/ATCO (8.98)	PERFECT TIMING
53	54	46	37	THE TEMPTATIONS GORDY 6207 GL/MOTOWN (8.98) (CD)	TO BE CONTINUED
54	52	39	24	JAMES BROWN SCOTTI BROS. FZ 40380/E.P.A	GRAVITY
55	55	48	26	TINA TURNER ▲ CAPITOL PJ-12530 (9.98) (CD)	BREAK EVERY RULE
56	56	52	33	LEVERT ATLANTIC 81669-1 (8.98) (CD)	BLOODLINE
57	43	43	8	VARIOUS ARTISTS PROFILE PRO-1227 (8.98)	MR. MAGIC'S RAP ATTACK, VOL 2
58	NEW ▶	—	1	PATRICE RUSHEN ARISTA AL-8401 (8.98)	WATCH OUT!
59	60	50	7	ROSE ROYCE OMNI 90557-1/ATLANTIC (8.98)	FRESH CUT
60	51	44	4	DAVID SANBORN WARNER BROS. 1-25479 (9.98) (CD)	A CHANGE OF HEART
61	NEW ▶	—	1	KOOL MOE DEE JIVE 1025/RCA (8.98)	KOOL MOE DEE
62	58	59	19	ISAAC HAYES COLUMBIA FC 40316	U-TURN
63	64	—	2	RAINY DAVIS COLUMBIA BFC 40635 (8.98)	SWEETHEART
64	57	56	20	VESTA WILLIAMS A&M SP 5118 (8.98)	VESTA
65	68	70	9	STANLEY JORDAN BLUE NOTE BT 85130/MANHATTAN (8.98) (CD)	STANDARDS VOLUME 1
66	59	53	25	STACY LATTISAW MOTOWN 6212 ML (8.98)	TAKE ME ALL THE WAY
67	NEW ▶	—	1	SURFACE COLUMBIA 40374	SURFACE
68	62	57	21	COMMODORES POLYDOR 831-194-1/POLYGRAM	UNITED
69	63	60	12	ROBBIE NEVIL MANHATTAN ST-53006 (8.98) (CD)	ROBBIE NEVIL
70	61	61	3	LUTHER INGRAM PROFILE PRO 1226 (8.98)	LUTHER INGRAM
71	RE-ENTRY	—	—	O'BRYAN CAPITOL ST 12520 (8.98)	SURRENDER
72	69	69	3	VARIOUS ARTISTS MCA 5815 (8.98)	UPTOWN IS KICKING IT
73	RE-ENTRY	—	—	FULL FORCE COLUMBIA BFC 40395	FULL FORCE GET BUSY ONE TIME
74	NEW ▶	—	1	SALT-N-PEPA NEXT PLATEAU PL 1007 (8.98)	HOT, COOL & VICIOUS
75	74	—	9	BOBBY BLAND MALACO MAL 7439 (8.98)	AFTER ALL

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.

Gospel LECTERN



by Bob Darden

(This is the first of a two-part interview with Ian Hamilton, managing director of Word UK Ltd.)

ONE OF THE MOST VISIBLE manifestations of religious music outside of the U.S. is Word UK Ltd. From its beginnings with one full-time and two part-time employees, Word UK now covers Europe and South Africa. Under the direction of Ian Hamilton, the company distributes all of the Word and Word-distributed labels, including Reunion and Maranatha! Music, Sparrow, Star Song, and Light Records outside of the U.S.

Word UK moved late last year to a brightly lit warehouse in Milton Keynes, just north of London. From these offices, Hamilton and staff not only oversee the distribution of records, cassettes, books, and printed music, they run a Milton-Keynes-based record label that includes such artists as Garth Hewitt, Adrian Snell, Marilyn Baker, Lovelight, and others. Last year, homegrown English artists accounted for 35% of Word UK's domestic sales.

Hamilton says the company was started in the '50s by his father, Bill Hamilton, a Glasgow book publisher.

"My father started what we believe was the first Christian recording label in England, Redemption Records, back in 1954-55," Hamilton says. "It was in conjunction with the Billy Graham Crusade from that year.

"Before long he'd hooked up with Jarrell McCracken's new Word label because Word was already interested in the English market. They even co-produced some projects, including one by Frank Boggs."

Hamilton later moved to London and joined electronics wizard Eric Livingston Hoff, who invited him to start Livingston Records and the Herald record label.

"When Livingston was liquidated in 1967, Jarrell stepped in, and what is now Word UK was begun," Hamilton says. "It consisted of my father and two part-timers. By 1970, I was catching the bus up to Watford to help dad do the packing of the day's orders from 5-6 p.m. Back then, we could get all of our orders out in an hour!"

"I was on full time when Word introduced the Myrrh line. The first Myrrh release we did was Vonda Van Dyke. The first Myrrh/UK release was Dave Pope. When the government put a price freeze on everything, we established Myrrh-Gold to release the Sheep, who played at the first Greenbelt Festival."

Of the first 10 Myrrh releases, four were of British acts. Norman Miller was the label's a&r man, and he, like Hamilton, was soon frustrated in trying to recoup even a tiny studio investment in what is still a small marketplace. Only Sheila Walsh of the English artists has made any impact in the U.S.

"Finally, we had to back off for a while in producing

Word UK is most visible religious label outside U.S.

English acts," Hamilton says. "Fortunately, about the same time, the Continental Singers came over and did extremely well in Holland. That gave us our first entry into the market on the continent in the early '70s.

"Then, Kurt Kaiser signed Evie to Word after she'd had a number of Christian albums in Sweden. That opened up Sweden for us. Back then, we had one distributor for all of Scandinavia. It was then that the whole contemporary Christian music thing began to evolve—and that opened up the other markets."

Today Word UK is represented in 12 Western European countries and South Africa. After the U.K., Germany is the second biggest market, followed by Norway and Holland.

The first big success for the company was Word's best-selling album abroad, the Jimmy & Carol Owens musical "Come Together." "Come Together" has sold 70,000 units and 50,000 songbooks. In second place is the Owens' follow-up musical, "If My People . . ."

Jazz BLUE NOTES



by Peter Keepnews

THE LATEST RELEASE from the Blue Note label is a tribute both to the memory of Eric Dolphy and to one of Dolphy's most noteworthy present-day disciples, James Newton.

Newton was instrumental in the preparation for release of the private Dolphy recordings that make up "Other Aspects," a "new" album by the forward-thinking reed and woodwind virtuoso, who died in 1964. And Newton, who is widely regarded as the most gifted flutist on the contemporary scene, pays both implicit and explicit tribute to Dolphy on his second Blue Note album, "Romance And Revolution."

"Other Aspects" sheds fascinating light on Dolphy's versatility as a composer. It includes a composition for voice and chamber ensemble and a piece based on traditional Indian music as well as two unaccompanied flute solos and a saxophone-and-bass duet with Ron Carter. As Newton explains in his liner notes, Dolphy made these recordings on his own and gave them to his friend, composer Hale Smith, for safekeeping shortly before leaving for a European tour with Charles Mingus in 1964. Dolphy died in Berlin, and the tapes remained unissued until Newton arranged with Smith, Dolphy's parents and Blue Note to have them assembled and released.

Newton's own album—which includes compositions by Mingus ("Meditations On Integration") and Ornette Coleman ("Peace")—is suffused with the spirit

of Dolphy's unique flute playing. The compact disk version of the album also includes a solo flute version of "Tenderly" that is dedicated to Dolphy.

Although it may sound strange to refer to Eric Dolphy's music—which sounds as modern today as it did during his lifetime—as part of the jazz tradition, this tandem release is probably the most graphic recent example of a record company's commitment to preserving as well as advancing that tradition. And incidentally, the music on both albums is exceptional.

OTHER NEW RELEASES: The first new albums on

James Newton helps keep Eric Dolphy's memory alive

the Pablo label in some time, and the first to be released since veteran impresario Norman Granz sold the label to Fantasy, will be released any day now. Included are previously unreleased albums by Duke Ellington (in concert with his orchestra) and Count Basie (in the studio with a small group) as well as small-group sessions by Milt Jackson and Oscar Peterson . . . We recently told you about MCA's latest batch of Impulse reissues. Now we're happy to report that new Impulse albums by Jack DeJohnette, Michael Brecker, and Rob McConnell & the Boss Brass are due in the stores April 20. MCA is also preparing 10 dual compact disk packages of vintage Impulse material for May release. John Coltrane, Charles Mingus, and Keith Jarrett will be among the artists represented. And in other MCA jazz news, Kareem Abdul-Jabbar's label, Cranberry, should be making its long-awaited debut soon, with albums by Dizzy Gillespie, Kenny Kirkland, and the up-and-coming vocal group Terra Nova.

FOR WEEK ENDING APRIL 4, 1987

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TOP INSPIRATIONAL ALBUMS™

			Compiled from a national sample of retail store and one-stop sales reports.	
THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	33	AMY GRANT MYRRH SP 3900/WORD	★★ NO. 1 ★★ 9 weeks at No. One THE COLLECTION
2	2	53	SANDI PATTI WORD WR 8325/A&M	MORNING LIKE THIS
3	4	73	SANDI PATTI IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
4	3	17	STRYPHER ENIGMA 82339-1	TO HELL WITH THE DEVIL
5	5	29	STEVE GREEN SPARROW SP 1120	FOR GOD AND GOD ALONE
6	6	29	PETRA STAR SONG 7-102-07386-0/WORD	BACK TO THE STREET
7	8	21	DEGARMO AND KEY POWER DISC PWR 01087/BENSON	STREET LIGHT
8	10	61	CARMAN WORD WR 8321/A&M	THE CHAMPION
9	11	9	DALLAS HOLM DAYSRING 701-414301-8/WORD	AGAINST THE WIND
10	7	41	MICHAEL W. SMITH REUNION WR 8332/A&M	THE BIG PICTURE
11	13	5	MIKE WARNKE DAYSRING 7-01-414801/WORD	GOOD NEWS TONIGHT
12	9	93	AMY GRANT ● WORD SP 5060/A&M	UNGUARDED
13	15	21	SECOND CHAPTER OF ACTS LIVE OAKS 7-010-00721-7/WORD	HYMNS
14	16	33	WHITE HEART SPARROW SP 1128	DON'T WAIT FOR THE MOVIE
15	12	37	DENISE WILLIAMS SPARROW 1121	SO GLAD I KNOW
16	14	21	STEVE CAMP SPARROW SPR 1129	ONE TO ONE
17	19	197	SANDI PATTI ● IMPACT RO 3818/BENSON	MORE THAN WONDERFUL
18	22	5	THE IMPERIALS MYRRH 7-01-68350-65/WORD	THIS YEAR'S MODEL
19	24	21	BRENTWOOD SINGERS BRENTWOOD R25027	KIDS SING PRAISE
20	17	246	AMY GRANT ▲ WORD SP 5056/A&M (CD)	AGE TO AGE
21	30	5	JOHN MICHAEL TALBOT BIRDWING BWR 2094/SPARROW	HEART OF THE SHEPHERD
22	21	5	SILVERWIND SPARROW SPR 1124	SET APART
23	18	133	SANDI PATTI IMPACT RO 3884/BENSON	SONGS FROM THE HEART
24	37	17	PHILIP BAILEY MYRRH SP 754/A&M	TRIUMPH
25	25	97	RUSS TAFF MYRRH SP 751/A&M	MEDALS
26	28	13	MYLON LEFEVRE COLUMBIA B2T 40334	LOOK UP
27	29	5	BENNY HESTER MYRRH 7-01-68530-63/WORD	THROUGH THE WINDOW
28	NEW ▶		PHIL KEAGGY MARANATHA 7100149827/WORD	THE WIND AND THE WHEAT
29	26	21	CARMAN POWER DISC PWR 01086/BENSON	A LONG TIME AGO
30	27	29	LARNELLE HARRIS BENSON RO 3956	FROM A SERVANTS HEART
31	34	13	NEW GAITHER VOCAL BAND WORD 7-01-000733-0	ONE X 1
32	23	17	MESSIAH PROPHET PURE METAL 790-060-0477/REFUGE	MASTERS OF THE METAL
33	33	41	PHIL DRISCOLL BENSON C03915	INSTRUMENT OF PRAISE
34	NEW ▶		RAY BOLTZ HEARTLAND HR3866/BENSON	WATCH THE LAMB
35	NEW ▶		RANDY STONEHILL MYRRH 7-01-683706-8/WORD	WILD FRONTIER
36	20	25	GREG VOLZ MYRRH WR 8352/A&M	THE RIVER IS RISING
37	36	33	DAVID MEECE MYRRH WR 8336/A&M	CHRONOLOGY
38	38	9	THE MARANATHA KIDS MARANATHA 710-0183820/WORD	FIRST SUNDAY SINGALONG
39	32	81	STRYPHER ENIGMA 72077-1	SOLDIERS UNDER COMMAND
40	39	57	WAYNE WATSON DAYSRING 7-01-413501-5/WORD	GIANTS IN THE LAND

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

HOT DANCE/DISCO

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
1	2	2	7	★★ NO. 1 ★★ LOOKING FOR A NEW LOVE (REMIX) MCA 23689 1 week at No. One	◆ JODY WATLEY
2	3	3	8	NO LIES (REMIX) TABU 429-06030/EPIC	THE S.O.S. BAND
3	6	7	6	KEEP YOUR EYE ON ME (REMIX) A&M SP-12226	◆ HERB ALPERT
4	7	8	5	LEAN ON ME (REMIX) TOMMY BOY TB 894	◆ CLUB NOUVEAU
5	4	6	7	FEELS LIKE THE FIRST TIME (REMIX) OMNI 0-96784/ATLANTIC	◆ SINITTA
6	1	1	8	FASCINATED ATLANTIC 0-86731	COMPANY B
7	8	10	5	CONTENDERS (REMIX) VIRGIN 0-96790/ATLANTIC	◆ HEAVEN 17
8	10	15	6	YOU KEEP ME HANGIN' ON (REMIX) MCA 23717	◆ KIM WILDE
9	11	9	8	LOWDOWN SO & SO COLUMBIA 44-05997	RAINY DAVIS
10	9	11	7	THE HONEYTHIEF (REMIX) COLUMBIA 44-05988	◆ HIPSWAY
11	13	20	7	DO THE DANCE (REMIX) EPIC 49-06746	◆ TRANCE-DANCE
12	5	5	7	EGO MANIAC (REMIX) WARNER BROS. 0-20469	◆ JOCELYN BROWN
13	12	13	7	MOVE OUT (REMIX) ATLANTIC 0-86734	NANCY MARTINEZ
14	15	24	4	I KNEW YOU WERE WAITING (FOR ME) ARISTA AD1-9560	◆ ARETHA FRANKLIN & GEORGE MICHAEL
15	19	26	4	NEVER GONNA LEAVE YOU POW WOW PW 420	SUBJECT
16	14	19	6	HEARTBREAK BEAT (REMIX) COLUMBIA 44-05969	◆ PSYCHEDELIC FURS
17	17	22	6	WHATCHA GONNA DO QUARK QK-001	BLAZE
18	21	29	4	IOU (THE '87 REMIXES) CRIMINAL CRIM 00007 FREEEZ FEATURING JOHN ROCCA	
19	23	41	3	SIGN 'O' THE TIMES PAISLEY PARK 0-20648/WARNER BROS.	PRINCE
20	22	30	4	RIGHT ON TRACK (REMIX) MCA 23687	◆ THE BREAKFAST CLUB
21	31	49	3	THE TELEPHONE CALL (REMIX) WARNER BROS. 0-20627	KRAFTWERK
22	25	45	3	LAST CHANCE FRESH FRE-008/SLEEPING BAG	CYRE
23	28	34	5	SEXAPPEAL (REMIX) PICTURE PERFECT PPR-3563/MACOLA	GEORGIO
24	30	38	4	SOMETHING IN MY HOUSE EPIC 49-06750	DEAD OR ALIVE
25	36	36	3	WHO IS IT SLEEPING BAG SLX-0025	MANTRONIX
26	39	—	2	BACK AND FORTH (REMIX) ATLANTA ARTISTS 888 385-1/POLYGRAM	CAMEO
27	41	—	2	ONLY IN THE NIGHT (REMIX) ATLANTIC 0-86719	THE VOICE IN FASHION
28	38	33	4	WAX THE VAN JUMP STREET JS-1007/ISLAND	LOLA
29	18	14	10	ONLY IN MY DREAMS (REMIX) ATLANTIC 0-86744	DEBBIE GIBSON
30	42	48	3	YOU BETTER QUIT (REMIX) MCA 23716	ONE WAY
31	34	39	3	SHOWDOWN (REMIX) GEFEN 0-20599/WARNER BROS.	NO SOVEREIGN
32	43	—	2	GONNA PUT UP A FIGHT RCA 5943-1-RD	BARBARA ROY
33	47	—	2	IT'S TRICKY (AND MORE) (EP) PROFILE PRO-7131	◆ RUN-D.M.C.
34	40	40	5	LET'S GET BRUTAL CUTTING CR-210	NITRO DELUXE
35	NEW ▶	1	1	CERTAIN THINGS ARE LIKELY (REMIX) MAGNET 885 722-1/POLYGRAM	K.T.P.
36	NEW ▶	1	1	WITHOUT YOU SUPERTRONICS RY-017	TOUCH
37	32	35	4	CROSS THAT BRIDGE (REMIX) A&M PROMO	◆ WARD BROTHERS
38	35	32	5	DID IT FEEL LIKE LOVE (REMIX) ATLANTIC 0-86730	GENUINE PARTS
39	20	16	8	CRY WOLF (REMIX) WARNER BROS. 0-20610	◆ A-HA
40	16	4	10	LET THE MUSIC TAKE CONTROL (REMIX) RCA 5958-1-RD	J.M. SILK
41	46	47	4	AIN'T NOTHING BUT A HOUSE PARTY (REMIX) CHRYSALIS 4V9-43096	◆ PHIL FEARON
42	49	—	2	STONE LOVE (REMIX) MERCURY 888 292-1/POLYGRAM	◆ KOOL & THE GANG
43	NEW ▶	1	1	IN CONVERSATION (REMIX) I.R.S. 23734/MCA	GENERAL PUBLIC
44	26	25	6	SO COLD THE NIGHT (REMIX) MCA 23715	◆ COMMUNARDS
45	24	21	6	SOMETHING ABOUT YOU (REMIX) A&M SP-12221	VESTA WILLIAMS
46	27	12	11	ONE LOOK (ONE LOOK WAS ENOUGH) DICE TGR 1011/SUTRA	PAUL PARKER
47	NEW ▶	1	1	DOMINOES (REMIX) MANHATTAN V-56045/CAPITOL	◆ ROBBIE NEVIL
48	NEW ▶	1	1	MR. RIGHT VINYLMANIA VMR-007	ELEANOR MILLS
49	44	50	3	ZERO IN JULY (REMIX) EMI-AMERICA V-19227	FOCUS
50	33	27	8	LICENSED TO ILL (LP CUTS) DEF JAM BFC 40238/COLUMBIA	BEASTIE BOYS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
1	1	1	11	★★ NO. 1 ★★ FASCINATED ATLANTIC 0-86731 4 weeks at No. One	COMPANY B
2	2	2	6	LEAN ON ME (REMIX) TOMMY BOY TB 894	◆ CLUB NOUVEAU
3	3	3	7	LOOKING FOR A NEW LOVE (REMIX) MCA 23689	◆ JODY WATLEY
4	5	18	3	SIGN 'O' THE TIMES PAISLEY PARK 0-20648/WARNER BROS.	PRINCE
5	6	7	5	YOU KEEP ME HANGIN' ON (REMIX) MCA 23717	◆ KIM WILDE
6	4	4	17	COME GO WITH ME ARISTA AD1-9539	◆ EXPOSE
7	7	12	8	ONE LOOK (ONE LOOK WAS ENOUGH) DICE TGR 1011/SUTRA	PAUL PARKER
8	12	11	6	MOVE OUT (REMIX) ATLANTIC 0-86734	NANCY MARTINEZ
9	13	15	8	DO THE DANCE (REMIX) EPIC 49-06746	◆ TRANCE-DANCE
10	8	10	9	LET THE MUSIC TAKE CONTROL (REMIX) RCA 5958-1-RD	J.M. SILK
11	14	13	7	FEELS LIKE THE FIRST TIME (REMIX) OMNI 0-96784/ATLANTIC	◆ SINITTA
12	9	6	10	BOOM BOOM ZYX 5571	PAUL LEKAKIS
13	15	14	6	KEEP YOUR EYE ON ME (REMIX) A&M SP-12226	◆ HERB ALPERT
14	17	16	7	ONLY IN MY DREAMS (REMIX) ATLANTIC 0-86744	DEBBIE GIBSON
15	16	21	6	NO LIES (REMIX) TABU 429-06030/EPIC	THE S.O.S. BAND
16	18	29	4	THEY'RE PLAYING OUR SONG JAM PACKED JPI-2007	TRINERE
17	11	8	11	SHOW ME (REMIX) FEVER SF 814/SUTRA	THE COVER GIRLS
18	26	27	4	LAST CHANCE FRESH FRE-008/SLEEPING BAG	CYRE
19	19	17	6	EGO MANIAC (REMIX) WARNER BROS. 0-20469	JOCELYN BROWN
20	21	24	6	WAX THE VAN JUMP STREET JS-1007/ISLAND	LOLA
21	29	47	3	YOU BETTER QUIT MCA 23716	ONE WAY
22	10	5	17	SHOWING OUT (GET FRESH AT THE WEEKEND)/SYSTEM ATLANTIC 0-86755	◆ MEL & KIM
23	28	43	4	SAVE THE BEST FOR ME (BEST OF YOUR LOVIN') (REMIX) MOTOWN 4575MG	BUNNY DEBARGE
24	20	19	7	DID IT FEEL LIKE LOVE (REMIX) ATLANTIC 0-86730	GENUINE PARTS
25	27	—	2	CONTENDERS (REMIX) VIRGIN 0-96790/ATLANTIC	◆ HEAVEN 17
26	22	25	6	HOLD ME PAISLEY PARK 0-20579/WARNER BROS.	SHEILA E.
27	36	31	7	WHATCHA GONNA DO QUARK QK-001	BLAZE
28	25	23	8	6 (REMIX) PAISLEY PARK 0-20608/WARNER BROS.	◆ MADHOUSE
29	38	28	9	LOVE LETTER CUTTING CR-211	GIGGLES
30	NEW ▶	1	1	GONNA PUT UP A FIGHT RCA 5943-1-RD	BARBARA ROY
31	32	30	8	SLOW DOWN (REMIX) MCA 23699	◆ LOOSE ENDS
32	30	41	3	EV'RY LITTLE BIT (REMIX) 4TH & B'WAY BWAY-432/ISLAND	MILLIE SCOTT
33	34	35	5	I KNEW YOU WERE WAITING (FOR ME) ARISTA AD1-9560	◆ ARETHA FRANKLIN & GEORGE MICHAEL
34	NEW ▶	1	1	WITHOUT YOU SUPERTRONICS RY-017	TOUCH
35	23	9	12	CANDY (REMIX) ATLANTA ARTISTS 888 193-1/POLYGRAM	◆ CAMEO
36	31	38	9	CRY WOLF (REMIX) WARNER BROS. 0-20610	◆ A-HA
37	NEW ▶	1	1	ONLY IN THE NIGHT (REMIX) ATLANTIC 0-86719	THE VOICE IN FASHION
38	42	—	2	CAN'T GET ENOUGH STATE STREET SSR-1002	LIZ TORRES
39	43	—	2	I'VE GOT THE NIGHT OFF CARRERE 429-05996/EPIC	KATHY KOSINS
40	39	37	3	IOU (87 REMIXES) CRIMINAL CRIM 00007 FREEEZ FEATURING JOHN ROCCA	
41	NEW ▶	1	1	JANUARY, FEBRUARY CRIMINAL 00009	TINA B.
42	48	—	2	MADNESS WARLOCK WAR 009	ZEE
43	NEW ▶	1	1	STONE LOVE (REMIX) MERCURY 888 292-1/POLYGRAM	KOOL & THE GANG
44	NEW ▶	1	1	THE TELEPHONE CALL (REMIX) WARNER BROS. 0-20627	KRAFTWERK
45	NEW ▶	1	1	SOMETHING IN MY HOUSE (REMIX) EPIC 49-06750	DEAD OR ALIVE
46	41	39	3	LOWDOWN SO & SO COLUMBIA 44-05997	RAINY DAVIS
47	NEW ▶	1	1	IT'S TRICKY (AND MORE) (EP) PROFILE PRO-7131	◆ RUN-D.M.C.
48	NEW ▶	1	1	L.O.V.E. ATLANTIC 0-86727	EROTIC EXOTIC
49	47	32	15	I WON'T STOP LOVING YOU (REMIX) NEXT PLATEAU NP 50047 C-BANK FEATURING DIAMOND EYES	
50	44	—	4	SEXAPPEAL (REMIX) PICTURE PERFECT PPR-3563/MACOLA	GEORGIO

BREAKOUTS
Titles with future chart potential, based on club play this week.

1. HE WANTS MY BODY (REMIX) STARPOINT ELEKTRA
2. MUTUAL ATTRACTION (REMIX) SYLVESTER WARNER BROS
3. MACHO MOZART LATIN RASCALS TIN PAN APPLE
4. JANUARY, FEBRUARY TINA B. CRIMINAL
5. LET YOURSELF GO SYBIL NEXT PLATEAU

BREAKOUTS
Titles with future chart potential, based on sales reported this week.

1. RIGHT ON TRACK (REMIX) THE BREAKFAST CLUB MCA
2. DOMINOES (REMIX) ROBBIE NEVIL MANHATTAN
3. WHAT'S GOING ON (REMIX) CYNDI LAUPER PORTRAIT

○ 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.

The Beat Goes On At Grassroots Level

MARK YOUR CALENDARS: We remind readers of two major upcoming events. In New York on April 13, the 11-member metropolitan-area pool association, popularly known as Unity, will present a one-day conference and club-equipment show at Club 1018. Dozens of equipment manufacturers are exhibiting at the event, co-sponsored by AST, and several all-star panels are scheduled, featuring local radio programmers, DJs who've diversified their careers successfully, club owners, and the influential but sometimes invisible mobile DJs. Possibly the most provocative session will deal with the psychological, financial, and emotional costs of being a DJ.

In Boston, New England Disc Jockey Assn. and Boston Record Pool are co-sponsoring their 11th annual awards show and forum, scheduled for April 29-30 at the Colonnade Hotel. Sessions include focuses on production and mixdown demonstrations, music video production, DJ booth overdrub gear, and dance music's key role in new radio formats. Contact: 617-536-2094 or 247-1144.

We got a call-in report from Profile's **Claudia Cuseta**, who gave high marks to a pool meeting held in Philadelphia recently during which she, Motown's **Dave Castanza**, and Sleeping Bag's **Tita Gray** met with DJs for informal chitchat and a pan-

el discussion. She encourages regional meetings of this sort, particularly when they are interpool initiatives, because they give promotion people a chance to visit and study a market under normal, nonconference circumstances. Also, they provide direct input to labels from DJs at the club level, which is good in itself. We second the motion.

NEW SINGLES: Jason's "Living My Life" (Easy Street) sports a nervous, cooking, up-tempo groove and a tortured, soulful vocal, which many will recognize from the Visual and Level 3 records of seasons past. Perfect club stuff, cleanly done... **Level 42's** "Lessons In Love" (Polydor) is flowing jazz-pop with a dance pulse; postproduction is by **Shep Pettibone**, with freeze-frame edits by **Tuta Aquino**... **Sly & Robbie's** reggae-rap fusion "Boops (Here To Go)" (Island) sounded like a killer on 7-inch; we can only assume the 12-inch will be a sure winner with the club and rap fans who've been getting more and more directly into Jamaican cadences in the last year.

GIRL-GROUP-STYLE: **Madonna's** "La Isla Bonita" (Sire) reappears in a **Chris Lord Alge** remix; it's another strong, late-coming single in the run of "True Blue"... **Peggi Blu's** "Tender Moments" (Capitol) is basically a radio record on 12-inch, but



by Brian Chin

she gives a dynamic performance to an arresting song in this **Nick Martinelli** production... **Monet's** "My Heart Gets All The Breaks" (Ligosa, 212-614-9170) is a mainstream MIDI-symphony cut from the producers who originated much of the style... **Mai-Tai's** "Turn Your Love Around" (Mercury) is mid-tempo pop-funk... **Wanda & the Way It Is's** "We Got The Feeling" (4th & B'Way) could be the Bangles meeting K.C. & the Sunshine Band with its wide, natural soul groove... **Cindy Valentine's** "In Your Midnight Hour" (Polydor promo) is radio/club material produced by Canada's **Tony Green** and New Yorker **Deborah McDuffie**... **Robey's** "Be Mine" (Silver Blue) is a sweet, melodic production.

BRIEFLY: **George Black's** "Concentration Breakdown" (Warner Bros.) is an attractive, eclectic coproduction by the artist with Los Angeles mix specialist **Victor Flores**... **Tony Deshawn's** "Real Lover" (Amazon, 415-574-3900) pulls an interesting West Coast variation on Latin/hip-hop fusion, mixed by San Francisco's **Cameron Paul**... **Lakeside's** "Relationship" (Solar) is a strong Minneapolis/L.A. combination groove coproduced by Mazara's **Mark Brown** with the group and **Stephen Shockley**; best recombinant usage of an identifiable sound since Randy Muller's Chic-revival "Workin' Up A Sweat" for First Circle... "Megatron Man," the late **Patrick Cowley's** magnum opus, has been re-released by Megatone with a new mix by **Razormaid's Joseph Watt**.

RAPS: Whistle, which debuted

with the rap "Just Buggin'" last year, returns with "Barbara's Bedroom" (Select), a Timex-style vocal cut with a girls' answer B side... Also on Select: **True Mathematics** takes a leaf from Whodini's "Freaks Come Out" in "After Dark," a relaxed groove; the flip, "Greeks In The House," creates an unexpected upwardly mobile collegiate version of crew and posse culture... **Rappers' Convention's** "Stupid Fresh" (EMI America) is remixed by **Red Alert**... **DJ Bones & M.C. Malika Love's** "Co-Rock Steady" (Bobby Dance, 215-474-9222) is straightforward but engaging rap with a busy collection of drop-in hooks... **Ultimate Choice's** three-cut EP (Citi Beat, 212-694-1234) features "Keep It On," combining a surrealist aggressive bass range, a classic-style rap, free profanity, and some doo-wop vocals; also, "You Can't Front," which pays direct tribute to the influential "We Will Rock You" beat... **Shock Wave's** "It's The Game We Play" (Word-Up) is an unusually dissonant (and dis-sonant) rap/scratch production.

Note to readers: Usually, the borrowed bits on rap records are readily recognizable to longtime clubgoers, although some of them do stump us (and they're the most fun). We hesitate to identify them by name in this space for the sake of discretion.

NOTES: The Cult's "Love Removal Machine" (Sire), produced by Def Jam's **Rick Rubin**, puts the group more in an AOR groove than hip-hop except for its concluding dub break: just a reminder not to pigeonhole people... **Judy Torres's** "No Reason To Cry," a major underground hit in the hip-hop/Latin fusion clubs on the Jackie Jack label, has been signed to Profile... Next from **Eric B. and Rakim** is "You Got Soul"/"As The Rhyme Goes On," from an upcoming album called "Paid In Full" on 4th & B'way.

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Silent Scream—Banana Republic
Love + Desire—Gina Desire
Nobody Beats The Biz—Biz Markee
Hot Shot—Karen Young
Magic—Movement
Dance Forever—Gaucho
No! Mr. Boom Boom—Body Heat
The More I See You—Bubbles
Tears Of A Clown—Bassix
Charge Me Up—Glamour Club
Mr. Right—Eleanor Mills
Living My Life—Jason
Take Some Time Out—Arnold Jarvis
House Music LP—(DJ Int)
Saving Myself—Rmx—Eria Fachin
Where Are You—Simonetti
Deso. + Dangerous—T. Caso

JDC Mixer Vol 6
American Soviet—CCCP
Dressed To Kill—Crash Boom
Love Turntable—E O Crew
Can't Get Enough—Liz Torres
Gold Digger—Lime
Bam Bam—Left Lane
Desire—Cyntron
I Was Made—Nasty Boys
Keep It Coming—Boyd Brothers
Aggression—Charlene Davies
Bamboo—Bamboo
It Happens All The Time—LIFE
Lay It On The Line—E. Charles
What You Gonna Do—Pandella
Motorcycle Madness—Tony Caso
Too Many Promises—Nancy Dean
Love & Devotion (Rmx)—M. Bow

Don't Break My Heart—Den Harrow
Call Me—Bacara
Up + Down—Eddy Huntington
It's Hard To Say Goodbye—D. Ryder
Unveiling The Secret—Psyche
Every Beat Of My Hrt—Jacoueline
Moving Your Hips—Squash Gang
In The Night—Daydream
Beach Love—Roto
Fool To Be In Love—S. Gilles
Love Is In The Air—S. Allen

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ship with promotion and marketing departments, said Capitol's Steven Ray.

Atlantic's Bruce Carbone said the label's much-admired success in being able to break an array of records by new artists shows "how effective the phone is." He said that tips from DJs, retailers, and radio stations around the country resulted in a series of 12-inch signings that eventually broke dance, black, and pop.

Sleeping Bag president Will Socolov commented that for small labels, the decision to sign a record is directly related to a company's immediate survival. "Bad a&r decisions would put us out of business," he said.

The economic necessities of the small label often benefit the artist as well, said Socolov. "Even though it's on their account, I still try to get a better rate from a studio; the majors just get out the purchase order and pay book rate."

Responding to the suggestion that artists approach independent labels only after making the rounds

at majors, Socolov said, "I don't mind being second choice as long as they bring me a hit."

INDIE LABELS

(Continued from page 27)

pendent label manager took the floor and described spending \$250,000 in a year on promotion alone and being unable to bring home a hit. Response from the panel pointed to symbiotic relationships that have grown among many independent labels that share information and advice informally.

Vinyl Mania's Judy Russell, mentioning to the panel, said, "These people sat on the phone with me for hours, giving me names and phone numbers." Added Socolov: "One side of me says I shouldn't do it, since each new guy is competition for radio, club play, or signing a new group. But I want another indie label out there. You live and die on whatever product you put out yourself."

BRIAN CHIN

MEMO RECORDS

obscure BASIC

The Other DANCE CHART

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

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

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BioVista



Dollywood Adds New Music

BY EDWARD MORRIS

NASHVILLE Buoyed by a near-\$1 million talent budget and full-time entertainment director, the Dollywood theme park in Pigeon Forge, Tenn., is shifting its emphasis this year from crafts to music.

Last year, Dolly Parton lent her name and ideas to this popular link in the Silver Dollar City park chain. Attendance rose from 758,000 in 1985 to 1.3 million in 1986.

Allen Henson, who was named entertainment director last October, says that 1987 will see the addition of new musical shows, the continuation of popular talent promotions, and the beginning of construction of a \$4 million, 1,800-seat indoor theater, scheduled for a 1988 opening. In addition, Henson is producing an album version of the Silver Dollar Jamboree stage show and will have it on sale when the park opens May 1.

Formerly a member of the group Tennessee Express and head of

Merit Music's record division, Henson says his motto is, "Tomorrow's stars are at Dollywood today." He notes that the McCarter Sisters, now signed to Warner Bros., were a talent-contest winner from the park and that Capitol Records newcomer Suzy Bogguss was a featured per-

year are daily shows by Randy Parton, former RCA act and Dolly Parton's brother, and Tracy LaBelle, a contemporary country performer.

Henson says he will also be producing individual albums on LaBelle and James Rogers, both of whom are featured on the LP titled "Silver Dollar Jamboree."

All the albums will be sold in the park at \$8 each. Henson says he anticipates selling at least 10,000 albums this season. The park pays for all costs of the albums, which are being cut at the Merit Music studio in Nashville.

Besides Randy Parton, LaBelle, Rogers, and the Silver Dollar Jamboree, this year's music shows also feature the Kinfolk's, a nine-piece band made up of Parton relatives; Citico Creek, a bluegrass band; and the Kingdom Heirs, a gospel quartet. As an experiment, Henson will also stage a songwriters' show this season that will spotlight writers of hit country songs. The writers will

(Continued on page 40)

'Tomorrow's stars are at Dollywood today'

former at Dollywood during the 1987 season. "I don't want Dollywood ever to be considered a dead-end street," he adds.

Musically, the park spotlights country, bluegrass, and gospel via seven shows on seven separate stages. According to Henson, during the talent promotions the number of stages doubles. New this



Guitars And Gold. Warner/Reprise artist Dwight Yoakam, right, is honored with his first gold album, for "Guitars, Cadillacs, Etc., Etc." Pictured at the celebration with Yoakam are, from left, Paige Rowden, director of production and development for Warner Bros., Nashville; Pete Anderson, Yoakam's producer; and Jim Ed Norman, executive vice president of Warner Bros., Nashville.

Halsey Holds Entertainment Career Event Manager, Agent Offers Simple Yet Effective Advice

JIM HALSEY. The name spells success.

Chairman and CEO of the Jim Halsey Co. Inc., with offices in Los Angeles, Nashville, Tulsa, and London, Halsey has become one of the top names in American entertainment. As manager and agent, he represents some of the top stars in the world of country music.

Halsey is one of those music biz maestros who put some of their success and profits back into the business. He did it most recently when he joined forces with the Univ. of Tulsa in staging a Careers in Entertainment Seminar Feb. 21. The all-day event drew a wide range of people who dream about someday making it big in the music and home entertainment business. Some 380 registrants participated in an in-depth exploration of the problems and promises of life in the entertainment lane. The program was so successful that Halsey is now planning to take it to other locations throughout the nation.

Some of the most important observations to come out of the session were from Halsey himself. He recalled the time when he and Roy Clark were first starting in show business—Halsey as manager, Clark as a budding new artist. Given a chance to audition Clark for the television series "No Time For Sergeants," they drove nonstop for three days, practically penniless, to meet with Jack "Dragnet" Webb, producer of the show. "We really needed that show," Halsey stated. After arriving in Hollywood, road weary but ready, they were forced to wait for hours before being escorted into Webb's palatial office to spend more time waiting on the famed actor-producer. Finally, a staffer ran into the room, breathlessly announcing that Webb was on his way. According to Halsey, he and Clark adjusted their ties, cleared their throats, and prepared for the meeting. Webb walked in, shook their hands, looked at Clark, and left with only a two-word comment: "Too fat."

That, says Halsey, illustrates his belief that rejection is a steppingstone toward something better. That proved true in Clark's career as well as in Halsey's. Clark went on to become one of the top country music entertainers, and, ironically, gained much of his national fame on TV.

Halsey made the comments during the "What It Takes To Become A Star" portion of the seminar. Clark recalled the beginning of his artist-manager relationship with Halsey: "He came along and said, 'I believe you have a future, and I want to be a part of it.'" This was long before the then-teen-aged Clark ever tasted show business success.

Leon McAuliffe, another Halsey stable star, former director of Bob Wilf's Original Texas Playboys, and now a music teacher at Rogers State College in Oklahoma, revealed his key to success: "You have to believe in it, be able to work day and night, 24 hours if necessary, and remember that your audience, the people you play for, are the ones who make you a star."

Industryites from Oklahoma and eight surrounding states attended the event. Del Bryant of BMI's Nashville office, Halsey company officials, and Tulsa music industry and media figures spoke at the seminar.

Topics included artist management, booking, public relations/publicity/press, songwriting, music publishing, motion pictures/TV/video, record business, retail music, recording a demo tape, event promotion, entertainment facility operation, corporate sponsorship, and accomplishment of entertainment career goals.

The event was typical Halsey: informative, innovative, success-oriented . . . and successful. Many of the students purchased a new cassette, "Jim Halsey's Keys To Success." The tip-rich tape contains three sections: "How To Become A Star," "How To Become A Successful Artist Manager," and "Keys To A Successful Career In Entertainment." Here are some Halsey hints from the cassette:

"We must follow our dreams. I write my dreams down. My visions of the future. Where I want to be and what I want to accomplish. Then I devise a plan on how to get there.

"In devising your plan, put your goals in chronological order. After these goals are established, set about in making a plan to achieve these goals—month by month, year by year.

(Continued on next page)



by Gerry Wood



'Beautiful Body' To Receive Spa, Media Support Frizzell Single Sparks Promotion

NASHVILLE The body count will be staggering if all the elements of David Frizzell's "Beautiful Body" promotion come together. To hype the Compleat Records artist's new single, "Beautiful Body," Frizzell's label and management firm are arranging a yearlong, nationwide contest that will tie in concert promoters, radio stations, health spas, and the Country Music Television network.

Because Frizzell's "Beautiful Body" music videos features shots of health spa instructors going through their paces, manager Mike Smith says he got the idea of enlisting the spas as a promotional tool for the single and the upcoming album. Spas will be encouraged, in turn, to use the Frizzell promotions to attract new members.

According to Smith and Compleat chief Charlie Fach, in each market that Frizzell is making concert appearances in, a local spa and radio station will be yoked to sponsor a "Beautiful Body" contest—open to both women and men—with the finals being staged on the night of the concert. Local winners will then compete in a national judging in Las Vegas, where Frizzell will present the winner with Frizzell's own Rolls Royce.

Each local promotion may also include a Body That Wants To Be Beautiful division to round up those still in the earlier stages of physical development. Essex Management, Smith's firm, supplies all the how-to material for the contest.

Country Music Television, which

(Continued on page 40)

FOR WEEK ENDING APRIL 4, 1987

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

137 REPORTERS			NEW	TOTAL
			ADDS	ON
SWEETHEARTS OF THE RODEO	CHAINS OF GOLD	COLUMBIA	42	52
EARL THOMAS CONLEY	THAT WAS A CLOSE ONE	RCA	40	40
JOHN SCHNEIDER	LOVE YOU AIN'T SEEN THE LAST OF ME	MCA	37	37
NITTY GRITTY DIRT BAND	BABY'S GOT A HOLD ON ME	W.B.	33	86
TANYA TUCKER	IT'S ONLY OVER FOR YOU	CAPITOL	29	49

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

RETAIL BREAKOUTS

42 REPORTERS			NUMBER
			REPORTING
DAN SEALS	I WILL BE THERE	CAPITOL	9
THE OAK RIDGE BOYS	IT TAKES A LITTLE RAIN	MCA	9
JOHN CONLEE	DOMESTIC LIFE	COLUMBIA	6
MICHAEL JOHNSON	THE MOON IS STILL OVER HER...	RCA	6
BILLY JOE ROYAL	OLD BRIDGES BURN SLOW	ATLANTIC/AMERICA	4

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NASHVILLE SCENE

(Continued from preceding page)

"I put to work an exercise that worked for me [early in my career], continues to work for me today, and it will work for you . . . in making a sale, in representing a client, you don't need to use hype or an exaggerated sales pitch. Just be normal, and logically give every reason you can think of as to why the sale should be made.

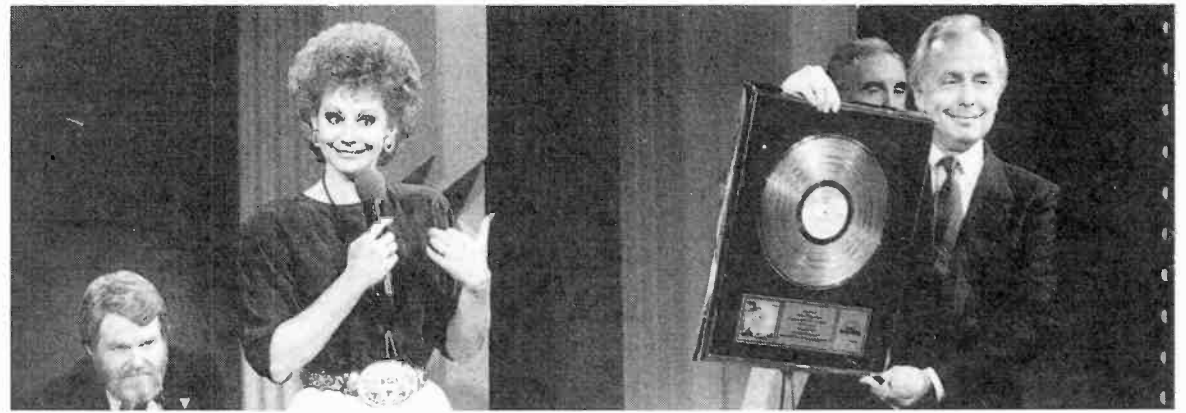
"Make sure you find a booking agency that really wants you, that will work for you and not just wants to add your name to an already long list of clients.

"If you work toward making every move—records, TV appearances, interviews, personal appear-

ances—tie in with your overall plan, each building on the other, you're on your way to laying a solid foundation for a long, successful career . . . If we've done it right, luck is going to come along, too . . . Start today assembling your team for life."

That's the gospel, in part, according to Halsey. And a client roster that ranges from the **Judds** to **Merle Haggard** proves that this advice should not be taken lightly.

Copies of "Jim Halsey's Keys To Success" cassette are available by sending \$10 (plus \$2 for shipping and handling) money order to: Jim Halsey Co. Inc., 3225 S. Norwood, Tulsa, Okla. 74135, Attn.: Michelle.



McEntire On Fire. Reba McEntire, 1986 Country Music Assn. entertainer of the year, is taken by surprise as Bruce Hinton, senior vice president and general manager of MCA Records, presents her with a gold album for "Whoever's In New England" during taping of "Nashville Now." Pictured in the background are recording artist Red Steagall, left, and "Nashville Now" host Ralph Emery.

FOR WEEK ENDING APRIL 4, 1987

Billboard TOP COUNTRY ALBUMS™

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Compiled from a national sample of retail store and one-stop sales reports.					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★	
1	1	1	6	THE JUDDS ● RCA/CURB 5916-1/RCA (CD)	HEART LAND
			3 weeks at No. One		
2	2	2	8	GEORGE STRAIT MCA 5913 (CD)	OCEAN FRONT PROPERTY
3	3	4	8	HANK WILLIAMS, JR. WARNER/CURB 1-25538/WARNER BROS. (CD)	HANK "LIVE"
4	6	6	17	RESTLESS HEART RCA 5648 (CD)	WHEELS
5	7	8	22	GEORGE JONES EPIC 40413	WINE COLORED ROSES
6	4	5	41	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
7	16	—	2	EMMYLOU HARRIS, DOLLY PARTON, LINDA RONSTADT WARNER BROS. 1-25491	TRIO
8	5	3	24	REBA MCENTIRE MCA 5807 (CD)	WHAT AM I GONNA DO ABOUT YOU
9	12	12	33	SWEETHEARTS OF THE RODEO COLUMBIA 40406	SWEETHEARTS OF THE RODEO
10	9	7	51	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
11	8	9	24	EARL THOMAS CONLEY RCA 5619-1-R (CD)	TOO MANY TIMES
12	11	11	24	SAWYER BROWN CAPITOL/CURB ST-12517/CAPITOL (CD)	OUT GOIN' CATTIN'
13	14	14	19	THE O'KANES COLUMBIA BL 40459	THE O'KANES
14	13	13	24	ALABAMA ▲ RCA 5649-1-R (CD)	THE TOUCH
15	10	10	48	STEVE EARLE MCA 5713 (8.98) (CD)	GUITAR TOWN
16	15	15	21	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 40431	PARTNERS
17	17	16	26	LYLE LOVETT MCA/CURB 5748/MCA	LYLE LOVETT
18	21	18	20	KATHY MATTEA MERCURY 830 405-1/POLYGRAM (CD)	WALK THE WAY THE WIND BLOWS
19	20	17	22	JOHN ANDERSON WARNER BROS. 1-25373	COUNTRIFIED
20	18	19	11	EDDY RAVEN RCA 5728-1-R	RIGHT HAND MAN
21	19	20	7	WAYLON JENNINGS MCA 5911 (CD)	HANGIN' TOUGH
22	25	28	5	OAK RIDGE BOYS MCA 5945	WHERE THE FAST LANE ENDS
23	22	21	7	THE BELLAMY BROTHERS MCA/CURB 5721/MCA (CD)	COUNTRY RAP
24	28	22	17	KENNY ROGERS RCA 5633 (CD)	THEY DON'T MAKE THEM LIKE THEY USED TO
25	27	26	72	THE JUDDS ▲ RCA/CURB AHL-1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
26	29	29	45	BILLY JOE ROYAL ATLANTIC/AMERICA 90508	LOOKING AHEAD
27	24	24	41	T GRAHAM BROWN CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
28	23	25	7	NANCI GRIFFITH MCA 5927 (CD)	LONE STAR STATE OF MIND
29	30	27	28	GARY MORRIS WARNER BROS. 1-25438	PLAIN BROWN WRAPPER
30	32	30	37	HANK WILLIAMS, JR. ● WARNER/CURB 1-25412/WARNER BROS. (8.98) (CD)	MONTANA CAFE
31	31	31	58	ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
32	33	35	22	WILLIE NELSON COLUMBIA FC 39894 (CD)	PARTNERS
33	38	38	43	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM (CD)	FOUR FOR THE SHOW
34	40	44	5	KRIS KRISTOFFERSON MERCURY 830 406-1/POLYGRAM	REPOSSESSED
35	26	23	43	GEORGE STRAIT ● MCA 5750 (8.98) (CD)	# 7
36	34	32	24	DAN SEALS EMI-AMERICA PW 17231 (CD)	ON THE FRONT LINE
37	43	63	4	RICKY VAN SHELTON COLUMBIA 40602	WILD EYED DREAM
38	36	33	17	HOLLY DUNN MTM ST 1052/CAPITOL	HOLLY DUNN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	37	34	23	RICKY SKAGGS EPIC FE 40309 (CD)	LOVE'S GONNA GET YA
40	39	39	25	MICHAEL JOHNSON RCA AEL-1-9501	WINGS
41	55	50	5	THE WHITES MCA/CURB 5820/MCA	AIN'T NO BINDS
42	50	64	4	MOE BANDY MCA/CURB 5914/MCA	YOU HAVEN'T HEARD THE LAST OF ME
43	41	43	75	EARL THOMAS CONLEY RCA AHL-1-7032 (8.98) (CD)	GREATEST HITS
44	NEW ▶		1	JOHN CONLEE COLUMBIA 40442	AMERICAN FACES
45	NEW ▶		1	ASLEEP AT THE WHEEL EPIC 40681	ASLEEP AT THE WHEEL
46	42	36	36	EXILE EPIC FE 40401 (CD)	GREATEST HITS
47	35	37	7	PATTY LOVELESS MCA 5915	PATTY LOVELESS
48	45	41	10	SCHUYLER, KNOBLOCH & OVERSTREET MTM ST 71058/CAPITOL	SKO
49	62	51	21	RODNEY CROWELL COLUMBIA 40116 (CD)	STREET LANGUAGE
50	46	46	38	KEITH WHITLEY RCA CPL-1-7043 (8.98) (CD)	L.A. TO MIAMI
51	49	42	43	NITTY GRITTY DIRT BAND WARNER BROS. 1-25382 (8.98)	TWENTY YEARS OF DIRT
52	73	65	10	DONNA FARGO MERCURY 422 830236-1/POLYGRAM	WINNERS
53	58	—	2	STEVE WARINER MCA 5926	IT'S A CRAZY WORLD
54	44	52	5	RAY STEVENS MCA 5918 (CD)	GREATEST HITS
55	60	—	2	O.B. MCCLINTON EPIC 40674	THE ONLY ONE
56	NEW ▶		1	MICHAEL MARTIN MURPHEY WARNER BROS. 1-25500	AMERICANA
57	57	57	106	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
58	56	47	23	THE STATLER BROTHERS MERCURY 422-826 710-1/POLYGRAM (CD)	RADIO GOSPEL FAVORITES
59	48	40	31	CRYSTAL GAYLE WARNER BROS. 1-25405	STRAIGHT TO THE HEART
60	74	73	125	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (CD)	GREATEST HITS, VOLUME I
61	66	66	124	THE JUDDS ▲ RCA/CURB AHL-1-5319/RCA (8.98) (CD)	WHY NOT ME
62	54	54	289	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
63	72	—	2	JUDY RODMAN MTM 71060/CAPITOL	A PLACE CALLED LOVE
64	61	61	52	RONNIE MILSAP RCA AHL-1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
65	65	70	3	MICKEY GILLEY EPIC 40670	BACK TO BASICS
66	47	48	31	LEE GREENWOOD MCA 5770 (CD)	LOVE WILL FIND ITS WAY TO YOU
67	67	71	97	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (CD)	PARNERS IN RHYME
68	51	45	57	REBA MCENTIRE ● MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
69	70	59	15	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
70	53	53	28	MARIE OSMOND CAPITOL/CURB ST-12516/CAPITOL (CD)	I ONLY WANTED YOU
71	59	56	465	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
72	63	55	53	TANYA TUCKER CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
73	52	58	30	JOHN SCHNEIDER MCA 5789 (CD)	TAKE THE LONG WAY HOME
74	69	67	42	SOUTHERN PACIFIC WARNER BROS. 1-25409 (8.98)	KILLBILLY HILL
75	75	74	22	MEL MCDANIEL CAPITOL ST 12528	JUST CAN'T SIT DOWN MUSIC

○ 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.

Opry Musicians Renegotiate New Contracts Increase Wages

NASHVILLE Local 257 of the American Federation Of Musicians (AFM) here has signed contracts with the Grand Ole Opry and Opryland USA. In a two-year pact that went into effect March 1, Opry musicians will get a 3% wage increase each year and a 1% contribution for health and welfare beginning March 1, 1988.

The Opry agreement, retroactive to Jan. 1, provides for a 4% wage increase the first year.

According to Local 257's latest newsletter, the rates for Opry staff musicians who work more than one program of 15 or 30 minutes in one Friday or Saturday night show are now \$42.13 for the first appearance on each show and \$31.42 for each additional appearance. The rates will rise to \$43.39 and \$32.36.

Rates for musicians who travel with bands and who make no appearances other than with their regular leaders are \$126.23 for the leader (matinee) and \$63.09 for a side musician. In 1988, these payments will go up to \$130.01 and \$64.98.

For Opryland musicians, the weekly (38 hours) rates are \$320.23 for a first-year side musician and \$355.64 for a side musician with one or more years of experience at Opryland. In 1988, these rates will be \$329.84 and \$366.32.

First-year doublers will now earn \$366.62 and doublers with a year or more experience, \$373.43. Next year, the rates will become \$346.33 and \$384.64.

First-year second doublers now earn \$346.33 and second doublers with a year or more experience get \$384.64. The 1988 rates are \$356.71 and \$396.19.

This year, first-year leaders will earn \$480.36 and leaders with a year or more experience, \$533.44. In 1988, the rates will rise to \$494.76 and \$549.48.

In addition to the new Opry scale, the Opry has agreed to pay 9.5% of each musician's earnings to the AFM employee pension fund during the terms of the agreement. If the American Federation Of Television & Radio Artists (AFTRA) negotiates a higher percentage contribution, the AFM percentage will automatically be matched. EDWARD MORRIS

ACM Kudos To Amarillo DJ

LOS ANGELES Chris Taylor of KIXZ Amarillo, Texas, has won DJ-of-the-year honors from the Academy of Country Music. KNIX Phoenix, has been chosen the academy's top station, while the Crazyhorse Steakhouse & Saloon, Santa Ana, Calif., was chosen as country nightclub of the year.

Other award winners will be announced April 6 during the academy's 22nd annual awards presentation ceremonies on NBC-TV.

Belmont Offers Two Seminars On Songwriting

NASHVILLE Belmont College and the Songwriters Guild Foundation, will offer two seminars for songwriters here in April, according to Richardson Lynn, director of Belmont's Music Business Program. Sheila Davis, author of "The Craft Of Lyric Writing," will teach the seminars.

"Successful Lyric Writing," on Friday (3), will pinpoint and illustrate the main song forms, the key principles of fine writing, and the most common pitfalls, with techniques to avoid them.

"Mastering The Song Forms," on Saturday (4), will examine the structures used by the most successful songwriters.

The seminars cost \$75 each or \$130 for both for nonmembers of the guild, and \$65 each or \$115 for both for guild members. Students may register in advance or the day of the seminars at 8:30 a.m. in the lobby of Belmont's Center for Business Administration. For registration forms or more information, contact Richardson Lynn at 615-385-6483 or the Songwriters Guild at 615-329-1782.



Overstreet To Success. Paul Overstreet, left, celebrates his award for songwriter of the year at the Nashville Songwriter Assn. International ceremony with NSAI director Maggie Cavender and songwriter Don Schlitz.

Huge Music Fest Planned For Sydney

SYDNEY Australia's 1988 Bicentennial celebrations will get off to an early start April 22 with a gala concert at the Sydney Opera House, featuring local and U.S. performers.

Titled America Salutes Australia, the event will be presented by Down Home-Down Under Country Inc., under the direction of expatriate performers the Le Garde Twins and Nashville artist manager Irby Mandrell, with local representation handled by Kevin Jacobsen.

A double live album and a television special for both U.S. and Australian broadcast will be spun off from the event, which will feature Louise Mandrell, the Le Garde Twins (also known as Australia), Nashville's R.C.

Bannon, local artists Judy Stone, Cash Back, and Lionel Long, with host Irlene Mandrell.

One sponsor is the American-Australia Bicentennial Foundation, a non-profit body endorsed by both President Reagan and Prime Minister Robert Hawke.

"The concert celebrates 200 years of friendship between America and Australia," said an organizer in November. They returned in February with Louise Mandrell, who claimed to be humbled by the discovery that she is a virtual unknown Down Under.

She told the media: "I play bluegrass to popular rock. I'm not going to call it country because that seems to be a negative word here."

DOLLYWOOD

(Continued from page 36)

be allowed to provide their own backup music or use the Dollywood band. Henson says he will conduct audience interviews to determine if the show will be made permanent.

Dollywood will sponsor and host two major new-talent promotions in 1987: Young Christians' Day, May 9 and 16, and the National Mountain Music Festival, June 13-28. Winners in the music festival will be awarded a "full-scale demo session" in a Nashville studio, Henson says, and the assurance that the demo will be shopped to major labels.

To keep an eye on where the

park's music is or should be going, Henson says he is developing an advisory council of Nashville publishers, booking agents, radio and television personnel, and performing rights reps. The council will meet at the beginning and end of each season.

The new theater will have a 50- by 50-foot stage, with 25-foot wings and a 35-foot fly space. Henson says it will also be equipped with video recording and transmitting equipment.

FRIZZELL PROMOTION

(Continued from page 36)

broadcasts country music videos by satellite, will ask its viewers to compete in the contest by sending in videos of their own "beautiful bodies." The videos will be broadcast on the network.

Fach says he is not concerned that the promotion will extend well past the life of the single, noting that Frizzell will release an album in May or June that contains the cut and that the "Beautiful Body" music video will probably stay on playlists for several months.

EDWARD MORRIS



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As Mom-And-Pop Closes, Neelys Seek Options

BY EARL PAIGE

LOS ANGELES Rudy and Chris Neely folded their Video Show store here after six years—but they are still hopeful they can continue in the business.

"We're exploring various options, doing a lot of networking," says

'We're doing a lot of networking'

Rudy Neely.

The closing of the Neely store followed the similar shuttering of another prominent mom-and-pop store, Tampa Video Station in Florida. The latter store was operated by Art Ross, who, like Rudy Neely, was a Video Software Dealers Assn. (VSDA) board member serving out the final year of his term.

Both Neely and Ross were considered quintessential mom-and-pop VSDA board members; both, in fact, campaigned for office on that platform. Their store closings have served to focus sharp attention on the often-discussed future of the independent video specialty store operator.

The Neelys say they were victims

of real estate restriction, an economic factor that allowed competition to gain an upper hand. Video Show was in only 800 square feet in a strip center, "and when we checked into expansion, we simply couldn't afford it," says Chris Neely.

The Neelys operated Video Show under the umbrella name of JBC Video Vesting. Rudy says the first person he contacted upon deciding to close was Arthur Morowitz, VSDA president and head of A&H Video Sales (Metro Video Distribution, Coliseum Video).

The Neelys were among the vanguard of early franchise operators. After establishing the store, it was converted briefly to a Video Cross Roads, a franchise company developed by Jim Lamb. The Neelys converted back, however, before Lamb ultimately folded his operation.

"Since last April, we have been on a month-to-month rental arrangement," says Chris, adding that she and Rudy saw looming problems. "It was not the rising prices," she says of the recent price hikes issued by most major labels on A rental titles.

They have been deluged by calls from VSDA members. "Many have said they have been considering closing, too. They wanted to know what kind of pitfalls to avoid."

Will High-Flying 'Top Gun' Keep Sailing Or Fizzle Out?

BY GEOFF MAYFIELD

NEW YORK The high-flying sales tallied for Paramount Home Video's "Top Gun" during its first two weeks on the market came as no surprise to retailers and distributors. But opinion varies over whether the title will have long legs.

"Top Gun" holds the No. 1 spot on Billboard's Top Videocassettes Sales chart in its second week on the market, after becoming only the fourth title in video history to debut at that plateau (Billboard, March 28). It soars from No. 18 to No. 3 on the Top Videocassettes Rentals chart.

Jim Schwartz, president of distributor Schwartz Bros. Inc., expects the action film will have a long shelf life. However, with consumers gobbling up "Top Gun" in such large numbers, other wholesalers and dealers wonder how long it will maintain its machine-gun-fast sales pace.

"The jury's still out," says a buyer for one large music/video combo chain.

"The biggest sales will be in the first week. Then there's going to be a lot of overreaction. Let's face it, there's already a ton of product out there, so far. With that much penetration of a title, there has to be some kind of fall off."

Paramount claims reorders reached 600,000 in the title's first week at retail. Combined with rec-

ord-breaking prebook orders (Billboard, March 14), there are 2.5 million copies of "Top Gun" in the industry's pipeline.

The manufacturer's consumer advertising campaign, with a large helping hand from its Diet Pepsi tie-in, will support the title through Wednesday (1).

Many expect that sales will drop significantly after two weeks. An executive at one Midwestern distributor notes that hit videos differ from hit records because "you can't pull a single off of a video," referring to the tactic that record labels use to extend an album's shelf life.

Richard Abt, executive vice president of the 84-store, Philadelphia-based West Coast Video, expects the heavy flurry of sales and rentals to wind down within five weeks. His prediction, however, should not be construed as criticism of the Paramount program. Like other video retailers, Abt thinks the "Top Gun" success story bodes well for what many industry observers predict will be a strong 1987. "If more people bring out hit titles at lower prices, we can sell a lot of them," he says, expressing the opinion of many dealers and wholesalers.

While buyers are cautious about saying how long "Top Gun" will maintain its present altitude, most distributors say they do not expect the title to create the sort of glut
(Continued on page 43)

An obvious strategy is to avoid letting customers know too soon, says Rudy. "Don't put up a sign. People will rent your movies with no intention of bringing them back." Over a weekend, four truckloads of surplus stock and back-end items were trucked away. "We did all the loading in back," says Chris, indicating that the store was virtually empty. Yet all the point-of-purchase material and signing was still up for the last day of business.

"I called all our regulars. On our preorders, we put the refund checks in the mail. We referred customers

to another retailer. Then, on the last day, we made our announcement and did not rent anything," says Rudy. "We had just two unreturned tapes to round up from customers—which took us four days to run down."

The Neelys say they were upfront with all their suppliers. Rudy acknowledges that "there is still some indebtedness being worked out."

True mom-and-pops to the end, the Neelys disposed of their stock and fixtures "to other mom-and-pops," says Chris. Adds Rudy, "We didn't sell it off to the big boys."

Elected secretary of the VSDA at the national trade group's convention last August, he originally planned to serve out the remaining few months of his two-year term as a board member when he first closed his store. Since then, however, he—like Ross—tendered his resignation (Billboard, March 28).

Similarly, Chris Neely stepped down as president of the Southern California VSDA chapter, although she will continue to serve as a director of that group (Billboard, March 28).

FOR WEEK ENDING APRIL 4, 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	23	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
2	2	79	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
3	10	79	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
4	3	42	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
5	8	51	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
6	4	74	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
7	12	42	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
8	5	4	TEDDY RUXPIN: ESCAPE FROM THE TREACHEROUS MOUNTAINS	Hi-Tops Video HT 0023	1986	12.95
9	17	42	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
10	7	4	TEDDY RUXPIN: GUEST OF THE GRUNGES	Hi-Tops Video HT 0022	1986	12.95
11	9	4	TEDDY RUXPIN: TREASURE OF THE GRUNDO	Hi-Tops Video HT 0021	1986	24.95
12	20	16	THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron 1547	1986	24.95
13	6	41	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
14	13	3	THE TRANSFORMERS: THE MOVIE	Family Home Entertainment 26561	1986	79.95
15	14	13	MY PET MONSTER	Hi-Tops Video HT 008	1986	29.95
16	19	25	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
17	23	12	MADBALLS	Hi-Tops Video HT 0009	1986	19.95
18	15	21	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
19	16	66	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
20	RE-ENTRY		MICKEY KNOWS BEST ♦	Walt Disney Home Video 442	1986	14.95
21	21	29	LEARNING ABOUT LETTERS ▲	Children's Television Workshop Random House Home Video 88319-57	1986	No listing
22	11	27	THE IMPORTANCE OF BEING DONALD ♦	Walt Disney Home Video 443	1986	14.95
23	18	37	POUND PUPPIES	Family Home Entertainment F1193	1985	14.95
24	25	11	WRINKLES IN NEED OF CUDDLES	Children's Video Library Vestron 1437	1986	19.95
25	24	24	LEARNING ABOUT NUMBERS ▲	Children's Television Workshop Random House Home Video 88315-24	1986	No listing

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

New Releases

HOME VIDEO

Symbols for formats are ♠=Beta, ♥=VHS, ♦=CED and ♣=LV. Where applicable, the suggested list price of each title is given; otherwise, "no list" or "rental" is indicated.

THE DRAGON THAT WASN'T (OR WAS HE)

Animated
♠♥MCA 80348/SBI/\$29.95

THE FLAME IS LOVE
Linda Purl, Timothy Dalton, Shane Briant
♠♥Lightning 9603/\$69.98

GAMBIT
Michael Caine, Shirley MacLaine, Herbert Lom
♠♥MCA 80365/SBI/\$59.95

THE GIRL FROM PETROVKA
Goldie Hawn, Hal Holbrook, Anthony Hopkins
♠♥MCA 80409/SBI/\$59.95

THE GREAT IMPOSTER
Tony Curtis, Edmond O'Brien, Arthur O'Connell
♠♥MCA 80407/SBI/\$59.95

MAX HEADROOM
Animated
♣Karl-Lorimar 21925/IDC/\$24.95

ALBERT HERRING
John Graham-Hall, Bernard Haitink, London Philharmonic
♠♥HomeVision/\$49.95

LEGAL EAGLES
Robert Redford, Debra Winger, Daryl Hannah
♠♥MCA 80479/SBI/\$89.95

JAY LENO: AMERICAN DREAM
Jay Leno
♣Paramount 21971/IDC/\$24.95

THE LOVE OF THREE ORANGES
Ryland Davies, Willard White, Nelly Morpurgo
♠♥HomeVision/\$49.95

A MIDSUMMER NIGHT'S DREAM
James Bowman, Ileana Cotrubas, Curt Appelgren
♠♥HomeVision/\$59.95

NATASHA
Natalia Makarova
♠♥Kultur 1146/\$39.95

THE PERILS OF PROBLEMINA
Animated
♠♥Lightning 9077/\$59.98

THE PRINCE'S TRUST
Tina Turner, Phil Collins, Elton John
♣MGM/UA 21980/IDC/\$34.95

PUBLIC ENEMY
James Cagney
♣CBS/Fox 22008/IDC/\$34.98

ROCK'N'ROLL: THE EARLY DAYS
Chuck Berry, Jerry Lee Lewis, Elvis Presley
♣Pioneer Artists 22023/IDC/\$29.95

SCENES FROM A MURDER
Telly Savalas, Anne Heywood, Giorgio Piazza
♠♥Lightning 9604/\$69.98

SCORCHY
Connie Stevens, Cesare Danova, William Smith
♠♥Lightning 9605/\$69.98

SOUL MAN
C. Thomas Howell, Rae Dawn Chong, Arye Gross
♠♥86200/SBI/\$79.95

THE TENTH MONTH
Carol Burnett, Dina Merrill, Keith Mitchell
♠♥Lightning 9076/\$59.98

THEY MIGHT BE GIANTS
George C. Scott, Joanne Woodward, Jack Gilford
♠♥MCA 80408/SBI/\$59.95

WEEKEND WARRIORS
Chris Lemmon, Lloyd Bridges, Graham Jarvis
♠♥Lightning 9958/\$79.98

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), catalog number(s) for each format, and the suggested list price (if none, indicate "no list" or "rental")—to Nadine Reis, Billboard, 1515 Broadway, New York, N.Y. 10036.

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COMING SOON ON VIDEOCASSETTE



Cosby's Kid. Malcolm-Jamal Warner, a cast member of the hit NBC-TV series "The Cosby Show," makes a stop at New Video's Upper West Side store in Manhattan to promote his Vestron title "Show Off!" Shown are, from left, Gordon Bossin, vice president of sales, Vestron; Steve Savage, president of New Video; Warner; Nancy Golden, Vestron director of children's programming; Michael Pollack, vice president, New Video; Cathy Mantegna, Vestron director of publicity and promotion; and Jane Palmese, Vestron Northeast regional sales director.

Major Stresses Co. Stores Uses Franchises In Different Way

BY EARL PAIGE

LOS ANGELES Major Video Corp., now in the midst of rapid expansion, approaches franchising from a different perspective—stressing company-owned stores more than most franchisers.

Hank Cartright, president, has been barnstorming financial analysts, trumpeting the firm's new name (it was National Entertainment) and making other moves on the financial front (Billboard, March 28).

He denies any suggestion that Major tends to compete with its potential subfranchisers, now numbering 18 firms operating 53 stores.

As an example, he cites the Dayton region. "We have a franchisee there with Dayton/Columbus, basically, and we butt right up against it in our Cleveland/Akron area. Then we have another franchisee in Toledo. They love it, because it makes sense in terms of advertising cost effectiveness and promotion—and in establishing the image."

Major has also just awarded Video Superstores Venture Inc. exclusive franchise rights to San Diego County. Video Superstores plans to open 14 stores at a cost of \$4.2 million over the next five years.

Major retains for itself the burgeoning Los Angeles and Orange County area. "We're looking into offering rights in the Redlands

and San Bernardino area," Cartright says, to build a geographic quilt of company-owned regions surrounded by franchise developers.

Cartright says he is not overly disturbed about the effects of higher-price videocassettes. "At cost, you're only talking about \$6 more. Where we pay \$54 we'll be paying \$60.61, or something like that. But this [price increase] will make those retailers renting at \$1 take another look."

Cartright sees a fundamental change in video store franchising. He virtually grew up in franchising, a Wichita high school classmate of the two brothers who founded Pizza Hut. Cartright eventually locked up Nevada, Arizona, and Southern California for his own pizza parlors. "Pizza Hut shut off [selling franchises] 20 years ago. We'll probably shut off in a year or two," he says. Company-owned stores are "where the growth is," he says.

Indeed, after expanding beyond Pizza Huts to a chain of Taco Boys he developed himself, Cartright sold both firms back to his high school buddies at Pizza Hut.

Cartright's first interest in video came in 1977, when he bought a 3/4-inch VCR. By then, he had another franchise—Mom's Homemade Ice Cream. But he sold that as well and founded King of Video, a Las Vegas-based distributorship, in 1979.

TOP GUN

(Continued from page 41)

that is congesting some music dealers and wholesalers since sales slowed on the Columbia boxed set "Bruce Springsteen & The E Street Band Live/1975-85." (Billboard, March 28).

Many accounts anticipate that by the time they are ready to begin sending "Top Gun" back, Paramount will try to discourage returns by announcing the title will be an anchor for a later sell-through promotion, perhaps during the fourth quarter with a price even

lower than the current suggested list of \$26.95.

Even if that tactic does not offer enough relief from gluts that might occur, Larry DuVouono, director of operations for St. Louis-based Sight and Sound Distributors, credits the vendor for having manageable returns structure. "They're clean with you," he says. "It's a straight return policy."

Assistance in preparing this story provided by Marc Zubatkin.

FOR WEEK ENDING APRIL 4, 1987

Billboard

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ NO. 1 ★ ★				
1	3	3	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R
2	1	8	BACK TO SCHOOL	HBO/Cannon Video TVA2988	Rodney Dangerfield	1986	PG-13
3	18	2	TOP GUN	Paramount Pictures Paramount Home Video 1692	Tom Cruise Kelly McGillis	1986	R
4	2	4	RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R
5	4	7	THE KARATE KID PART II	RCA/Columbia Pictures Home Video 6-20717	Ralph Macchio Pat Morita	1986	PG
6	5	5	RUNNING SCARED	MGM/UA Home Video 801008	Gregory Hines Billy Crystal	1986	R
7	6	4	ABOUT LAST NIGHT	Tri-Star Pictures RCA/Columbia Home Video 6-20735	Rob Lowe Demi Moore	1986	R
8	7	4	HEARTBURN	Paramount Pictures Paramount Home Video 1688	Meryl Streep Jack Nicholson	1985	R
9	8	7	BIG TROUBLE IN LITTLE CHINA	CBS-Fox Video 1502	Kurt Russell	1986	PG-13
10	11	8	EXTREMITIES	Paramount Pictures Paramount Home Video 12511	Farrah Fawcett James Russo	1986	R
11	12	7	LABYRINTH	Tri-Star Pictures Embassy Home Entertainment 8553	David Bowie	1986	PG
12	13	3	MANHUNTER	DEG Inc. Karl Lorimar Home Video 411	William L. Petersen Kim Greist	1986	R
13	9	7	FLIGHT OF THE NAVIGATOR	Walt Disney Home Video 499	Joey Cramer	1986	PG
14	NEW		52 PICK-UP	Cannon Films Inc. Media Home Entertainment M892	Roy Scheider Ann-Margret	1986	R
15	10	7	CLUB PARADISE	Warner Bros. Inc. Warner Home Video 11600	Robin Williams Peter O'Toole	1986	PG-13
16	14	4	ARMED AND DANGEROUS	RCA/Columbia Pictures Home Video 6-20724	John Candy Eugene Levy	1986	PG-13
17	16	16	SHORT CIRCUIT	CBS-Fox Video 3724	Steve Guttenberg Aly Sheedy	1986	PG
18	17	4	FRIDAY THE 13TH PART VI: JASON LIVES	Paramount Pictures Paramount Home Video 31982	Thom Mathews Ron Palillo	1986	R
19	15	6	PSYCHO III	Universal City Studios MCA Dist. Corp. 80359	Anthony Perkins	1986	R
20	22	3	HALF MOON STREET	Twentieth Century Fox Embassy Home Entertainment 1328	Sigourney Weaver Michael Caine	1986	R
21	25	2	SHANGHAI SURPRISE	Vestron 5141	Sean Penn Madonna	1986	PG-13
22	19	9	OUT OF BOUNDS	RCA/Columbia Pictures Home Video 6-20722	Anthony Michael Hall Jenny Wright	1986	R
23	20	5	THE TEXAS CHAINSAW MASSACRE PART 2	Cannon Films Inc. Media Home Entertainment M884	Dennis Hopper	1986	R
24	23	7	WISE GUYS	CBS-Fox Video 4739	Danny DeVito Joe Piscopo	1986	R
25	24	9	HOWARD THE DUCK	Universal City Studios MCA Dist. Corp. 80511	Lea Thompson Jeffrey Jones	1986	PG
26	21	26	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R
27	26	9	A FINE MESS	RCA/Columbia Pictures Home Video 6-20723	Ted Danson Howie Mandel	1986	PG
28	27	23	9 1/2 WEEKS	MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R
29	31	17	COBRA	Warner Bros. Inc. Warner Home Video 11594	Sylvester Stallone	1986	R
30	29	18	THE GODS MUST BE CRAZY	Playhouse Video 1450	Marius Weyers Sandra Prinsloo	1984	PG
31	30	2	HELP!	Walter Shenson MPI Home Video MP1342	The Beatles	1965	G
32	NEW		MY BEAUTIFUL LAUNDRETTE	Karl Lorimar Home Video 385	Saeed Jaffrey Shirley Anne Field	1986	R
33	32	5	REFORM SCHOOL GIRLS	New World Pictures New World Video 86160	Sybil Danning Wendy O. Williams	1986	R
34	NEW		SHE'S GOTTA HAVE IT	Island Pictures Key Video 3860	Spike Lee	1986	R
35	35	23	THE MONEY PIT ▲	Amblin Entertainment MCA Dist. Corp. 80387	Tom Hanks Shelly Long	1986	PG
36	33	2	THE TOXIC AVENGER	Troma Lightning Video 9946-53	Mitchell Cohen Andree Maranda	1986	R
37	40	26	F/X ▲	HBO/Cannon Video TVA3769	Bryan Brown Brian Dennehy	1986	R
38	28	20	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG
39	38	12	THE MANHATTAN PROJECT	HBO/Cannon Video TVA3907	John Lithgow Christopher Collet	1986	PG
40	34	17	POLTERGEIST II THE OTHER SIDE	MGM/UA Home Video 800940	Jobeth Williams Craig T. Nelson	1986	PG-13

● 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 Plus

BY EDWARD MORRIS

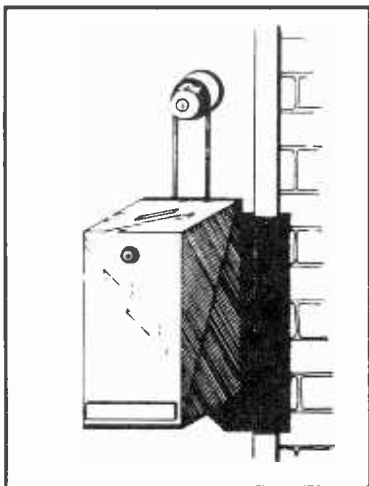
A biweekly column spotlighting new video products and accessories. Vendors introducing such products may send information and promotional material to Edward Morris, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

MILKING PROFITS. Aanon Corp. (303-444-6990) is offering a tool by which it says mom-and-pop video rental stores can compete with convenience and mass-market outlets. Aanon's Video Milk Boxes are designed to enable renters to take and return home deliveries of tapes—even when they aren't at home.

The Video Milk Boxes come in two different styles, each with mounting and locking variations. Each box will hold three VHS or Beta tapes. Video Milk Box I can be attached by shackle to an outside doorknob, mounted to a U-shaped wall hitch by shackle, or mounted directly onto a wall. It is locked by a combination lock or one that uses a nonduplicable key.

Video Milk Box II mounts directly to the wall and is locked and unlocked by combination, nonduplicable key, or electronic lock.

According to Aanon, video dealers can rent these boxes to customers along with the tapes and tack on a rental charge or else sell them to customers to encourage a continuing relationship with the store.



For video dealers who offer delivery service, Aanon Corp. presents the Video Milk Box, which allows for drop-off and pickup of tapes when consumers are away from home.

Aanon offers dealers a series of detailed plans by which to ensure customer convenience and to encourage repeat rentals. The company also offers preprinted advertising text for promotional fliers. Both model boxes are made of metal with "pry-resistant" doors and are said to be weatherproof.

Wholesale prices start at \$50 each for the simplest shackle model and escalate to \$159 each for the wall-mounted, electronically locked version.

Show Is Used To Raise Membership Minnesota VSDA Mounts Trade Exhibit

LOS ANGELES Following the example of a number of other local Video Software Dealers Assn. (VSDA) units around the country, the trade group's Minnesota regional chapter has mounted its first trade show.

The event was held March 26 at the Minneapolis Hilton Inn. Video vendors were offered 80-square-foot booths at a cost of \$160 per booth.

According to chapter president Sharon House of Video Crossings in the Twin Cities, the show had sold 40% of its booth space as of March 10.

Exhibiting manufacturers included Media Home Entertainment, Walt Disney Home Video, Hal Roach Studios, Karl-Lorimar Home Video, Prism Entertainment, and Continental Video. MCA Home Video, which didn't exhibit at the show,

reserved space to show its support. Six computer vendors and a number of regional distributors also took booth space.

'You walk a fine line between a success & bomb'

Following the thinking of other chapters that have sponsored similar exhibitions, House says, "We're using [the show] as an encouragement for joining VSDA."

At present, there are 77 member stores in the Minneapolis chapter; House says that the majority of the membership is from the Twin Cities metropolitan area. There are a total of 600 video stores in the state.

House characterizes the trade

show as "a one-time shot" to develop interest in the chapter.

"It's a lot of work. It needs a full-time coordinator to keep it going. I don't feel that as regionals we need to do a trade show. You walk a fine line between a success and a bomb, and nobody wants to promote a bomb."

Unlike other chapters, which often use their trade shows to develop operating revenue, the Minnesota exhibition was a charitable event. All proceeds from the show will be donated to the Will Rogers Institute, the nonprofit entertainment industry group active in health education and research into pulmonary diseases and AIDS.

"If it wasn't being done for charity—if it was just to give the chapter a party—I wouldn't have done it," House says.

CHRIS MORRIS

Abacus Computers Buys Connection Common Stock Sold For Penny A Share

LOS ANGELES A Florida-based computer marketing company is the purchaser of the controlling interest in the video franchising firm Video Connection at the bargain price of a penny per share of common stock.

According to an 8-K report filed

New franchises to have computer, video products

with the Securities and Exchange Commission in Washington, D.C., new owner Allen J. Kaufman of the North Miami Beach company Abacus Computers Inc. purchased 670,850 shares of Video Connection stock from founder Bert Tenzer for \$6,708.50.

Tenzer sold his holdings in the company to Kaufman on Feb. 6 (Billboard, Mar. 21).

The SEC document alludes to the ongoing and increasing indebtedness of Video Connection, which led the old ownership to seek a buyer who could add another layer of product to the marketing mix.

The 8-K bears out Kaufman's intimations that Video Connection would branch out into the computer products field under his control.

According to the document, "[Kaufman] shall as quickly as practical undertake (i) to convince existing franchisees to market specific computer products along with the video products now marketed or leased by such franchisees (the 'dual product format'), (ii) to sell new franchises using the dual product format."

Under the terms of the agreement, Abacus will become a Video Connection franchisee; royalty payments will commence after Video Connection starts selling computer products to 10 franchise stores.

The 8-K states that Tenzer has

an option to repurchase the stock until Dec. 31, 1992, if the company does not fulfill a number of performance requirements. Half of the purchased stock will be held in escrow and released to Tenzer on a specific timetable if performance provisos are not met.

Kaufman and three others will

serve as directors of Video Connection until the next annual shareholders meeting, scheduled for April.

This story prepared by Chris Morris in Los Angeles with assistance provided by Bill Holland in Washington.



Good Deed. Star Center Video's store in Newport, Ky., wraps up a canned-food drive for St. John's Social Services. Club members received free rentals in return for donations of canned goods. The video dealer, a division of Rent-A-Center of America, says the campaign generated some 1,000 free rentals. Shown are, from left, Sister Jean Link, director of St. John's Social Services; Rick Boyer, Star Center Video manager; Jeff Nelson, store manager, Rent-A-Center; and Gary Kreeck, zone manager, Rent-A-Center.

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College Radio In Boston Provides Exposure, Sales

BY DAVID WYKOFF

BOSTON The fertile college and community radio scene here serves an important role in exposing certain music styles and strengthening retail sales, according to dealers and suppliers.

The strongest links between non-commercial airplay and sales are cited for genres outside the pop field, such as jazz, folk, classical, and blues, though many observers do point to a positive relation in rock'n'roll sales.

Luisa Hufstader, Boston-area sales rep for Cambridge-based independent distributor Rounder, says, "Nobody's getting rich on the results of college airplay. Nevertheless, it's selling a lot of music that might not otherwise be sold. And, it's keeping a lot of people in business, especially smaller mom-and-pop stores that specialize in music not carried in the chain stores.

"But it's not just affecting the little stores. I can see its effects in three of my largest accounts: Cambridge One-Stop [a division of the

Strawberries chain], the Harvard Coop, and Good Vibrations," she says.

Boston's large and diverse student population—which swells to nearly 125,000 college students during the school year—and long-established academic community exercise a great influence on alternative radio programming.

All of the area's major colleges and universities have stations, and there are a healthy number of independent public stations, like the nationally known WGBH. Within close

proximity to the city, one can receive at least nine such stations, with more in the outlying areas emanating from suburban colleges.

"We generally see community radio's effect across the entire range of our catalog, from rock'n'roll on the Homestead and SST labels to folk on the Red House or Fast Folk Magazine labels," says Hufstader. "Over 95% of our product won't ever make it onto commercial radio, but it still gets played."

Hufstader sees community radio's real influence in its cumulative impact: "Though there are a few particularly influential shows for sale—such as Eric Jackson's 'Eric In The Evening' program on WGBH that helped break Windham Hill product in this area—it's the fact that it's constantly there exposing music that commercial radio ignores."

Hufstader and Jack Woker, owner of Stereo Jack's, single out jazz—especially more traditional releases—as one of the styles that greatly benefit from community radio airplay. Says Woker, "It has a strong effect for us, though it's not always something that can be measured in day-to-day numbers."

Woker believes that his ability to capitalize on noncommercial airplay lies in the reputation he has built for his store. "When these serious listeners hear something new or an older recording that's been reissued, they think of this store as the place where they'll be able to find it," he says.

Both Woker and Sandy Sheehan, who is owner of the folk-oriented Sandy's Music, do a strong trade from DJ referrals. Says Woker, "Because we've established ourselves and our inventory, many DJs will refer people they speak with or those who call in to our store. Almost all the DJs know the store and the breadth of the inventory."

Says Sheehan, "We can best mea-

sure community radio's impact when they debut a new release. That's when people come in and say that they heard of it on a particular station."

He notes that folk music is well-represented on Boston radio, with shows on all of the college stations.

One factor hampering the impact of college radio on rock sales is the diversified nature of local rock programming.

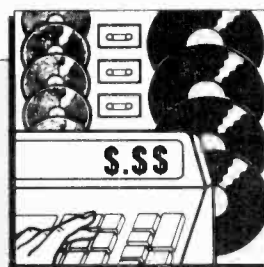
"Just about all of the college stations have rock shows, and they seem to pursue distinct identities and sounds," says Natalie Werlin, import and independent label buyer for the three-store Newbury Comics chain. "The listening market is very segmented now, and that definitely diffuses its influence."

Werlin reads college playlists as well as playlists from commercial stations that pertain to Newbury's alternative image. "Sometimes we'll work extra hard on merchandising something that's doing well on a couple of stations, but that doesn't always ensure that sales will grow," she says.

Of the local noncommercial stations, Werlin estimates that Boston College's WZBC exercises the greatest influence. "WZBC has an advantage over many of the others in that its signal extends out into the suburbs, where there's more listeners with more money to spend on music. Also, they broadcast rock all day—something the others don't—and they've established for themselves a very strong identity for playing experimental, progressive music," says Werlin.

"There's no doubt in my mind that college radio sells records in Boston and probably better than in any market in the country," says Steve Tipp, Warner Bros. national promotion manager for modern music and college radio. "Obviously, a record will have greater impact if

(Continued on page 55)



by Earl Paige

RACK RAP: Word is that rackjobbers are unhappy with the so-called industry-standard package for cassette singles, specifically, the slipcover that will be used for taped versions of 7-inch singles. "We can't handle the cassette single the way it's being marketed," says **Mario DeFilippo**, vice president of purchasing at **Handleman**. "We've had ongoing discussions for some time with vendors. We presented a prototype of a package we could merchandise alongside the vinyl single, a 7-inch [square] blister pack. We presented it to **Paul Smith** [senior vice president/general manager of sales and marketing at **CBS**] and **Sal Licata** [president of **RCA/A&M/Arista**], and they seemed to be receptive to it. Then, at **NARM**, they're showing us this slipcover package. We're a little disappointed because the package is directed more toward retail than racks. If the industry wants a true test, it must include rack as well as retail. Rackjobbers are primarily servicing mass merchandisers—and we're concerned about security in what are essentially unmanned departments."

KING SOLOMON: That's the headline for a revealing piece in the current issue of **Venture** magazine. It's a profile of **Russ Solomon**, owner and president of **Tower Records** and also the recently elected president of the **National Assn. of Recording Merchandisers**. At one point, author **A. Donald Anderson** writes, "He senses that he and his company are at a crossroads, that Tower has grown beyond his ability to run it the way he has for these 26 years, by the seat of his pants, and that running it any other way will not be as much fun. He has dallied with the idea of going public, but for now such plans remain on the back burner, and he flatly rejects notions of retirement." The chain's volume is said to be \$250 million annually worldwide, from 49 record stores, 34 video outlets, and nine bookshops. Prerecorded music volume averages \$4.5 million per store.

GOODY, GOODY EVERYWHERE: Well, not quite—but all at once the three **Discount Records** stores in Nashville are sporting the **Sam Goody** banner. Five similar conversions happened recently in Houston (**Retail Track**, March 21). Observers are noting the significance of the Goody trademark as a new national force for parent **Musicaland**, since 73 Eastern Goody stores will soon be bookended with 75 Southern California stores taking on the same logo (**Billboard**, March 28). Also inviting speculation is the new-look store design of the **Licorice Pizza** combos now being switched to the name **Sam Goody Music And Video**. One industryite says if the revamped Goody look "plays in Hollywood," it could sprout legs and be adopted by Goody units across the country. The most dramatic changes are the mauve, blue, and white sign-

ing and the positioning of product in store-length rows of racks and browsers... Swing-over of all Southern California mall units to the name **Sam Goody's Musicaland** further illustrates the flexibility with which the behemoth web could position itself from market to market, observers note.

WELCOME, SAM GOODY: Among those reacting to the **Musicaland** changeover of 75 **Musicaland** and **Licorice Pizza** stores to **Sam Goody** is **Lou Kwiker**, president/CEO of the 200-store **Wherehouse** chain. Kwiker pays tribute to the pioneer: "I know Sam Goody personally. He is one of the great entrepreneurs of the music business. It is nice to see he is recognized by the renaming of these businesses"... Granted, business was booming a decade ago, as the industry zoomed toward all-time-high sales, accomplished on the strength of "Saturday Night Fever" and "Grease." Nevertheless, the 28-store **Sam Goody** chain was cracking. At the time it was acquired by **Musicaland** parent **American Can** in mid-1978, stores were averaging nearly \$2 million annually, this without that much tape and no CD or video. Emphasizing the visionary momentum of founder **Sam Goody**, a 1978 seminar touted the chain's move into personal stereos and the concept of a superstore. On the dais was **George Levy**, president, assisted by brothers **Barry** and **Howard Goody**.

SHOPPING THE CENTERS: Word is that a bigger and better-than-ever event is set this year as the **National Council of Shopping Centers** convenes its 30th annual show May 3-8 in Las Vegas.

CALIFORNIA COUNTRY: Retail web **Wherehouse** and country combo **KZLA/KLAC** are spearheading a two-day promotion called **Country Street Scene**, to take place April 4-5. Forty acts have been rounded up by event coordinator **Vic Faraci**, senior vice president of marketing, Nashville division, **Warner Bros.** A free concert at **Hansen Dam** in the northeast **San Fernando Valley** is being hyped by sales at **Wherehouse** "of certain acts," according to **George Griner**, promotion director at the **Malrite** outlets, along with nine full-page ads in four newspapers.

OLD AND NEW BUSINESS: A news release from 201-store **Trans World**, heralding its record 53% sales gain, mentions a "33-store chain acquisition." But it's not a new buyout by the aggressive skein: the purchased chain referred to is **Recordland**, which **Trans World** took over in June 1985 for \$1.3 million. It was a nonrecurring cost for the fiscal year of 1986—and therefore icing on the cake for the just-concluded fiscal, along with increased operating productivity and, yes, higher sales (see page 77).

WHOOPS! One-stops had to rush out bulletins when **WEA** was unable to meet its revamped release-date schedule for them in time for the new **U2** album (**Retail Track**, March 28). "It's going to happen, it just got delayed," says **Alonzo Marrow**, marketing manager of **Valley Record Distributing**. "Capitol is beautiful, with Thursdays. This allows us to ship our two-day **UPS** accounts so that independent stores, like in Seattle, have product the same day as **Tower** or **Where-**

(Continued on page 55)

Tower, Amnesty Intl Link Displays To Feature Petitions

NEW YORK On April 13, **Tower Records** will launch a campaign on behalf of **Amnesty International** that will invite customers to join the human rights organization's attempts to free political prisoners.

A diverse group of recording artists and celebrities, including **Jackson Browne** and **Whoopi Goldberg**, is lending its support to the project.

In the campaign, each **Tower** store will adopt one of 18 prisoners of conscience, who have been designated by the Western regional office of **Amnesty International**. A stand-up floor display has been developed by the chain's art department, featuring a photo and case history of the store's adopted prisoner.

The display will also hold pre-printed letters, addressed to government officials, requesting the release of the prisoner. Customers will be encouraged to sign those letters. Nearby will be a box in

which signed letters can be placed. An **Amnesty International** representative will collect those letters weekly, and the organization will then forward them to the appropriate government officials.

A video monitor will be built into each display to play a tape about **Amnesty International** that is being prepared by **Johnson/Klein Productions**. The program will include public service spots that were produced in support of the 1986 **Conspiracy of Hope** concert tour and new, customized spots developed specifically for the **Tower** campaign.

The goal of the new spots, recorded March 24 in Los Angeles, is to draw consumers' attention to the display. Along with **Browne** and **Goldberg**, the tape includes appearances by several artists, including **Run-D.M.C.**, **Colin James Hay**, **Lone Justice**, and **Ruben Blades**.

GEOFF MAYFIELD

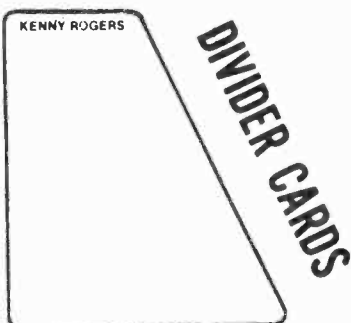
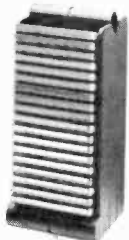
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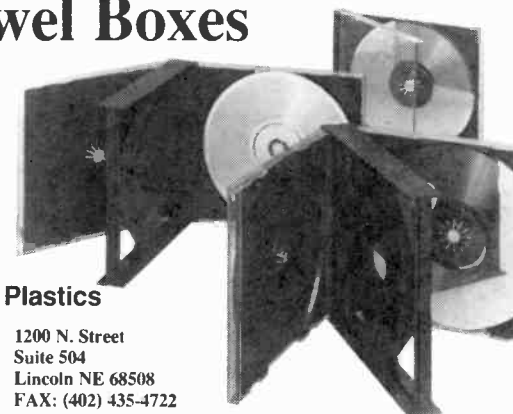
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FOR WEEK ENDING APRIL 4, 1987

Billboard TOP COMPACT DISKS

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POP™				
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
★ ★ NO. 1 ★ ★ 3 weeks at No. One				
1	1	1	4	THE BEATLES CAPITOL CDP 46437 A HARD DAY'S NIGHT
2	3	5	29	PAUL SIMON WARNER BROS. 2-25447 GRACELAND
3	2	2	4	THE BEATLES CAPITOL CDP 46435 PLEASE PLEASE ME
4	4	6	27	BRUCE HORNSBY & THE RANGE RCA PCD 1-8058 THE WAY IT IS
5	6	3	4	THE BEATLES CAPITOL CDP 46438 BEATLES FOR SALE
6	NEW ▶	1	1	U2 ISLAND 2-90581/ATLANTIC THE JOSHUA TREE
7	7	7	23	BON JOVI MERCURY 830264 2/POLYGRAM SLIPPERY WHEN WET
8	5	4	4	THE BEATLES CAPITOL CDP 46436 WITH THE BEATLES
9	9	8	38	GENESIS ATLANTIC 2-81641 INVISIBLE TOUCH
10	8	9	34	STEVE WINWOOD ISLAND 25448-2/WARNER BROS. BACK IN THE HIGHLIFE
11	10	11	7	ROBERT CRAY MERCURY/HIGHTONE 830 568-2/POLYGRAM STRONG PERSUADER
12	11	10	40	PETER GABRIEL GEFEN 2-24088/WARNER BROS. SO
13	15	26	3	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 2-25491 TRIO
14	12	13	9	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMD 93311 THE TONIGHT SHOW BAND
15	13	15	4	BEASTIE BOYS DEF JAM 40238/COLUMBIA LICENSED TO ILL
16	14	14	26	HUEY LEWIS & THE NEWS CHRYSALIS VK-41534 FORE!
17	16	12	29	ANITA BAKER ELEKTRA 2-60444 RAPTURE
18	20	18	23	JANET JACKSON A&M CD 5106 CONTROL
19	17	16	5	GEORGIA SATELLITES ELEKTRA 2-60496 GEORGIA SATELLITES
20	NEW ▶	1	1	DAVID SANBORN WARNER BROS. 2-25479 A CHANGE OF HEART
21	22	19	97	PINK FLOYD HARVEST CD 46001/CAPITOL DARK SIDE OF THE MOON
22	NEW ▶	1	1	SIMPLY RED ELEKTRA 2-60727 MEN AND WOMEN
23	23	30	3	LOS LOBOS SLASH 2-25523/WARNER BROS. BY THE LIGHT OF THE MOON
24	18	24	4	LED ZEPPELIN SWAN SONG 2-200/ATLANTIC PHYSICAL GRAFFITI
25	21	17	22	BOSTON MCA MCAD 6188 THIRD STAGE
26	25	21	20	BANGLES COLUMBIA CK40039 DIFFERENT LIGHT
27	27	—	2	CLUB NOUVEAU WARNER BROS. 2-25531 LIFE, LOVE AND PAIN
28	NEW ▶	1	1	EUROPE EPIC EK 40241 THE FINAL COUNTDOWN
29	19	20	10	ERIC CLAPTON WARNER BROS. 2-25476 AUGUST
30	RE-ENTRY			PHIL COLLINS ATLANTIC 2-81240 NO JACKET REQUIRED

CLASSICAL™				
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL
★ ★ NO. 1 ★ ★ 18 weeks at No. One				
1	1	1	21	HOROWITZ IN MOSCOW DG 419-499 VLADIMIR HOROWITZ
2	2	3	30	HOROWITZ: THE STUDIO RECORDINGS DG 419-217 VLADIMIR HOROWITZ
3	3	2	32	DOWN TO THE MOON CBS MK-42255 ANDREAS VOLLENWEIDER
4	5	6	6	ROUND-UP TELARC 80141 CINCINNATI POPS (KUNZEL)
5	4	4	54	HOROWITZ: THE LAST ROMANTIC DG 419-045 VLADIMIR HOROWITZ
6	6	5	35	SYNCPATED CLOCK PRO ARTE CDD-264 ROCHESTER POPS (KUNZEL)
7	9	9	20	KATHLEEN BATTLE SINGS MOZART ANGEL CDC-47355 KATHLEEN BATTLE
8	10	10	61	BACHBUSTERS TELARC 80123 DON DORSEY
9	7	7	22	SOUTH PACIFIC CBS MK-42205 TE KANAWA, CARRERAS
10	8	8	42	BACH MEETS THE BEATLES PRO ARTE CDD-211 JOHN BAYLESS
11	12	12	39	PLEASURES OF THEIR COMPANY ANGEL CDC-47196 KATHLEEN BATTLE, CHRISTOPHER PARKENING
12	11	11	9	TIES AND TAILS PRO ARTE CDD-276 ROCHESTER POPS (KUNZEL)
13	13	14	27	HOLST: THE PLANETS TELARC 80133 ROYAL PHILHARMONIC ORCHESTRA
14	14	16	97	AMADEUS SOUNDTRACK FANTASY WAM 1791 NEVILLE MARRINER
15	NEW ▶	1	1	IN IRELAND RCA 5798-RC JAMES GALWAY & THE CHIEFTAINS
16	15	15	97	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041 CINCINNATI POPS (KUNZEL)
17	22	25	4	THE CLASSIC EXPERIENCE PRO ARTE CDM-800 VARIOUS ARTISTS
18	16	13	16	POMP ON PARADE PRO ARTE CDD-267 HOUSTON SYMPHONY (COMMISSIONA)
19	17	17	21	FILMTRAX PRO ARTE CDD-280 LYN LARSEN
20	20	22	97	TIME WARP TELARC 80106 CINCINNATI POPS (KUNZEL)
21	18	18	86	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699 LOS ANGELES PHILHARMONIC (THOMAS)
22	21	21	62	ORCHESTRAL SPECTACULARS TELARC 80115 CINCINNATI POPS (KUNZEL)
23	19	19	18	DVORAK: CELLO CONCERTO CBS MK-42206 YO-YO MA
24	23	23	5	STRATAS SINGS WEILL NONESUCH 79131 TERESA STRATAS
25	24	20	29	ROMANCES FOR SAXOPHONE CBS MK-42122 BRANFORD MARSALIS
26	25	24	97	STAR TRACKS TELARC 80094 CINCINNATI POPS (KUNZEL)
27	29	29	11	VIVALDI: THE FOUR SEASONS TELARC 80070 BOSTON SYMPHONY (OZAWA)
28	28	28	52	SWING, SWING, SWING PHILIPS 412-626 BOSTON POPS (WILLIAMS)
29	26	26	7	MOZART: REQUIEM TELARC 80128 ATLANTA SYMPHONY (SHAW)
30	27	27	8	CHOPIN: NOCTURNES RCA 5613-RC ARTHUR RUBINSTEIN

Kwiker: Computers Are Invaluable Sales Tools

BY CHRIS MORRIS

LOS ANGELES "The computer should be able to do all the mechanical work and leave the creative work to those people who are involved in the product," says Lou Kwiker, president and chief operating officer of the Wherehouse Entertainment chain.

Kwiker, like other executives of large chains, sees computerization as an invaluable tool for such tasks as inventory reordering, promotional buying, and advertising planning.

Wherehouse's IBM 4381 mainframe computer, housed in a 3,800-square-foot space in the company's Torrance, Calif., head office (Billboard, Feb. 21), is the operational centerpiece of the 190-store chain.

One of the most important day-to-day functions performed by the computer is placing stock reorders. Each store's daily sales figures are downloaded into the mainframe by telephone.

"The computer here then begins its work in calculating how many pieces of that particular SKU that store needs, based upon how many it's selling, how many it has on hand, whether the product is on sale or not and we have some artificial demand, what's the season of the year you're going into and what's the season of the year you're coming out of, and other factors," explains Kwiker. "We're not averaging—it's each store's rate of sale by SKU."

The computer then calculates the

order for a particular store and communicates with individual label computers to place the reorder.

One area in which creative input is essential is making initial orders

'What is enough advertising'

on new product. The computer "can tell us what happened on the last Bon Jovi [album], but a human being really has to evaluate how strong the next Bon Jovi is going to be," Kwiker says. "The computer only knows what happened in the past; the computer doesn't know what's going to happen tomorrow, except based on probabilities."

One area in which human and mechanical capabilities coexist is in the buying of product in multiple-album promotions. "A human being has got to decide, based upon such-and-such a discount, if we want to buy so many weeks' supply," Kwiker says.

But the calculations involved in buying from a promotion might prove daunting to a human: "If WEA comes at you with a 300-title midline promotion, and you've got to figure out how many you need for each store, and you've got 200 stores, you're talking about 60,000 different albums, 60,000 on cassette. You've got 120,000 decisions you've got to make, each of which probably takes several hundred calculations. So you've got maybe 12 million to 25 million calculations you have to make. Now, a human being just wouldn't make 'em; a human being would just estimate."

Kwiker boasts that the IBM 4381

can make three million calculations a second—a capacity that can help reduce ordering for a promotion to simple arithmetic.

One potential use of the computer as a database that Wherehouse is exploring is its ability to evaluate the efficiency of advertising. "What is enough advertising, and what is too much advertising?"

"For example, if you run 10 spots on KIIS on a particular album, and you buy Friday-Saturday-Sunday, does anything happen? How much happened? Did you waste the money because the minimum required to get somebody to act is 40 spots, and did you waste your money because you bought 100 and there is no change in behavior after you got past 60?"

"I don't think that there's anybody in the world that knows that in our business today," he adds. "This system will give us the ability to capture that kind of data."

Wherehouse Gets Ready For CD Age

LOS ANGELES Ask Wherehouse president Lou Kwiker about the compact disc and he will tell you, "It's a retailer's dream."

Like most of the music dealer community, Kwiker is bullish on CD: "You get to sell the same stuff all over again. Can you imagine people going out and spending 15 bucks to hear the Beatles sing 'Roll Over Beethoven?' "There is no doubt in my mind that the album [the vinyl LP] is history," he continues. "The only question is how soon. I think you've got some manufacturers who are saying that it's as long as 10 years. Then you've got some people like me who are saying it could be as little as three years."

Kwiker says that Wherehouse's store refixturing, which is skewed

more and more to the CD, reflects the sales trend that has seen the configuration's market share grow from 1% to 25% in three years.

"We've got to change the floor space to accommodate that change in the sales mix. It's simply doing the best job you can to match your inventory investment in three configurations to your sales in three configurations."

According to Kwiker, some Wherehouse stores currently have no vinyl classical recordings in stock. "We were doing less than 5% of our business in classical albums," he notes, "so why carry them?"

While enthusiastic about the CD, Kwiker expresses caution on the premature introduction of digital audiotape (DAT). He predicts a

slow introduction of the configuration.

"I don't think it's going to happen quickly," he says. "First, the manufacturer of music is not going to license the product, because of the concern for copying. Second, they've got a huge investment that they've just made in CD plants. How do they recapture their investment if they destroy the product aborning?"

"I think we should not kill the CD industry or damage it badly while it's in its infancy," he concludes. "At the same time, I just love the idea that we've got another configuration around the corner that will do for us what CD did for us."

CHRIS MORRIS

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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.

JUDE COLE
LP Warner Bros. 1-25553/WEA/\$8.98
CA 4-25553/\$8.98

THE CULT
Electric
LP Sire 1-25555/WEA/\$8.98
CA 4-25555/\$8.98

EZO
LP Geffen GHS 24143/WEA/\$8.98
CA M5G 24143/\$8.98

▲ **FLEETWOOD MAC**
Tango In The Night
LP Warner Bros. 1-25471/WEA/\$9.98
CA 4-25471/\$9.98
CD 2-25471/\$15.98

NETTY GRITTY DIRT BAND
Hold On
LP Warner Bros. 1-25471/WEA/\$8.98
CA 4-25471/\$8.98

RISING STARS
America's Rising Stars
LP Sage Productions/NA

POP/ROCK

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COMPACT DISK

THE B-52's
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Any Day Now (Songs Of Bob Dylan)
CD Vanguard VCD 79306/7/NA

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

THE CLANCY BROTHERS
The Clancy Brothers' Greatest Hits
CD Vanguard VCD 53/54/NA

DUANE EDDY
Compact Command Performances
CD Motown 6218MD/MCA/NA

MICHAEL FRANKS
Sleeping Gypsy
CD Warner Bros. 2-3004/WEA/\$15.98

MARVIN GAYE
That Stubborn Kinda Fella
How Sweet It Is To Be Loved By You
CD Tamla/Motown 8057TD/MCA/NA

JOHN HAMMOND
The Best Of John Hammond
CD Vanguard VCD 11/12/NA

K.D. LANG & THE RECLINES
Angel With A Lariat
CD Sire 2-25441/WEA/\$15.98

PETE SEEGER
The Essential Pete Seeger
CD Vanguard VCD 97/98/NA

VAN HALEN
Fair Warning
CD Warner Bros. 2-3540/WEA/\$15.98

VARIOUS ARTISTS
Hits From The Legendary Veejay Vaults
CD Motown 6215MD/MCA/NA

VARIOUS ARTISTS
25 Hard-To-Find Classics Vol. III
CD Motown 6219MD/MCA/NA

DOC WATSON
The Essential Doc Watson
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FOR WEEK ENDING APRIL 4, 1987

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TOP MIDLINE ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	180	AEROSMITH COLUMBIA PC-36865 (1980) (CD)	★ ★ No. 1 ★ ★ AEROSMITH'S GREATEST HITS 64 weeks at No. One
2	2	188	ELTON JOHN MCA 1689 (1974) (CD)	ELTON JOHN'S GREATEST HITS
3	3	228	DON MCLEAN UNITED ARTISTS LN-10037 (1971)	AMERICAN PIE
4	6	32	LED ZEPPELIN ATLANTIC SD-19129 (1971) (CD)	LED ZEPPELIN IV
5	4	146	STEPPENWOLF MCA 1599 (1973) (CD)	16 GREATEST HITS
6	5	108	BRUCE SPRINGSTEEN COLUMBIA PC-31903 (1973) (CD)	GREETINGS FROM ASBURY PARK
7	7	186	ELTON JOHN MCA 1690 (1977) (CD)	ELTON JOHN'S GREATEST HITS VOL. II
8	10	32	PHIL COLLINS ATLANTIC SD-16029 (1981) (CD)	FACE VALUE
9	9	40	CHICAGO COLUMBIA PC-33900 (1975) (CD)	CHICAGO IX - GREATEST HITS
10	8	60	MEATLOAF EPIC PE-34974 (1977) (CD)	BAT OUT OF HELL
11	11	188	THE WHO MCA 1691 (1971) (CD)	WHO'S NEXT
12	12	56	STEVE MILLER CAPITOL SN-16321 (1978) (CD)	GREATEST HITS 1974-1978
13	16	20	THE EAGLES ASYLUM 6E-105 (1976) (CD)	GREATEST HITS 1971-1975
14	15	28	VARIOUS ARTISTS MCA 1692 (1978)	ANIMAL HOUSE SOUNDTRACK
15	13	240	THE MONKEES ARISTA AL5-8061 (1976)	THE MONKEES' GREATEST HITS
16	14	88	NEIL DIAMOND MCA 1489 (1974) (CL)	12 GREATEST HITS
17	20	24	AC/DC ATLANTIC SD-16018 (1980) (CD)	BACK IN BLACK
18	18	194	STEELY DAN MCA 37214 (1977) (CD)	AJA
19	17	138	THE GUESS WHO RCA AYL1-3662 (1971)	THE BEST OF THE GUESS WHO
20	19	244	DAVID BOWIE RCA AYL1-3843 (1972) (CD)	THE RISE AND FALL OF ZIGGY STARDUST
21	24	16	BRUCE SPRINGSTEEN COLUMBIA PC-32432 (1973) (CD)	THE WILD, THE INNOCENT & THE E STREET SHUFFLE
22	22	48	THE WHO MCA 1496 (1982)	THE WHO'S GREATEST HITS
23	21	44	STEELY DAN MCA 1483 (1982)	GOLD
24	28	12	JAMES TAYLOR WARNER BROS. BSK-3113 (1976)	JAMES TAYLOR'S GREATEST HITS
25	25	40	THE BEATLES CAPITOL SN-16020 (1976)	ROCK 'N' ROLL MUSIC VOL. I
26	23	186	LYNYRD SKYNYRD MCA 1685 (1973)	PRONOUNCED LEH-NERD SKI-NERD
27	27	72	THE BEATLES CAPITOL SN-16021 (1976)	ROCK 'N' ROLL MUSIC VOL. II
28	33	8	LED ZEPPELIN ATLANTIC SD-19127 (1969) (CD)	LED ZEPPELIN II
29	26	244	BILLY JOEL COLUMBIA PC-32544 (1974) (CD)	PIANO MAN
30	29	178	AEROSMITH COLUMBIA PC-33479 (1975) (CD)	TOYS IN THE ATTIC
31	36	8	PATSY CLINE MCA 12 (1973)	PATSY CLINE'S GREATEST HITS
32	NEW ▶		FLEETWOOD MAC WARNER BROS. BSK-3010 (1977) (CD)	RUMOURS
33	32	92	SIMON AND GARFUNKEL COLUMBIA PC-9914 (1970) (CD)	BRIDGE OVER TROUBLED WATER
34	30	156	JANIS JOPLIN COLUMBIA PC-32168 (1973) (CD)	JANIS JOPLIN'S GREATEST HITS
35	RE-ENTRY		CROSBY, STILLS, NASH & YOUNG ATLANTIC SD-19119 (1974) (CD)	SO FAR
36	35	52	HEART PORTRAIT PR-34799 (1977) (CD)	LITTLE QUEEN
37	37	116	TOM PETTY MCA 37248 (1979) (CD)	DAMN THE TORPEDOES
38	38	150	BOZ SCAGGS COLUMBIA PC-36841 (1980) (CD)	HITS
39	39	238	THE WHO MCA 37003 (1978) (CD)	WHO ARE YOU
40	40	150	MARVIN GAYE MOTOWN M5-191 (1976) (CD)	MARVIN GAYE'S GREATEST HITS

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RETAIL TRACK

(Continued from page 51)

house. MCA has Friday for Monday release dates, too" . . . The one-day-early plea for one-stops comes from a chorus of voices. Pulling for a Friday leg-up is **Jerry Richman**, director of operations for **Richman Bros.** "I have fought all along for that," he says. One-stops make the case that their needs are unique. Says **Steve Libman**, president of **Nova Distributing**, "We buy everything. I'm here eight years, and we've bought every release that's come out."

DECLARATION OF independents: There's no end to the growth of compact disk sales, say **Bob Giglio** and **Gary Curliss**, principals in **ARC Distributing** of Cincinnati. The 8-year-old one-stop and distributing firm is receiving daily inquiries from video stores wanting to plunge into CD. One of Giglio's real success stories is **CD Jungle** in Columbus, where **Daunesh Alcott**, its 22-year-old owner, is building a three-store dynasty while still going to school. CD Jungle may sound familiar via its marketing tie with Oregon storage-case manufacturer **Specialty Containers** . . . If nothing else, the **Beatles** CD explosion allowed four-store **Atlanta Compact Disc** to gain some market recognition, says **Brad Syna**, assistant manager at one of the three Atlanta stores. Like Columbus store **For The Record**, Atlanta Compact Disc got the jump on competition by opening at midnight on the titles' Feb. 26 street date. "We had live coverage of our midnight opening," says Syna, who adds that sales were "about what we expected, though they have slowed down now." The chain offered 10% off on purchases of all four disks.

Music dealers and wholesalers are invited to ride the Retail Track with hot news and views. Call Earl Paige: 213-273-7040.

COLLEGE RADIO

(Continued from page 51)

WMBR, WERS, WZBC, and WHRB all get on it at once.

"Sure, when you're talking about developing a base for a new band, more is better than less. But for many, many releases on Warner or indies like Frontier or SST, college is all that we're going to be able to get. But just because an 'ERS or 'MBR can't pull the numbers of a commercial station such as WBCN or WFNX doesn't mean that they don't attract attention or get the ball rolling."

Rounder's Hufstader looks to the emergence of artists such as Robert Cray and Nanci Griffith as examples of college radio's continuing influence: "Both of these artists sold very large numbers for independents before the [major labels] would even think about touching them. Their nonmainstream, non-commercial success made the majors recognize their talents and possibilities.

"Where were they getting airplay before they signed to PolyGram or MCA? It was on hundreds of blues and folk shows like those in Boston," says Hufstader.

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'Wrestlemania III' Bows In May Tape Expected To Outsell Predecessors

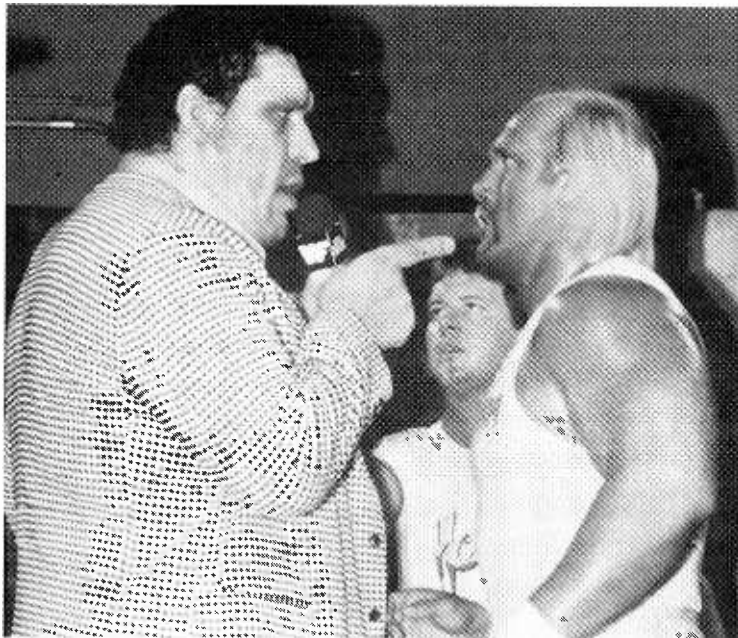
BY AL STEWART

NEW YORK Coliseum Video plans to have a three-hour videocassette of "Wrestlemania III" in stores less than six weeks after the megaevent Sunday (29) at the Silver Dome in Pontiac, Mich.

'Good guys and bad guys are delineated—like a soap opera'

Billed as the largest pro wrestling event ever staged, "Wrestlemania III" is expected to draw a crowd of approximately 88,000 to the Silver Dome. Additionally, 3 million viewers will pay to watch the live telecast of the event. The cassette, which lists for \$39.95 and has a street date of May 5, will feature the 12 matches held at the Silver Dome as well as a behind-the-scenes segment showing the making of "Wrestlemania III." The highlight of the video is a bout between Hulk Hogan, the heavy-weight champion, and 7-foot-4-inch, 525-pound Andre the Giant.

According to Rich Goffman, Coliseum's marketing VP, the title is expected to be the best-selling tape ever released by the company. Goffman also says he does not know of any other prerecorded video that offers three hours of programming on a single cassette.



Andre the Giant, left, discusses the finer points of wrestling with Hulk Hogan as Rowdy Roddy Piper listens in. The three wrestlers will participate in "Wrestlemania III," to be televised to a pay-per-view audience estimated at 3 million. Billed as the most ambitious professional wrestling event ever staged, "Wrestlemania III" will be available on video from Coliseum Video less than six weeks after the Sunday (29) event.

"'Wrestlemania III' will probably do better than either 'Wrestlemania' or 'Wrestlemania II,'" says Goffman. The company, he says, has been extremely successful with its line of 38 wrestling videos. As the result of an exclusive agreement with the World Wrestling Federation, the company has access to matches featuring the most prominent stars in the field, according to Goffman.

"It's fun and it's simple," says Goffman. "Even if someone gets hit over the head with a chair or there is occasional blood, the good guys and bad guys are clearly delineated. It's like a soap opera."

Warners, Vestron Argue Over Artwork 'Horror' Trademark Dispute

BY JIM McCULLAUGH

LOS ANGELES A trademark infringement suit brought against Vestron Video has prompted the company to change the artwork on future copies of "Little Shop Of Horrors" and put a disclaimer on current copies already in video stores.

The move comes in response to a complaint filed here in U.S. District Court by Warner Bros. and involves the artwork used by Vestron on its release of the 1960 version of "Little Shop Of Horrors" on videocassette. Vestron packaged the movie with lettering that appears to be identical to the lettering used on the current remake of the movie.

Warner Bros., which has obtained a temporary restraining order, is seeking an injunction against further use of the artwork, even with the disclaimer.

Though the dispute remains unresolved, Vestron has acknowledged the validity of Warners' charge, according to Martin Singer of Lavelly & Singer, Vestron's legal counsel. Singer adds that while the artwork resemblance is "inadvertent," the decision to change it makes "economic sense" for Vestron.

The conflict was triggered when Vestron released the original, 1960 film, directed by Roger Corman, to the home video market on Feb. 25 in both black-and-white and colorized versions. A new edition of the film is in current theatrical distribution from Warner Bros. and will be released in the spring on videocassette by Warner Home Video.

Warner Bros.' complaint indicates that the title lettering on Vestron's

cassette package is "virtually identical" to that used by the studio for its current theatrical release. Warners claims more than \$12 million has been spent advertising the film, which has produced revenues of more than \$36 million to date.

Warner Bros. further maintains that "Vestron engineered the timing of its release date in order to take maximum advantage of the Warner picture's popularity, knowing that the Warner picture would not be released in the videocassette market until its run in the theatrical market was substantially released."

Warners claims there "is no practical way of measuring the revenues that Vestron will divert from Warners as a result of this public confusion."

The matter has been continued several times, with a hearing on the plaintiff's motion for preliminary injunction set for April 20. Singer says that the parties are attempting to resolve the dispute in the interim.

In related activity, attorneys for Corman have threatened legal action against videocassette suppliers that are marketing the original film without Corman's authorization (Billboard, March 28). At issue here is whether these companies—among them Goodtimes Video and Congress Video Group—have rights to the film as a public domain title. Vestron, which claims to have purchased exclusive home video rights to the film, is distributing both the colorized and black-and-white versions of the film for a suggested list price of \$69.95. The public domain suppliers have been selling the title for over a year at a list price of less than \$10.

Tape Soars Through Clouds With Crack Navy Fliers

NEW YORK Audiences clearly find something magical about jets soaring through the heavens. The spectacular, almost breathtaking, flight scenes in "Top Gun" have much to do with the movie's stellar success, both at the box office and on video. Not surprisingly, a video is being offered that is made up almost entirely of flight sequences. No plot based on a swaggering pilot, no love interest, only aerial aerobatics.

While "Touch The Sky" was released months before "Top Gun" hit the stores, its supplier, Twin Tower Enterprises says it has seen a surge of interest in the tape of late. Hosted by Christopher Reeve, the hourlong video (\$19.95 list) featuring the Blue Devils Navy stunt team is being offered along with "Top Gun" in many video stores, according to Michael Schwartz of Twin Towers.

"We had no idea the 'Top Gun' would be on video when we acquired 'Touch The Sky,' but when Paramount announced its plans, we saw sales jump," says Schwartz. "We were very lucky."

While neither "Touch The Sky" nor its supplier is affiliated with Paramount Home Video's release of "Top Gun," the film's publicity has whetted the public's appetite for a video that focuses on only the aerial shots, says Schwartz.

The tape, he says, also features the star best-suited to race through the clouds. Reeves, the star of three Superman movies and a licensed pilot, takes viewers into the cockpit and meets the members of the Navy's elite flight squadron. The team then performs aerobicic maneuvers at 1,600 miles per hour, often flying within three feet of each other.

"Even without the 'Top Gun' connection, the tape is highly marketable," says Schwartz. "It has a strong visual impact and can be viewed repeatedly. When we acquired the tape from its producer, CCR Video Corp., we were aware of 'Top Gun,' but we had no idea it would do over \$100 million at the box office and then become a hit on video. We were very fortunate that way."

AL STEWART

FOR WEEK ENDING APRIL 4, 1987

Billboard

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TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Format	Suggested List Price
				★ ★ NO. 1 ★ ★					
1	4	3	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	Laser	34.95
2	1	7	THE KARATE KID PART II	RCA/Columbia Pictures Home Video 30717	Ralph Macchio Pat Morita	1986	PG	Laser	29.95
3	NEW ▶	9 1/2 WEEKS		MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R	Laser	39.95
4	2	5	LABYRINTH	Tri-Star Pictures Embassy Home Entertainment 8553	David Bowie	1986	PG	Laser	34.95
5	NEW ▶		RUNNING SCARED	MGM/UA Home Video 801008	Gregory Hines Billy Crystal	1986	R	Laser	39.95
6	5	5	YOUNG SHERLOCK HOLMES	Amblin Entertainment Paramount Home Video 1670	Nicholas Rowe Alan Cox	1985	13	Laser	29.95
7	9	3	HOWARD THE DUCK	Universal City Studios MCA Dist. Corp. 80511	Lea Thompson Jeffrey Jones	1986	PG	Laser	34.98
8	3	15	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	Laser	39.95
9	NEW ▶		ARMED AND DANGEROUS	RCA/Columbia Pictures Home Video 30724	John Candy Eugene Levy	1986	13	Laser	29.95
10	10	41	BACK TO THE FUTURE ▲ ◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	Laser	34.98

◆ 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.

Panel: Vending Machines Spreading Nail In The Mom-And-Pop Coffin?

HILTON HEAD, S.C. Video vending machines will spring up all over the country during the next five years, growing from a current base of under 1,000 machines to nearly 25,000 in 1991, it was predicted at the International Tape/Disc Assn. Conference, held here recently.

While manufacturers on hand for the discussion acknowledged that their machines are widely perceived as a threat to small dealers, they said their goal is to make money for retailers, not to replace them. When positioned in the right location and properly stocked, they said, a video vending machine can often be as profitable as the addition of a new store.

"When you think of all the places you can put these machines—convenience stores, grocery stores, office buildings—there are probably a half-million potential locations," said Barry Shore, president of Video Vendor. Shore, who said his company manufactured 880 of the machines currently being used, stressed that the key component in a machine's success is its placement.

Although Video Vendor did poorly when it was placed in large stores like Sears and K mart, Shore said that locations a consumer will visit more regularly offer far more potential.

'There are a half-million locations'

Because each machine is equipped with, or linked to, a computer, transactions can be carefully tracked. Not only does this allow a retailer to track his inventory closely, but it makes vending machines ideal for either pay-per-view or pay-per-transaction programs, according to James Lahm, president of J. Lahm Consultants.

Lahm, who estimated that in five years, 25% of all rental transactions will be done through machines, said some renters liked the anonymity of vending machines. "Some consumers don't like dealing with people," he said.

Competition among vending-machine makers to install the machines in as many locations as possible has not been a plus for dealers who have already invested the \$15,000 needed to buy one, according to Lahm. "In their haste to sell these machines, they have not tak-

en time to provide support," he said. Lahm also said that no manufacturer has built a machine that would be appropriate for every location. "There is no [machine] that fully meets the needs of the marketplace," said Lahm.

The lone retailer on the panel, Barry Rosenblatt of Video Library, a 32-store chain based in San Diego, said the machines could succeed, providing they have a knowledgeable operator. "People in my city have [the Video Vendor] machine, but they don't have experience," Rosenblatt said.

"We did a survey of our customers and found that most of them would use a vending machine, but they won't rent more tapes than they rent now," said Rosenblatt. "If the purpose of the machine is to get the consumer closer to the movie, I'll beat every machine by [delivering] the movie."

Entertainment consultant Larry Harris said he understands retailer hostility to vending machines. Still, he said that for retailers with a wide inventory, much of that hostility is unfounded. "If you ask most retailers where vending machines belong, they will say, 'In the trash.' I couldn't disagree more. [Vending machines] don't directly compete with large inventory retailers, but for a small mom-and-pop store it could be the final nail in the coffin." AL STEWART



Death knell or godsend? Video vending machines, like this one manufactured by Video Vendor, were the subject of a panel discussion at the recent International Tape/Disc Assn. meeting. Some panelists said that the machines could bolster a retailer's profits, but others claimed they would prove harmful to small-inventory retailers.

Texas Music Network Offers Longforms A Second Kerrville Fest Release Set

BY DAVID WYKOFF

BOSTON The Texas Music Network, an Austin-based festival promotion firm and audio/video production house, has thrown its 10-gallon hat into the longform music video ring with its Kerrville Folk Festival releases.

"We see a substantial market both here in Texas and nationwide for videotapes of Texas musicians. It's a market other folks aren't covering, and response has been overwhelmingly good," says company president George Howard.

"We've been preparing for four years to move into home video, and now that VCR penetration approaches 50% and sell-through and nonmovie titles are established in the marketplace, we're ready to make our move."

The company, which has over 250 shows ready for video release, issued its debut title, "The Best Of The Kerrville Folk Festival, Vol. I" recently and is now preparing for the release of a second such tape. Featured performers on the first volume include Riders In The Sky, Nanci Griffith, Shake Russell, Marcia Ball, and Jerry Jeff Walker. Both 90-minute cassettes retail for \$19.95.

"We have 262 shows already recorded to be put into videocassette form. And, over the next year, we're looking to put together 10-artist tapes combining the various kinds of great music you'll find in Texas. Our schedule calls for us to release another 14 titles over the next year and maybe even put together some theme releases, like romance, to appeal to a broader audience that's interested in subject

matter as well as the particular artists or musical styles," says Howard.

The firm has also designed unique new packaging. "Tall N' Texas," available in a larger container, includes an audiocassette of the performance along with a videotape.

"We're seeing a demand for the music in separate form, perhaps so people can listen to them on higher fidelity equipment for their car tape decks or Walkmans," says Howard. These combination packs will retail for \$3 more than the videocassette. (Continued on next page)

Bridal Tape Is Marketed Through More Channels

BY MOIRA McCORMICK

CHICAGO With the release of "1987 Bridal Fashions—A Consumer Video Guide," Minneapolis-based home video manufacturer Wedding Information Services is making this second in a series of "video magazine" products available through mass merchants and video retail outlets. The company's first video magazine release, "1986 Bridal Fashions," was sold primarily through mail order.

According to John Hunter, co-owner of Wedding Information Services, the "Bridal Fashions" tapes serve as visual magazines for future brides to aid in their selection of wedding and bridesmaids' gowns and feature styles from more than a dozen major bridal designers.

Since styles change annually, the video is reshot each year, says Hunter, which accounts for its description as a magazine. The 1987 version is 60 minutes long and has a suggested retail price of \$11.95 (\$14.95 plus \$3 shipping via mail order from Wedding Information Services.)

Minneapolis-based Simitar Entertainment is distributing the product to mass merchants and video stores, according to Ed Goetz, Simitar vice president of marketing. "We've gotten major commitments from a number of wholesalers," Goetz says. They include Waxworks Video Works of Owensboro, Ky., Schwartz Bros. of Washington, D.C., VTR of Pittsburgh, Videocassette Marketing of Minneapolis, and Home Entertainment of Minneapolis. Goetz says that major chains carrying "1987 Bridal Fashions" include Discount Video of Detroit, Erol's of New York, Sam Goody's of New York, and Licorice Pizza of Los Angeles. Retail price at the mass-merchant level will be \$10, according to Goetz.

Wedding Information Services' Hunter says that some 500 bridal shops around the country have already purchased the tape. "It's used as a sales tool," he says.

Hunter says that "1986 Bridal Fashions" sold only 2,000 copies, but adds that it was only available through mail order and special-in-



Prism Distributes To Japan. Prism president Barry Collier, left, is all smiles after signing a deal with the president of Gaga Communications, Tetsu Fujimura. The acquisition and distribution agreement marks the first time Prism has ventured into direct distribution in foreign markets. Aside from supplying titles for distribution in Japan, Prism will jointly acquire titles with Gaga. A division of the prerecorded cassette wholesaler Nihon Tape Corp., Gaga supplies feature films to the Japanese market.

TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
Compiled from a national sample of retail store sales reports.						
HEALTH AND FITNESS™						
★★ NO. 1 ★★						
1	1	13	JANE FONDA'S NEW WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
2	2	13	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 070	Jane Fonda's newest workout focuses on stretching and toning.	39.95
3	3	13	CALLANETICS	Callan Productions Corp. MCA Dist. Corp. 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
4	5	13	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	29.95
5	4	13	RICHARD SIMMONS AND THE SILVER FOXES	Karl Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
6	6	13	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
7	7	13	JANE FONDA'S PRIME TIME WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	39.95
8	12	13	20 MINUTE WORKOUT	Vestron 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
9	13	13	THE JANE FONDA'S WORKOUT CHALLENGE	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	59.95
10	8	13	DONNA MILLS: THE EYES HAVE IT	Donna Mills Inc. MCA Dist. Corp. 80384	Donna Mills shares her make-up, beauty and skin-care secrets.	19.95
11	NEW▶		FIT FOR LIFE	MSS Productions Warner Home Video 35020	How to improve your health through proper dieting and exercise.	24.98
12	10	13	KATHY SMITH'S TONEUP	JCI Video Inc. JCI Video 8112	Comprehensive workout for all fitness levels designed to shape and tone.	29.95
13	9	13	RAQUEL, TOTAL BEAUTY AND FITNESS	HBO/Cannon Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
14	17	13	JANE FONDA'S P. B. & R. WORKOUT	Karl Lorimar Home Video 046	Designed for pregnant women who want to keep in shape.	59.95
15	11	9	JAZZERCISE: BEST YET!	Parade Video 202	Judi Sheppard Missett's newest video features all-new aerobic dance routines.	29.95
16	RE-ENTRY		THE FIRM AEROBIC WORKOUT WITH WEIGHTS	Meridian Films	Susan Harris presents a combination of weights & exercise for men & women.	39.95
17	NEW▶		ESQUIRE TOTAL BODY TONE-UP	Esquire Video ESQGB05	Designed to trim and tone every part of the body.	14.95
18	15	5	JOANIE GREGGAINS' AEROBIC SHAPE-UP	Parade Video 201	This program is designed to firm and shape every part of the body.	29.95
19	NEW▶		MICHAEL MARON'S MAKEOVER MAGIC	Suntree Video Associates, Inc.	Michael Maron's beauty secrets are revealed in this video based on his book.	29.95
20	14	13	JAZZERCISE	MCA Dist. Corp. 55089	Judi Sheppard Missett's original exercise program with a jazz dance emphasis.	39.95
BUSINESS AND EDUCATION™						
★★ NO. 1 ★★						
1	1	13	LIVING LANGUAGE SPANISH LESSONS	Karl Lorimar Home Video 060	Learn to speak Spanish at your own pace in six easy weeks.	29.95
2	3	11	CONSUMER REPORTS: HOW TO BUY A HOUSE, CONDO, OR CO-OP	Karl Lorimar Home Video 079	How to evaluate, purchase, and finance a home.	19.95
3	8	13	CARS: CONSUMER REPORTS	Karl Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
4	6	13	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
5	9	11	CAREER STRATEGIES 1	Esquire Video ESQ0200	Developing managerial skills and mental exercises are taught by top executives.	29.95
6	15	13	PERSUASIVE SPEAKING	Esquire Video ESQ0230	Successful public speaking through use of body language & eye contact.	29.95
7	12	13	HOW TO USE YOUR IBM PC-IN TEN EASY LESSONS	Kennon Publishing Corp. Kennon Video	Basic knowledge to make the IBM-PC work in countless ways.	79.95
8	10	3	SAY NO TO DRUGS	Kid Stuff	Advice to parents on how to teach their kids the dangers of drug abuse.	14.98
9	2	9	LIVING LANGUAGE FRENCH LESSONS	Karl Lorimar Home Video 059	Learn basic French in just 6 weeks—look, listen, and repeat the phrases!	29.95
10	11	3	SHATTERED	MCA Dist. Corp. 80430	The problems and solutions of teenage drug addiction are discussed.	24.95
11	4	11	TOO SMART FOR STRANGERS	Walt Disney Home Video 736	Winnie The Pooh teaches kids to deal with strangers and protect themselves.	29.95
12	NEW▶		THE ROAD TO ACHIEVEMENT VOLUME 1: WINNING AT WORK	Karl Lorimar Home Video 069	Strategies to improve your everyday performance on the job.	19.95
13	5	13	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
14	7	7	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
15	13	5	TOUCHE ROSS VIDEO TAX GUIDE 1987	Mastervision	This common sense guide helps clarify the new tax laws and form 1040.	29.95

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

Next week: Recreational Sports; Hobbies And Crafts.

newsline..

A NEW PLAYER on the supply side emerges with the formation of Fries Home Video, which will be part of the Fries Entertainment Group. Len Levy, former senior vice president and general manager of I.V.E., will become executive vice president and chief operating officer of the new division. The game plan is to have product in the marketplace by the end of the year, with a profile at the August VSDA anticipated. Among the initial crop of titles will be "The Howdy Doody 40th Birthday Special" and the "Born Famous" series. Later will come "The Alamo," "Toughlove," "Timestalkers," "Blood Vows: The Story Of A Mafia Wife," "LBJ: The Early Years," and "Terror At London Bridge." Programming focus will be on the direct sale and rental of acquired and internally produced features as well as how-tos, kid vid, and educational pieces.

WALT DISNEY GOES LASER as the result of an agreement with LaserDisc Corp. of America. LDC has already released "Sleeping Beauty" and will offer "many more" titles from Disney and its Touchstone Films division this year, according to John Talbot, vice president/marketing for LDC America. Talbot says "Sleeping Beauty" was selected as the first laser release for Disney because "dealers have expressed a strong preference" for the title.

A DISCOUNT ON WESTERNS is being offered by Magnum Entertainment. Two separate four-movie prepacks are being offered to dealers for a list price of \$79.95 per package. Frontier Legends consists of "Donner Pass," "The Deerslayer," "The Incredible Rocky Mountain Race," and "White Fang And The Hunter." The other four-pack, called The Wild, Wild West, includes "Last Of The Mohicans," "The Last Gun," "D'Jango," and "California Gold Rush." Each movie has a list price of \$29.95 when sold individually.

COMEDIAN TIM CONWAY makes his made-for-video debut with "Dorf On Golf," as J2 Communications expands its range of special-interest offerings. Debuting May 4 at \$29.95, the 30-minute tape is a spoof on how-to golf tapes. The company plans a major Father's Day push, with Conway participating in much of the promotional effort.

A 'FERRIS BUELLER' PROMO FROM SBI VIDEO offers dealers special pricing and a pair of amusement-park tickets when dealers buy eight or more copies of the Paramount Home Video release "Ferris Bueller's Day Off." Also, dealers who order from four to seven cassettes will get each unit for \$57.95; those who order eight or more copies will be charged \$55.95 for each. Suggested list price of the cassette is \$79.95. The amusement-park tickets are good at a choice of four locations, including Busch Gardens in Virginia and Great Adventure in New Jersey.

ORION HAS SNARED YET ANOTHER CBS/FOX staffer. Paul Wagner leaves CBS/Fox to become vice president of communications for the new home video concern. Wagner follows Len White and Gerald Sobczak to Orion, where he will handle press relations. Ironically, when Wagner worked in a similar capacity at CBS/Fox, it was incumbent upon him to deny rumors that White was departing for Orion.

JIM McCULLAUGH and AL STEWART

TEXAS MUSIC NETWORK OFFERS LONGFORMS

(Continued from preceding page)

only price of \$19.95, whose packaging remains in the standard, shrink-wrapped form.

Texas Music product is carried in over 90 Texas retail outlets, including the Adventureland Video chain, and has recently been picked up by the Sound Warehouse web, House Distributors in Kansas City, Mo., the Roundup Records mail-order operation in Cambridge, Mass. (Billboard, Sept. 27, 1986), and Down Home Music in El Cerrito, Calif.

Howard says he is shooting for a 40%-40%-20% distribution scheme: "We're looking to sell 40% to distributors, 40% directly to stores or the chains, and the final 20% in mail order. There are a number of publications on both the East Coast and West Coast that have high mail-order response rates."

The company has its own recording facilities and is now putting the

final touches on a sound stage.

"We're also putting in an eight-track sound board for the audio recording, so we'll be able to tape footage here instead of always having to go out and work around the conditions elsewhere," says Howard.

The company has beginning-to-end production capabilities—from filming and recording to duplicating and shrink wrapping—which Howard estimates cuts as much as \$10 off the retail price of each cassette.

Howard also plans to offer the recording facilities and production capabilities to artists who wish to produce their own video product. "We can do everything for them right here and can produce tapes in lots as small as 10 copies. Touring acts can sell videocassettes along with records, tapes, and T-shirts at their shows."

PSA Warns Against AIDS On 'Mysteries' Tape

BY JIM McCULLAUGH

LOS ANGELES A 30-second public-service announcement developed for the American Foundation for AIDS Research will appear on the videocassette for the upcoming feature film "Mysteries" from World Video Inc.

George Atkinson, World Video president, claims it is the first prere-

'Rental cassettes are a very significant message carrier—how could anyone object to this?'

corded video to carry a PSA. In addition, World will donate \$1 per cassette to the foundation. To date, only the longform how-to or special-interest video field has devoted any attention to more serious issues, he says.

According to Atkinson, the 30-second spot, with a voice-over by "Hill Street Blues" star Daniel J. Travanti, will be placed at the very beginning of the tape "before the FBI warning, not giving anyone a chance to fast forward. It will hit people right between the eyes."

Atkinson calculates that as many as 260 million videocassettes circulate per month in U.S. households, making "rental cassettes a very significant message carrier." He adds that a sticker may be attached to the outside of the cassette indicating that \$1 will go to AIDS research upon its purchase.

The idea for the spot, says Atkinson, was partly inspired by the Diet Pepsi commercial on Paramount's "Top Gun." In the future, he says, PSAs concerning drunk driving, cocaine addiction, and missing children may all become possible, not only for his company but for other home video suppliers as well. It is also possible, he says, that large companies wanting to make donations to various causes may become linked to cassette suppliers in this fashion.

Atkinson doesn't expect a consumer backlash from the announcement. "How can you [object to] messages like this? It's the proliferation of commercials on cassettes that might become offensive. I'm not pushing condoms. Some redneck may get offended—at least until a relative gets the disease."

Preorder deadline for the cassette, which has a suggested retail price of \$69.95, is April 28.

**A Country Music TV contest calls for home videos of beautiful bodies
.. see page 36**



The Time of the Wolf

PRESENTING
AN ADVENTURE WORTH
A KING'S RANSOM!

Get a Legend...
Get a Legend...
A Hero...
A Swashbuckling Thriller...
All rolled into one immensely exciting title! We call it: **THE TIME OF THE WOLF.** Your customers will call it **Fantastic** When an old enemy returns with a savage scheme to conquer all of England, Robin Hood faces his greatest challenge! Jason Connery stars in a sizzling family adventure that spills over with swashbuckling action and cunning intrigue.



Robin Hood... The Legend: **THE TIME OF THE WOLF.** Available in late April. Only from Playhouse Video.

Your customers will also want to enjoy the other titles in this series: **ROBIN HOOD & THE SCROOPER, THE SWORDS OF WAYLAND, HERNE'S SON.**

\$ 39.98
on y Suggested Retail



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COME FACE-TO-FACE WITH SELL-THROUGH SUCCESS!

Get involved in Disney's most exciting Summer Promotion ever! It's all carefully designed to make sell-through work for you, with:

- **Eight Great New Volumes...A Total Of 22 Disney Best-Sellers...All Priced At \$14.95* Each!**
- **A Powerful Advertising Campaign,** Including Network TV And National Consumer Magazines, To Drive Disney Customers Into *Your* Store!
- **Eye-Catching P-O-P** That Merchandises Disney Product And Encourages Purchase!

Experience *sell-through profits* this summer!

Act now! Contact your participating Disney distributor today!

CLASSIC Disney
AT A GOOFY PRICE! \$14.95*
EACH



*Suggested retail price.

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Printed in U.S.A. (HV-2278-SPA-T)

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BRIDAL TAPE MARKETING

(Continued from page 57)

terest video stores. In addition, suggested retail for last year's tape was \$39.95. "Mass merchants won't touch anything over \$19.95," says Hunter.

A seemingly major stumbling block at the retail level is the short life span of the "Bridal Fashions" cassette. As a solution to this problem, dealers can send back all remaining stock in late December. Says Goetz, "We'll exchange it piece for piece with '1988 Bridal Fashions.' Dealers will also receive 75 cents per piece for the trouble."

"1987 Bridal Fashions" features live models showing more than 170 gowns priced from \$80-\$3,000. The garments are organized by manufacturers, which are credited on the tape. Descriptions are given by voice-over actress Julie Morse, accompanied by a background of original music.

The project was underwritten to some extent by the bridal manufacturers. Hunter says, however, "We controlled the editorial content—the manufacturers didn't write their own copy." The program was shot in two days, edited in 50 hours, and released to distributors Jan. 1.

"The bulk of wedding sales occur from January through March," Hunter notes.

Wedding Information Services was formed as a joint venture between Hunter and Andrew Rush, owner of Minneapolis' largest bridal store, Rush's Bridal Shop. Hunter, a commercial and film producer, says he had been "looking for a way to break into the home video market. In 1985, \$23 billion was spent on weddings. There's a lot of money in that segment."

Wedding Information Services has advertised its new line of video fashion magazines in Women's Day and Modern Bride magazines. Hunter says he is hoping the annual "Bridal Fashions" cassette will become as common as conventional bridal magazines. He expects it to be a big rental item, but sees a great deal of sales potential as well.

MCA Produces Longform Of Doors Concert

NEW YORK The only color film footage shot of the Doors in a full-length concert will be available from MCA Home Video this summer.

Though the company is still in the production stages and has not set a street date or a suggested list price for the tape, a spokesman for the company says MCA expects "The Doors: Live At The Hollywood Bowl" to be one of the best-selling concerts ever available on video.

The tape, which was digitally mastered and mixed from original master tapes, is being released to coincide with the 20th anniversary of the legendary band's first hit single, "Light My Fire."

TOP VIDEOCASSETTES™ SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			Compiled from a national sample of retail store sales reports.					
1	1	2	TOP GUN	★ ★ NO. 1 ★ ★ Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	R	26.95
2	2	24	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
3	3	74	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
4	5	11	CALLANETICS	Callan Productions Corp. MCA Dist. Corp. 80429	Callan Pinckney	1986	NR	24.95
5	4	3	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R	89.98
6	6	22	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
7	15	2	HELP!	Walter Shenson MPI Home Video MP1342	The Beatles	1965	G	69.95
8	13	41	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
9	8	67	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	29.98
10	9	12	SECRETS OF THE TITANIC	National Geographic Video Vestron 1063	Martin Sheen	1986	NR	29.95
11	16	21	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	29.95
12	7	51	ALIEN ▲ ◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
13	17	6	RICHARD SIMMONS AND THE SILVER FOXES	Karl Lorimar Home Video 043	Richard Simmons	1986	NR	24.95
14	11	4	RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R	79.95
15	22	122	JANE FONDA'S PRIME TIME WORKOUT ▲ ◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
16	18	72	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
17	10	88	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
18	19	16	PLAYBOY VIDEO CENTERFOLD #4	Karl Lorimar Home Video 513	Luanne Lee	1986	NR	9.95
19	12	87	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
20	RE-ENTRY		BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
21	14	141	STAR TREK II-THE WRATH OF KHAN ▲ ◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
22	NEW ▶		52 PICK-UP	Cannon Films Inc. Media Home Entertainment M892	Roy Scheider Ann-Margret	1986	R	79.95
23	39	20	MY FAIR LADY ▲ ◆	CBS-Fox Video 7038	Rex Harrison Audrey Hepburn	1964	G	29.98
24	24	70	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
25	28	2	SHANGHAI SURPRISE	Vestron 5141	Sean Penn Madonna	1986	PG-13	79.95
26	27	9	BACK TO SCHOOL	HBO/Cannon Video TVA2988	Rodney Dangerfield	1986	PG-13	79.95
27	25	7	KATHY SMITH'S TONEUP ▲	JCI Video Inc. JCI Video 8112	Kathy Smith	1986	NR	29.95
28	21	8	JANET JACKSON CONTROL-THE VIDEOS	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	NR	12.95
29	29	7	THE KARATE KID PART II	RCA/Columbia Pictures Home Video 6-20717	Ralph Macchio Pat Morita	1986	PG	79.95
30	20	72	STAR TREK: THE MOTION PICTURE ▲ ◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	19.95
31	NEW ▶		STAND BY ME	RCA/Columbia Pictures Home Video 6-20736	Wil Wheaton River Phoenix	1986	R	89.95
32	32	2	TEDDY RUXPIN: GUEST OF THE GRUNGES	Hi-Tops Video HT 0022	Animated	1986	NR	12.95
33	23	3	MANHUNTER	DEG Inc. Karl Lorimar Home Video 411	William L. Petersen Kim Greist	1986	R	79.95
34	NEW ▶		BULLIES	Simcom International, Inc. MCA Dist. Corp. 80431	Janet Laine Green Dehl Berti	1986	R	79.95
35	26	100	GONE WITH THE WIND ▲ ◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
36	31	105	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
37	36	26	PLAYBOY VIDEO CENTERFOLD #3 ●	Karl Lorimar Home Video 509	Rebekka Armstrong	1986	NR	9.95
38	35	37	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	19.95
39	30	22	THE CAGE	Paramount Pictures Paramount Home Video 60040-01	Jeffrey Hunter Susan Oliver	1964	NR	29.95
40	37	17	PLAYBOY VIDEO CALENDAR	Karl Lorimar Home Video 510	Various Artists	1986	NR	19.95

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

Billboard

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Farnham Concerts Are Lensed Called Biggest Production Down Under

BY PHIL TRIPP

SYDNEY, Australia The largest and most expensive video production ever shot in this country has been completed by RCA recording artist John Farnham.

The elaborate shoot employed 10 cameras, cost \$300,000, and was executed by the noted producer/directing team of Steve Priest and Steve Hopkins.

Says Priest: "By having a precisely staged show and two nights to do the shoots, we were able to have the effect of a 20-camera production, made at world-class standards, but at Australian dollar prices, which are closer to Third World's." Priest notes that the equivalent show lensed and posted in the U.S. "would cost close to \$1 million."

Farnham, who recently won six Australian Record Industry Assn. (ARIA) Awards, filmed the concert TV special March 12-13 during two sold-out concerts in the Sports and Entertainment Centre in Melbourne. After the project, Farnham left for a European and U.K. promotional tour.

The team of Priest and Hopkins was contracted by Pro-image Productions, Australia's largest video production network. The production, a joint venture between Pro-image and Farnham's manager, Glenn Wheatley, will be aired on the TEN Network nationally. Overseas simulcast rights, now being sold by TEN, will be concurrent with the release of Farnham's album "Whispering Jack."

The concert also featured the debut of some new technology developed by Priest especially for the music video medium.

Most notable is the "Axecam," a miniature video camera using CCD

computer chip imaging rather than camera tubes. These allow the device to be attached to the bottom of a guitar for viewing the musician's hands and face. The tiny camera was also used the second night on the drum kit.

Other hi-tech implements used were the Louma crane, a 360-degree, remote-controlled ceiling cam-

'We had the effect of a 20-camera production, made at Third World prices'

era perched over the audience; a Steadicam; and several other cameras scattered in different positions throughout the audience and on stage over the two nights.

Initial close-ups were taken during the first day's rehearsal. The second night's camera positions were almost totally different from the first's to maximize the angles and approaches of the shoot. The concert was recorded in 48-track digital audio by Australian TV sound expert Colin Stevenson. Crews and equipment for the production came from Pro-image's Melbourne, Sydney, and Adelaide facilities.

The special will be postproduced at Sydney's Pro-image (ECV) suites and taken to Adelaide's Pro-image studios for Quantel Paintbox treatment. Overseas, negotiations are being finalized for release in a large number of territories.

In related news, Pro-image's sister company, Disetronics—Austra-

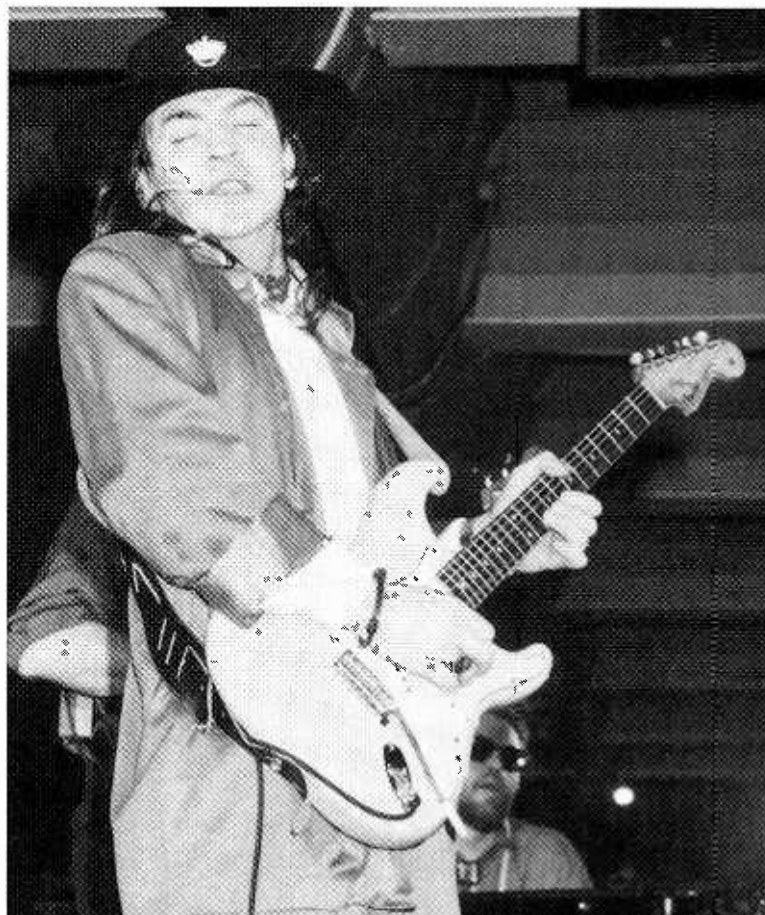
lia's first compact disk manufacturer—says that "Whispering Jack" will be the first Australian CD to be produced at its plant, which will be opening in early April.

The Farnham album has just cracked the 400,000 sales mark, making it the largest-selling album by an Australian artist in his native country. RCA Records is releasing the album internationally; it has already gone top 10 in Holland and top 20 in Germany in its first week. Subsequent releases in the U.S. and U.K. are set for April.

Director Priest is one of Australia's most prolific music video producer/directors, with over 600 long-form and clip productions to his credit. These include international artists like Elton John, Kiss, Santana, and Deep Purple as well as many Australian acts.

Producer Hopkins, originally from the U.K., has been based in Australia for three years. Hopkins worked on several major projects as art director for Russell Mulcahy and was signed to MGMM before moving to Australia.

During the past few years, he has handled many highbudget Australian clips, including Eurogliders' "Heaven," "Can't Wait To See You," and "So Tough"; Wa Wa Nee's "Stimulation" and "I Can Make You Love Me"; and several others. His art direction for Elton John's "Sad Songs" won him several local and overseas awards.



Deep River Blues. Epic artist Stevie Ray Vaughan was on hand during MTV's coverage of the Mardi Gras Festival in New Orleans, performing during the Riverboat Jam Concert along with the Radiators, Mason Ruffner, and the Fabulous Thunderbirds. The production was televised on MTV earlier this month.

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.

AUTOGRAPH

Loud & Clear
Loud & Clear/RCA
Eric Lieketet, Bonnie Sills/Mark Freedman Productions
Mark Rezyka

BAD BRAINS

I Against I
I Against I/SST
Envision
Paul Rachman

BIG AUDIO DYNAMITE

Capitol V-Thirteen
No. 10 Upping St./Columbia
Brinie Spencer/Good News Productions
Kevin Hewitt

THE BURNS SISTERS BAND

Listen To The Beat Of A Heart
The Burns Sisters Band/Columbia
Howard Woffinden/Propaganda Films
Dominic Sena

ERASURE

Sometimes
Circus/Sire
Helen Langridge/N. Lee Lacy/Associates
Gerard de Thame

FLEETWOOD MAC

Big Love
Tango In The Night/Warner Bros.
Tim Clawson/Lumlight Films
Daniel Kleinman

FULL FORCE

Old Flames Never Die
Full Force Gets Busy 1 Time/Columbia
Julie Pantelich/Solfer Pantelich Productions
Simeon Solfer

CHRIS ISAAK

You Owe Me Some Kind Of Love
Chris Isaaq/Warner Bros.
Simon Fields
Jean Baptiste Mondino

JEFFERSON AIRPLANE

White Rabbit
2400 Fulton Street/RCA
Platoon Soundtrack/Atlantic
Bob Hart/Split Screen
Jerry Behrens

BILLY JOEL & RAY CHARLES

Baby Grand
The Bridge/Columbia
Jon Small/Picture Vision
Jon Small

NICK KAMEN

Each Time You Break My Heart
Nick Kamen/Sire
J. Stephenson/Fugitive Films
Mark Leban

KENNY LOGGINS

Meet Me Halfway
Over The Top (Soundtrack)/Columbia
Paul Flattery
Russell Mulcahy

LOS LOBOS

Set Me Free (Rosa Lee)
By The Light Of The Moon/Slash/Warner Bros.
John Caldwell/Modern Productions
Mark Robinson

LOVE & ROCKETS

Ball Of Confusion
Express/Big Time/RCA
Roger Hunt/Fugitive Films
Christopher Robin-Collins

MADONNA

La Isla Bonita
True Blue/Sire
David Naylor, Sharon Oreck
Mary Lambert

MONDO ROCK

Primitive Love Rites
Boom Baby Boom/Columbia
Andee Phillips/Bullamakanka Film & TV
Tim Gibb

PATTY SMYTH

Never Enough
Never Enough/Columbia
Sharon Oreck/No Pictures Inc.
Albert Magnoli

BRUCE SPRINGSTEEN & THE E STREET BAND

Born To Run
Bruce Springsteen & The E Street Band/Live 1975-85/Columbia
Arthur Rosato

SURFACE

Happy
Surface/Columbia
Propaganda Films
Greg Gold

WIRETRAIN

She Comes Down
Ten Women/Columbia
Phil Rose/Propaganda Films
David Fincher

CMA Clip Nominations Announced

LOS ANGELES Videos by Gary Morris, Carl Perkins, Marie Osmond, Reba McEntire, and the Everly Brothers will be vying for top honors at the Academy of Country Music Awards April 6.

The organization's board will vote on the winner, with awards going to the artist, producer, and director of the winning entry. Nominees are "100% Chance Of Rain" by Gary Morris (producer: David Axelrod; director: Ethan Russell); "Birth Of Rock'n'Roll" by Carl Perkins (producer: Ed Griffith; director: Arnold Levine); "Born Yesterday" by the Everly Brothers (producers: Len Epan & Claude Borenzweig; director: Marius Penczner); "I Only Wanted You" by Marie Osmond (producer and director: Alan Osmond); and "Whoever's In New England" by Reba McEntire (producer: Jon Small; directors: Small & Jeff Schock).

"The 22nd Annual Academy Of Country Music Awards" will be broadcast from Knott's Berry Farm in California by NBC-TV.

Genesis, Simply Red, Beastie Boys... IMMC Gala Talent Shines

NEW YORK The talent lineup for the IMMC Gala has almost been finalized, with a host of superstar and breaking acts confirmed for the event, which coincides with the second annual International Music & Media Conference in Montreux, Switzerland, May 13-16.

Artists who have agreed to perform for the television special—which reaches more than 500 million viewers—include Genesis, Paul Young, Swing Out Sister, Thompson Twins, a-ha, Bananarama, Cameo, Curiosity Killed The Cat, Georgia Satellites, Jets, Pretenders, Berlin, Blow Monkeys, Communards, Depeche Mode, Ace Wonder, INXS, Simply Red, Spandau Ballet, UB40, Beastie Boys, Duran Duran, Erasure, Five Star, Bob Geldof, Nick Kamen, Level 42, and Run-D.M.C.

Still in the talking stages are David Bowie and Tina Turner.

A particularly noteworthy feature of the IMMC is the international music video competition. Winners will be announced during a worldwide live television broad-

cast originating from Montreux on May 15.

Twenty top international TV and video producers will decide the recipients of awards in 15 categories. As in 1986, a special Children of the World video award will be presented.

Several music television channels, including Music Box, are already running a special promotional campaign for the children's award in which teen-agers are invited to vote for their favorite video of the year. Ten children, ages 8-12, will be invited to come to Montreux and present the award to the winning artist.

Other presentations include video of the year, best video by a female artist, best video by a male artist, director of the year, and a host of technical and creative awards.

For information on submitting videos to the competition, contact Peggy Dold at the IMMC/Billboard office in New York at 212-764-7754.

MTV PROGRAMMING

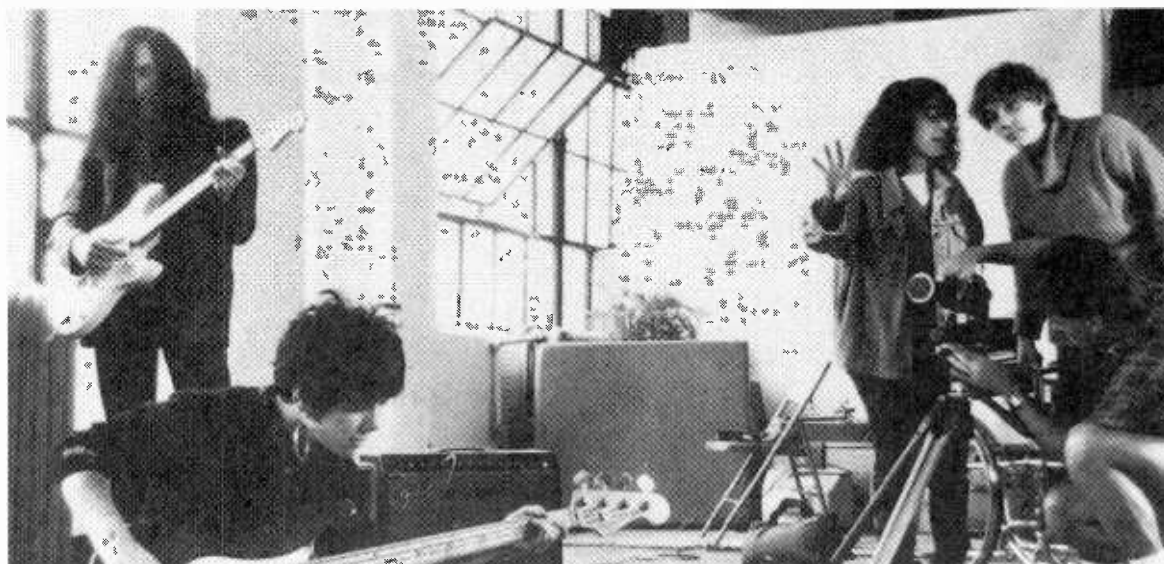
This report does not include videos in recurrent or oldie rotation.

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	VIDEOS	WEEKS ON PLAYLIST
BRYAN ADAMS HEAT OF THE NIGHT A&M	SNEAK PREVIEW	
THE DAVE EDMUNDS BAND PARALYZED Columbia	BREAKOUT	
HOWARD JONES WILL YOU STILL BE THERE Elektra	MEDIUM	
LOS LOBOS SET ME FREE (ROSA LEE) Warner Bros.	MEDIUM	
LOVE TRACTOR PARTY TRAIN Big Time	BREAKOUT	
NIGHT RANGER THE SECRET OF MY SUCCESS MCA	SNEAK PREVIEW	
RATT SLIP OF THE LIP Atlantic	SNEAK PREVIEW	
TRIUMPH JUST ONE NIGHT MCA	SNEAK PREVIEW	
JON BUTCHER GOODBYE SAVING GRACE Capitol	3	
DEEP PURPLE CALL OF THE WILD Mercury/PolyGram	4	
GEORGIA SATELLITES BATTLESHIP CHAINS Elektra	5	
KANSAS CAN'T CRY ANYMORE MCA	2	
SIMPLY RED THE RIGHT THING Elektra	5	
THOMPSON TWINS GET THAT LOVE Arista	2	
U2 WITH OR WITHOUT YOU Island	3	
WHITESNAKE STILL OF THE NIGHT (HIP CLIP) Geffen	2	
PETER WOLF COME AS YOU ARE EMI	5	
GREGG ALLMAN BAND I'M NO ANGEL Epic	5	
BANGLES WALKING DOWN YOUR STREET Columbia	5	
THE BARBUSTERS LIGHT OF DAY CBS	9	
DAVID BOWIE DAY IN DAY OUT EMI	2	
CINDERELLA SOMEBODY SAVE ME Mercury/PolyGram	6	
CROWDED HOUSE DON'T DREAM IT'S OVER Capitol	13	
CUTTING CREW (I JUST) DIED IN YOUR ARMS Virgin	7	
EUROPE ROCK THE NIGHT Epic	5	
GENESIS TONIGHT, TONIGHT, TONIGHT Atlantic	5	
GLASS TIGER I WILL BE THERE Manhattan	6	
LOU GRAMM MIDNIGHT BLUE Atlantic	8	
*SAMMY HAGAR WINNER TAKES IT ALL Columbia	8	
BRUCE HORNSBY & THE RANGE MANDOLIN RAIN RCA	9	
PSYCHEDELIC FURS HEARTBREAK BEAT Columbia	9	
REO SPEEDWAGON THAT AIN'T LOVE Epic	8	
RUN-D.M.C. IT'S TRICKY Profile	6	
BRUCE SPRINGSTEEN BORN TO RUN Columbia	2	
TESLA MODERN DAY COWBOY Geffen	15	
TINA TURNER WHAT YOU SEE IS WHAT YOU GET Capitol	8	
*WANG CHUNG LET'S GO Geffen	11	
STEVE WINWOOD THE FINER THINGS Warner Bros.	12	
DOKKEN DREAM WARRIORS Elektra	6	
CYNDI LAUPER WHAT'S GOIN' ON Epic	5	
ROBBIE NEVIL DOMINOES Manhattan	7	
PATTY SMYTH NEVER ENOUGH Columbia	3	
ANDY TAYLOR I MIGHT LIE MCA	5	
BREAKFAST CLUB RIGHT ON TRACK MCA	4	
JULIAN COPE TRAMPOLINE Island	2	
THE CULT LOVE REMOVAL MACHINE Warner Bros.	3	
A. FRANKLIN/G. MICHAEL I KNEW YOU WERE WAITING (FOR ME) Arista	7	
FROZEN GHOST SHOULD I SEE Atlantic	4	
HIPSWAY THE HONEYTHIEF Columbia	9	
LOVE AND ROCKETS BALL OF CONFUSION RCA	4	
STRANGLERS ALWAYS THE SUN Epic	10	
WORLD PARTY PRIVATE REVOLUTION Chrysalis	3	
AGE OF CHANCE KISS Virgin	2	
AUTOGRAPH LOUD AND CLEAR RCA	3	
BIG AUDIO DYNAMITE V-THIRTEEN Columbia	2	
CONCRETE BLONDE TRUE I.R.S.	5	
DEL FUEGOS LONG SLIDE Warner Bros.	2	
FARRENHEIT FOOL IN LOVE Warner Bros.	3	
FLESH FOR LULU I GO CRAZY MCA	7	
COREY HART DANCING WITH MY MIRROR EMI	2	
HEAVEN 17 CONTENDERS Virgin	5	
KILLING JOKE SANITY Virgin	3	
LEVEL 42 LESSONS IN LOVE PolyGram	2	
LITTLE AMERICA WALK ON FIRE Geffen	7	
KENNY LOGGINS MEET ME HALFWAY Columbia	3	
LONE JUSTICE I FOUND LOVE Geffen	3	
NEW CITY ROCKERS BLACK DOG Independent	3	
BEN ORR TOO HOT TO STOP Elektra	5	
RANK AND FILE BLACK BOOK Rhino	3	
RECKLESS NITTY GRITTY Atco	3	
SAINTS JUST LIKE FIRE WOULD TVT	6	
STRYPYER FREE Enigma	2	
TIMBUK 3 HAIRSTYLES AND ATTITUDE I.R.S.	2	
THE VENETIANS SO MUCH FOR LOVE Chrysalis	6	
WIRE TRAIN SHE COMES ON Columbia	2	

* 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



Jane Leading The Blonde. Director Jane Simpson (with hand outstretched) frames a shot during the filming of "True," the latest video from I.R.S. act Concrete Blonde. Shown in the foreground are band members Jim Mankey (standing) and Johnette Napolitano. At the camera with Simpson are gaffer Nancy Schreiber (standing) and production manager Charlie Mullin.

Video Track

NEW YORK

JOHN DAHL directed **Kool & the Gang's** video for "Stone Love," the latest single from the group's Mercury/PolyGram album "Forever." Dahl was also responsible for the band's clips for "Victory" and "Emergency," both of which were named best r&b group videos at the American Music Awards. "Stone Love" is a "freeform" piece shot on location in Manhattan. **David Warfield** produced for **Mark Freedman Productions**. **Joseph Yacoe** served as cinematographer.

NewCity Rockers debut with a video for "Black Dog," a cover of the memorable **Led Zepppelin** tune. The clip recently bowed on MTV: It's a fun, conceptual piece that employs various production techniques, including xerography, cell animation, and matte animation. The unusual project was directed by newcomer **Jon Lindauer**, a student of Harvard's Visual and Environmental Studies School. The group is on Critique Records.

Manic/Tango Ltd. just wrapped a video for "Can't Help Wondering" by rock group **Nasty Habits**, featur-

ing **Erik Ivan**. Shot at various locations in Manhattan, the piece is said to paint an intimate portrait of the band. It was shot on 8mm and 16mm film in color and black-and-white. **Abigail Simon** directed and produced. **Tal Yarden** co-produced. **Eric Schmitz** served as director of photography. The clip supports the group's eponymous debut EP on Big Chief Records.

George Bloom III recently directed videos for RCA recording acts **Restless Heart** and **Keith Whitley**. The former's clip for "Why Does It Have To Be (Wrong Or Right)" supports the group's latest album. Whitley's piece for "Hard Living" supports the first single from his new album, "L.A. To Miami." Both pieces were produced by **Joanne Gardner** for **Georgian Communications**.

LOS ANGELES

AUTOGRAPH GETS A surprise visit from friends in its new video, for "Loud And Clear," the title track from the group's recent RCA release. While at a closed rehearsal at Long Beach Arena, **Ozzy Osbourne** and **Motley Crue's Vince Neil**, among others, pop in to check out the rockers in action. **Mark Rezyka** directed. **Eric Liekefet** and **Bonnie Sills** co-produced. **Bill Pope** served as director of photography.

OTHER CITIES

UNSIGNED SWISS hard rockers **Sultan** completed their debut clip, for "Rebel Clever." It was directed by **Robert Macnaughton** and produced by **Andre Simha**. The video is available to U.S. companies from New Talent Agency, 2 Rue Vallin, 1201 Geneva, Switzerland; 022-32-32-02.

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.

All-Digital Clip Posted

BY STEVEN DUPLER

NEW YORK As the move toward ever more hi-tech clips heats up, the first all-digital music video—with both picture and sound entirely in the digital domain—has been completed by directors **John Sanborn** and **Mary Perillo** for Private Music artist **David Van Tieghem**.

Postproduction for the landmark video was carried out at **Caesar Video Graphics Inc.** here, with Sony's Professional Communications division and **Quantel Inc.** providing the hi-tech digital prototype equipment that made the feat possible.

The video, for the song "Galaxy" from the percussionist/composer's debut album on Private, "Safety In Numbers," utilizes a variety of locations, props, and animation techniques to create a bizarre fantasy world.

In order to tie the production together, the directors say they shot "hundreds of images on Betacam, which were then screened on Ultimatte, and recorded on a Sony digital videotape recorder."

Quantel provided a unique digital interface so that the Sony VTR could "talk" to the Betacam, Ultimatte, Harry digital editor, and Encore and Paintbox units housed at **Caesar**. Thus, instead of a live composite of all the video sources, **Caesar** was able to blend the elements in postproduction.

"Hundreds of cels as single frame animation were composited without generational loss," says **Peter Caesar**, president of the facility and executive producer in charge of the production. "Digital video processing uses a different methodology that's far more versatile than analog. No matter how many layers or passes are required, the resolution is unaffected."

"With analog, linear planning and aesthetic compromises limit the creative process," he continues. "On this project, we stretched technology to the limit, took advantage of the digital video recorder as memory, and incorporated the medium."

Van Tieghem is portrayed in the video playing a number of characters, all unrestrained by the limits of time or physical laws. By using the live footage composited with multilayered animations and digital overlays, **Van Tieghem** is shown traveling through animation cels at variable frame rates.

Wild images abound in the video: At one point, the musician draws an Etch-A-Sketch design that comes to life, while in another scene, he is shadowed by "pixilated portraits"—images generated by signal breakup caused by putting the digital video recorder in slow-search mode.

The clip made its cable premiere on March 22 on VH-1's MTV will begin airing the clip on April 5.

Editel Harmonizes CD Video

BY JIM BESSMAN

NEW YORK Obtaining optimal sound quality for music videocassette product has always been problematic. Now, the impending launch of CD Video presents engineers with a whole new problem: how to synchronize two inherently incompatible signals.

American color television standard's (NTSC) signal is 59.94 fields per second, while compact disk's is 60. Neither can be changed. What is needed is a mathematical means of marrying the two so that CD Video can be produced.

Such was the "hairy trick" faced by Dave Smith, senior project engineer at Editel/NY Sound Room, who has developed a novel syncing process and has already begun producing CD Video masters.

"Back in October, Gert-Jan Vogelaar, project manager at Philips & DuPont Optical Co. in Holland, was looking at audio/video facilities in New York with the capability for creating CD Video masters," says Smith. Once prepared, such masters must be sent to Philip's pressing plant in Baarn, Holland.

"Since Editel is a color TV plant, we work at the 59.94 time base," Smith says. "So, we had to come up with a way of deriving 60 from 59.94. Since the two numbers are so close together, it required tons of

multiplication to relate them electronically and make it possible to cut a disk."

Smith and Editel utilized a proprietary design "phase lock loop box," which multiplies and divides electronically to arrive at the least common denominator between the two time bases.

'I knew this format would be a hot one'

That number—147,147—was multiplied by 29.97, the number of color TV frames per second (one frame equals two fields). The resulting product was then divided by 735 to reach the CD's time base, thus allowing proper syncing of the two media without either being slowed down or speeded up.

Though Smith devised the process from scratch, he says that "anyone could have figured it out" using existing equipment. "We're just the early birds catching the worm," he says. "But I think it will become a really big worm."

Editel has already begun capitalizing on Smith's work. In January, Smith teamed with Eric Andersen, PolyGram Records music video production manager, and several Phil-

ips executives to complete test CD Video product for Bon Jovi's "Livin' On A Prayer"; Kool & the Gang's "Victory"; and Cameo's "Candy."

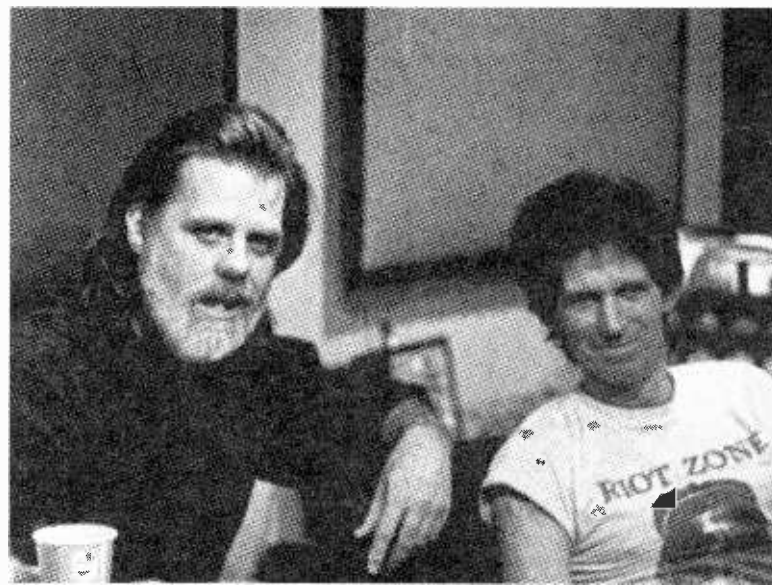
Shortly thereafter, Smith mastered CD Videos for CBS artists Paul Young ("Everytime You Go Away"); Gregory Abbott ("Shake You Down"); 'til Tuesday ("What About Love"); the Psychedelic Furs ("Heartbreak Beat"); and Eddie Money ("Take Me Home Tonight").

The momentum for CD Video product is growing exponentially. Smith says that both Elektra and Atlantic Records executives have been referred to him for mastering jobs and that other interested parties "are calling in from across the country."

Prospective CD Video clients must, however, meet Philips' stringent source material requirements: a 1-inch, high-quality video master in the standard helical C format and an audio master of the "highest sonic quality," preferably digital.

Smith says he expects CD Video hardware and software to be available in June.

"When Vogelaar came to us in October, I knew this format would be a hot one," he says. "The CD Video picture can get pretty exciting when you play the digital sound source loud!"



Rockin' The Reels. Keith Richards, right, and film director Taylor Hackford look serene at the console in the Larrabee Sound control room. Richards has been in the Los Angeles studio mixing the music for Hackford's film "Hail, Hail Rock'N'Roll." The Delilah Films release features tracks by Chuck Berry, Eric Clapton, Linda Ronstadt, Richards, and others.

Sound Investment

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

DIGITAL DEMYSTIFIED: Hardware designers and manufacturers occasionally forget there are plenty of audio engineers and producers (not to mention musicians) out there who are still not computer scientists or digital audio technicians. Sometimes a walk through the corridors of a typical Audio Engineering Society (AES) convention can get a bit overwhelming, with super-tech jargon and buzz words flying thickly through the air. But take heart. The upcoming **Fifth AES International Conference**, set for May 1-3 at the Biltmore Hotel in Los Angeles, is designed to "bring together working musicians and recording engineers" to discuss where digital audio is and where it's going, in plain English.

Says **Dr. John Strawn**, chairman of the conference, "It should be emphasized that attendees will not be bombarded with 'computerese.' This conference is aimed at the general audio engineering audience, especially those in the community who are still not comfortable with digital hardware, software, user interfaces, networking, and similar buzz words."

The conference will feature nine sessions by speakers culled from the music industry, computer world, and various research institutions. There is limited attendance capacity, so contact the AES soon for details at 212-661-2355.

LENDING A HAND: San Francisco's **Pro Media** loaned \$50,000 worth of broadcasting equipment free of charge to radio station KFOG for its live broadcast of the 10th Annual Bay Area Music Awards show on March 21. The equipment was set up on site at the San Francisco Civic Auditorium, and included Otari MTR-10 tape recorders, a Soundcraft Series 500 24 input mixing desk, JBL 4430 studio monitors, and a number of signal processors. Pro Media specializes in designing, engineering, selling, in-

(Continued on page 66)

Emerald Sound Studio Is New Business Hub

NEW YORK Newly upgraded and redesigned Emerald Sound Studio is the hub of a new Nashville-based entertainment conglomerate. The company, founded by Dale Moore and Robert Porter, also includes a management firm, a publishing company, an aircraft-leasing operation, and a nightclub.

The Emerald Entertainment Group was put together in 1986; the recording studio is Porter and Moore's first major acquisition.

After purchasing the 5-year-old facility, the partners gave it a \$1 million face-lift and equipment upgrading. The studio room itself was left untouched, says Moore, but top designer Tom Hidley was brought in from Switzerland to redesign the control room. Hidley's credits include redesigns and original designs for Studio Des Dames Complex in Paris, London's Twickenham Film Studios, and the new Record Plant in Los Angeles.

"The Emerald of today is not the Emerald of yesterday," Hidley says. "We went in and gutted and enlarged the control room and gave it a whole new geometry. The room is rejuvenated and very clean."

(Continued on page 66)

Audio Track

NEW YORK

T.C. OF THE FORCE M.D.'s was in at I.N.S. Recording working on lead vocal tracks for an upcoming Tommy Boy release. **Jeff Neiblum** was at the desk for producer **Jim White**. Also there, **Pablo Calogero** was in to work on a new age/jazz project. **Louis Waterson** was producing. Neiblum engineered. Guest artists in on the project included **Victor Vinegas** and **Joe Bowie**.

Howard Schwartz Recording Studios pulled off a long-distance advertising coup recently. **Sally Kellerman** was in New York working on voiceovers for three Lee Jeans co-op spots while Minneapolis-based **Fallon McElligott's** producers were listening in on a phone patch. **George Gier** and **Phil Hanft** were the agency's production/copywriting team. In New York, **Richie Becker** was at the dials.

Former Sex Pistol **Steve Jones'** MCA album was being mixed recently by **Neil Dorfman**. He was in at **Unique Recording**, using Sony's PCM-3202 DASH format 15 ips digital two-track. **Barbra Milne** was in to assist. Also there, **Maria Vidal** was in working on her next album for **Catch A Rising Star Productions**. Vidal produced herself along with **Robbie Seidman**. At the controls was **Roey Shamir**. **Angela Piva** assisted.

LOS ANGELES

BOB DYLAN WAS IN at Hollywood's **Sunset Sound** studios lay-

ing tracks for an upcoming self-produced project. His backing band was **Graffiti**. **Coke Johnson** was at the board, with **Brian Soucy** in to assist. Also there, **Neil Young** was in overdubbing and mixing to 48-track digital his upcoming Geffen release. Producing the project was **David Briggs**. Johnson was engineer, and Soucy assisted. Finally, **George Benson** and **Earl Klugh** were in to work on a project for Warner Bros. **Timmy Lipuma** was producer. **Al Schmitt** and **Eric Calvi** were on the console, assisted by **Stephen Shelton**.

Kenny Loggins was in at the **Village Recorder** tracking a new project for CBS with producer **Ritchie Zito**. **Phil Kaffel** was at the desk, with second engineer **Jeff DeMorris**. Also there, in Studio B, Christian heavy metal rock act **Stryper** was in to work on a live album for Enigma. Engineering the sessions was **Dan Nebanzal**. Seconding was **Rick Caughron**.

Ronnie Spector was in at **Encore Studios** working on a new project for SBK Entertainment. The **Bangles'** **Susanna Hoffs** added backing vocals. Producer/engineer **Michael Young** was assisted

by **Adrian Turjillo**. Also there, **Natalie Cole** was in to complete her first album for Manhattan. **Reggie Calloway** was producing. **Craig Burbidge** was at the desk, assisted by Turjillo.

OTHER CITIES

THE NATIONAL ARTS Orchestra was in Sydney, Australia's **Studios 301** working on an upcoming international PolyGram release. 301's studio manager, **Martin Benge**, served as producer/engineer. Also there, producer **Ricki Fataar** and engineer **Jim Taig** were working on the soundtrack to "Sir Les Patterson Saves The World." The film, a comedy starring **Barry Humphries**, will be released later this year.

Up from Down Under, down in the deep South, r&b singer **Chick Rogers** was in at **Cotton Row Recording** in Memphis, Tenn., recording an indie album. Producers on his project were **Zabu** and **Ray Griffen**. **Ben Flint** and **Lloyd Smith** were in to provide programming and technical assistance. **Danny Jones** and **Gerard Harris** engineered. Also in the 24-track facility: **Pete Pedersen**, co-owner of PeterBuck Productions. For the **Jan Gardner** agency, Pedersen was cutting a jingle that will be used during the reopening of **Libertyland** this spring.

Material for the Audio Track column should be sent to Nadine Reis, Billboard, 1515 Broadway, New York, N.Y. 10036.

Largest video project mounted Down Under has been wrapped by John Farnham ... see page 62



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AND THE BEAT GOES ON

Turner's CNN Is Switching To Betacam

Need For Superior Format Cited

BY STEVEN DUPLER

NEW YORK Turner Broadcasting System's (TBS) Cable News Network and Headline News programs are switching to Betacam.

The shows, which reach a combined audience of 38 million cable households, are planning to convert from 3/4-inch U-matic tape to Sony Betacam professional 1/2-inch facili-

ties exclusively sometime in 1987.

The shows will be moving to the new CNN Center in Atlanta later this year. When the new facility is completed, it will be equipped with more than 200 Betacam editing and playback systems, which will record video sent via satellite from TBS news bureaus.

Betacam and Panasonic's M-Format are the two competing professional 1/2-inch video formats. Last year, NBC-TV pacted exclusively with Panasonic in a multimillion-dollar agreement to use M-Format gear in its news-gathering operations. Both formats are far lighter and more convenient to use than previous small video equipment. They also allow camera operators to shoot in very low light environments.

TBS is planning to convert all 18 CNN bureaus here and abroad to Betacam field recording systems "in the near future," a spokesman says.

Gene Wright, vice president of engineering for TBS, says that when CNN was founded six years ago, U-matic was the only small format available. "Once Sony developed the Betacam system, we tried out the equipment and were very pleased with its performance, but we were already tied to our U-matic investment," he says.

Wright says he has wanted to convert from U-matic for some time, but notes that "changing all the field op-

erations, outside bureaus, and also our studio to Betacam was a very expensive proposition."

Now, with the move into a new headquarters, Wright was able to convince the powers that be that it made no sense to make such a costly change with 6-year-old equipment.

Wright says that CNN and CNN Headline News' requirements have changed over the past few years, as the services have grown in size and scope.

"We need a superior format for our current needs," he says. "We're becoming a worldwide operation. We feed directly to Europe 24 hours a day. In Japan, we broadcast 17 hours a day. The quality of our programming has become very important to us. Europe uses a base system of PAL, which is better than our NTSC system. I don't believe it's as noisy. We have to put more emphasis on quality, and I think Betacam is the way [to do that]."

Wright says he hopes that the Betacam switchover will also allow the network to cut down on the number of people needed in the field.



Reel Gold. Ronnie Milsap, his producer, and two engineers were presented with an Ampex Golden Reel Award in honor of the country artist's hit album "Greatest Hits, Vol. 2," which was recorded and mastered on Ampex tape. Shown at the Groundstar Laboratory in Nashville, from left, are Ron Galbraith, producer; Milsap; chief engineer Ben Harris; engineer Randy Gardner; and Tom Clark, Ampex sales rep.

AES' Heyser Dies

NEW YORK Richard C. Heyser, president-elect of the Audio Engineering Society (AES) and a 30-year industry veteran, died March 14 after a lengthy illness. He was 56.

Heyser was born in Chicago and attended the Univ. of Arizona, from which he received a bachelor's degree in electrical engineering in 1953. He then earned a master's in the same field from the California Institute of Technology. From 1956 on, he was associated with Cal Tech's Jet Propulsion Laboratory, where he was a member of the technical staff.

Heyser's term as AES president would have begun in November.

SOUND INVESTMENT

(Continued from page 64)

stalling, and renting pro audio and video products.

HIT LIST: Agfa-Gevaert Inc.'s Magnetic Tape Division reports a "substantial increase" in the number of top artists, producers, and studios using the Ridgefield Park, N.J.-based firm's mastering tape. Albums over the past year employ-

ing Agfa PEM 468 or 469 mastering tape include Billy Joel's "The Bridge"; David Lee Roth's "Eat 'Em And Smile"; Journey's "Raised On Radio"; and Aretha Franklin's "Who's Zoomin' Who?"

CANADIAN SUITE: VTR Productions of Toronto has opened a new postproduction suite called

Edit II, and also has unveiled a third-generation design color correction system dubbed Sunburst. Edit II is specifically set up for the editing of material produced on Betacam and 3/4-inch videocassette. Call VTR for details at 416-968-1822.

Edited by STEVEN DUPLER

EMERALD SOUND

(Continued from page 64)

The studio is fully digitally equipped, although it retains its analog capabilities.

Feedback was sought from a number of producers and label executives in planning the redesign, says Porter. One technical improvement is a new cue system that provides each musician with an individual eight-channel mix for his headphones.

Porter says that Emerald is keeping its equipment rental rates "very much in line. We don't charge extra for all the outboard gear we offer, in order to allow our clients the luxury of experimenting with the various sounds we offer at a reasonable cost."

Robert Porter Management, the conglomerate's artist-representation arm, has exclusive management agreements with MCA's Dennis Robbins; MCA/Dot artist Mac Wiseman; and the Montana Band, which won the recent Wrangler Invitational Talent Search.

The firm's two other divisions are Moore Publishing and Moore Aircraft Leasing. The latter offers a Sabreliner 60 eight-passenger jet to Nashville-based performers on a short-term lease basis.

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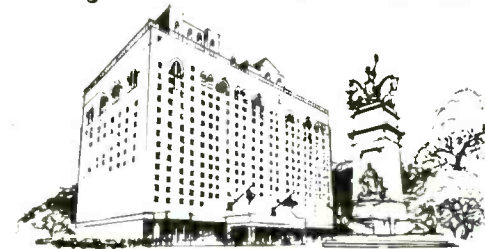
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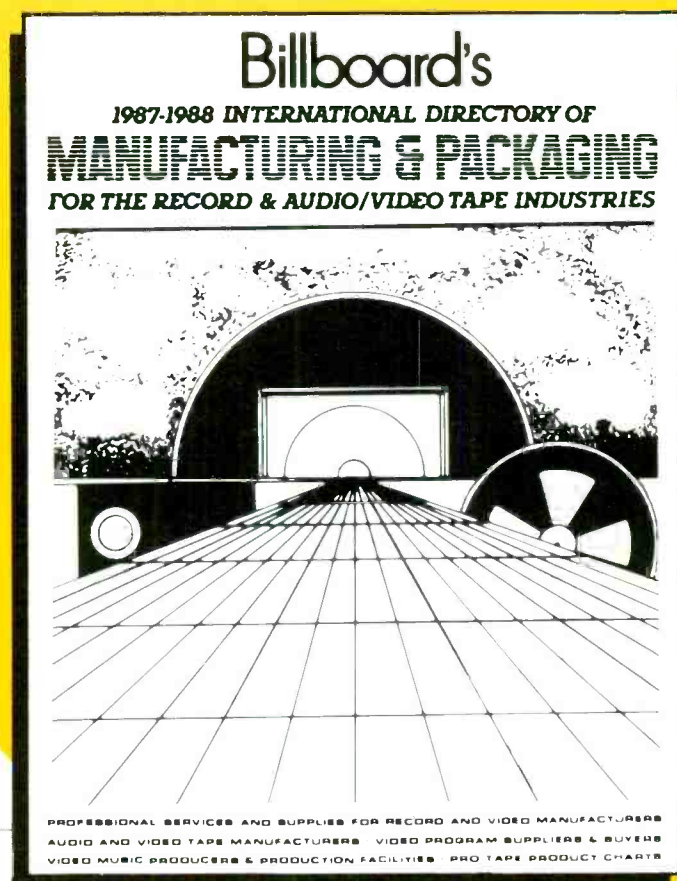
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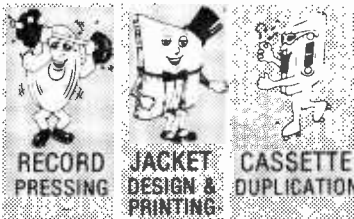
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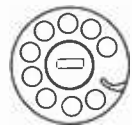
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TRUSTEE'S SALE IN BANKRUPTCY

by Retention of Gerald J. Libertelli
Trustee

Re: New Bay Diner, Inc. No.: 83-06073
Re: New Bay Diner Assoc. No.: 83-06299

MONDAY, APRIL 6, 1987 AT 2 P.M.

Being auctioned to the public:

The Med Diner and Club, 87,000 sq. ft. land and liquor license at 11 McArthur Blvd., Somers Point, New Jersey and 3-story frame house and bungalow at 83 Gibbs Street, Somers Point, New Jersey.

The Med Diner and Club, presently an operating facility, and including liquor license, fully equipped, 140 seat modern diner and a 500 seat ballroom with stage, lighting and modern kitchen. Has ample parking. 83 Gibbs Street consists of a 3-story frame house one block from beach, and a detached bungalow behind house.

Inspection: Prior to sale day, call Mr. Libertelli (201) 742-6000, ext. 225. And sale day, Monday, April 6, 1987 from 10 A.M.-2 P.M.

Terms: Minimum bid on Med Diner and Club, land and liquor license, \$1,200,000, with certified registration deposit of \$150,000 required from all buyers. Minimum bid on house and bungalow, \$80,000, with 15% cash or 15% certified funds deposit required from all buyers. Sale for both properties subject to trustee's confirmation. Settlement to take place within 45 days. Real estate and liquor license will be sold free and clear of all liens, debts and encumbrances. Facts and figures have been received from reliable sources but are not guaranteed by Auctioneer.

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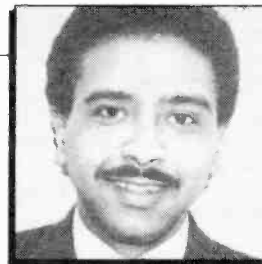
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HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
Compiled from national Latin radio airplay reports.					
★★ NO. 1 ★★					
①	1	2	13	EMMANUEL RCA	ES MI MUJER
2	2	3	15	VERONICA CASTRO PROFONO	MACUMBA
3	3	1	24	DANIELA ROMO EMI	DE MI ENAMORATE
④	5	6	10	BRAULIO CBS	EN BANCARROTA
⑤	7	8	14	JUAN GABRIEL ARIOLA	HASTA QUE TE CONOCI
⑥	10	7	15	ANGELICA MARIA RCA	EL HOMBRE DE MI VIDA
7	6	5	21	MARISELA PROFONO	TU DAMA DE HIERRO
8	9	14	6	LORENZO ANTONIO MUSART	DOCE ROSAS
9	4	4	8	JOSE JOSE ARIOLA	CORRE Y VE CON EL
⑩	12	19	5	LOS BUKIS FONOVIISA	TU CARCEL
⑪	13	17	7	LUCIA MENDEZ ARIOLA	CASTIGAME
⑫	14	13	8	TROPICALISIMO APACHE SONOTONE	LA HIERVA SE MOVIA
⑬	16	15	12	EDDIE SANTIAGO TH	QUE LOCURA ENAMORARME DE TI
⑭	18	39	5	AMANDA MIGUEL PROFONO	EL PECADO
15	17	10	22	FLANS FONOVIISA	TIMIDO
16	19	21	8	LISSETTE Y MANOELLA TORRES CBS	HOY VINE CON ELLA
17	8	9	11	JOSE FELICIANO RCA	TE AMARE
18	11	11	18	DYANGO Y ROCIO DURCAL EMI	LA HORA DEL ADIOS
⑰	33	35	7	BRAULIO CBS	NOCHE DE BODA
20	15	12	11	VICENTE FERNANDEZ CBS	HOY PLATIQUE CON MI GALLO
⑳	39	41	4	MIGUEL GALLARDO RCA	DOS HOMBRES Y UN DESTINO
㉑	34	32	6	ESTELA NUNEZ ARIOLA	MALDITO SEA TU AMOR
23	30	—	2	FRANKY RUIZ TH	QUIERO LLENARTE
24	27	23	22	EDNITA NAZARIO MELODY	TU SIN MI
25	20	20	11	LA PATRULLA RINGO	ACARICIAME
26	21	26	6	YURI EMI	ES ELLA MAS QUE YO
27	31	43	3	BEATRIZ ADRIANA Y MARCO ANTONIO SOLIS PROFONO	ENTRE TU Y YO
28	37	33	6	ROCIO BANQUELLS WEA	NO SOY UNA MUNECA
29	36	34	7	LOS TIGRES DEL NORTE PROFONO	LOS HIJOS DE HERNANDEZ
30	26	30	4	CARMIN EMI	A PUNTO DE SERTE INFIEL
⑳	43	—	2	JOAN SEBASTIAN Y PRISMA MUSART	UNA DAMA Y UN SENOR
★★★ POWER PICK ★★★					
㉒	48	—	2	MARISELA PROFONO	ARREPENTIDA
33	24	22	11	LOS HIJOS DEL REY KAREN	LA QUIERO A MORIR
34	29	18	27	ROCIO DURCAL ARIOLA	QUEDATE CONMIGO ESTA NOCHE
35	28	29	19	LOS BUKIS FONOVIISA	ESTE ADIOS
⑳	46	—	2	LUNNA A&M	VIVIR CONTIGO, MORIR SIN TI
37	40	40	6	JOSE MEDINA RINGO	SEÑORITA
38	22	25	12	PIMPINELA CBS	ME HACE FALTA UNA FLOR
★★★ HOT SHOT DEBUT ★★★					
㉔	NEW▶	1	1	FRANCO PEERLESS	SOY
㉕	NEW▶	1	1	JOSE ALFREDO FUENTES JAF	A VER SI ES DE VERDAD
㉖	RE-ENTRY			LOS SABROSOS DEL MERENGUE CUMBRE	TODAVIA DUELE
42	45	27	23	VALERIA LYNCH RCA	FUERA DE MI VIDA
43	23	16	25	JOSE JOSE ARIOLA	Y QUIEN PUEDE SER
44	32	28	22	BASILIO BMS	VIVIR LO NUESTRO
45	35	36	18	JUAN GABRIEL ARIOLA	QUE LASTIMA
46	25	24	7	MARIA DEL SOL RCA	UN NUEVO AMOR
47	47	—	2	GRUPO EL TIEMPO LUNA	POR ESO ME VOY
48	50	—	2	YURI EMI	CORAZON HERIDO
㉗	NEW▶	1	1	SONORA DINAMITA PEERLESS	CAPULLO Y SORULLO
㉘	NEW▶	1	1	CLAUDIA DE COLOMBIA CBS	LA SENORA

○ Products with the greatest airplay gains this week.

Latin Notas



by Tony Sabournin

EMI'S RECENTLY SIGNED CONTRACT with superstar singer José Feliciano must be a historical first. He will be recording in Spanish for EMI-Latin, with an album due in September; in English for Manhattan Records—another EMI division—scheduled for release in early 1988; and in the classical field for EMI's Angel label. Graham Russell, creator of most of Air Supply's hits, is said to be working on some tunes for the English album.

On May 23, Feliciano, Tony Orlando, and several other mutual friends will be performing at New York's Felt Forum to collect funds for the creation of the José Feliciano School for the Performing Arts in East Harlem, with the corporate sponsorship of Budweiser and Pepsi. The next day, according to Rick Hansen, the singer's manager, "Feli" will fly to Puerto Rico to do a command performance for the king and queen of Spain to celebrate their first visit to the New World in 75 years. The performance will also be celebrating the 25th anniversary of Bellas Artes, the foremost artistic forum on the island. September will find Feliciano with the Vienna Symphony Orchestra doing his own "Mozartean Influence" composition while putting the final touches on his classical album in European studios. Negotiations are under way for him to perform with the Moscow Symphony Orchestra in the U.S.S.R.

JUST CD'S HAS BECOME THE LATEST Miami success story. Owner Elena Correoso, a lifelong music aficionado, is an entrepreneur who quickly moved from the idea of purchasing a record store to creating what is the only Hispanic-owned all-compact-disk store/distributor in the nation. Says Correoso, whose husband is Discos AyM executive Ricky Correoso, "We opened in October, and we became profitable in December. And the first three months in 1987 have been, individually, as good as December was."

With the advantage of being the only Hispanic distributor specializing in CDs, Just CD's, carries product from all labels as well as such related accessories

José Feliciano inks a 3-part, bilingual deal with EMI

as cleaners, store boxes, and converters that adapt portable CD players to car equipment. This varied inventory has been augmented by an aggressive marketing/sales campaign, which has made inroads into Panamá, Guatemala, Chile, and Venezuela. Islands engaged in business with the company are the Bahamas, Grand Cayman, Puerto Rico, Jamaica, Barbados, and Aruba. Surprisingly, the fastest-moving genre is classical music, which is mostly distributed in South America.

Elena Correoso feels that CDs are the business of the future and that the rapid propagation of CD technology points toward the eventual obsolescence of the long-playing record. She says, "People don't mind spending the money if they know they are getting better quality with less space."

LA RADIO LATINA



by Carlos Agudelo

WADO-AM NEW YORK, the highest-rated Spanish station in that area, has been offered less money by a group of investors than was offered by another prospective buyer in 1986, according to a report in Electronic Media magazine. WADO program director Luis Armando Feliciano confirms the report. The most recent offer, by a group of Miami investors—Luis Wolfson, Mark Blank, and Herbert Levin—involves paying \$15 million for the outlet, owned by Command Broadcasting, pending Federal Communications Commission approval. The station was to be acquired by the Tichenor group, based in Harlingen, Texas, for \$20 million. However, the deal fell through when New Jersey claimed ownership of the land where the station's transmitter is located, effectively blocking the transaction before its owners could take advantage of the old tax laws in effect until Dec. 31. According to Feliciano, Levin, who is also a principal owner of the station WSUA-AM Miami, Fla., told the staff that no changes in programming are planned for the future.

WQBN-AM "LA SUPER-TREMENDA" Tampa, Fla., replaces the name WTYM "La Tremenda." Says Mark Jorgenson, the station's new general manager, "The 'super' addition means we are going to improve in every aspect to better serve the community." By September, the station is expected to move to its new studios, under construction on Columbus Drive in the heart of Tampa's Hispanic section. The station plans to add such features as remote-control transmissions and will hold promotional events. Changes in programming may come in the future, depending on feedback from the audience. For now, the station will keep its contemporary Spanish format.

FROM THE Baltimore-Washington, D.C., area comes a new addition to the Hot Latin 50 panel: WILC-AM. The all-Spanish station plays pop, salsa, merengue,

cumbia, and South American music. The station, which has been broadcasting daily from 6 a.m.-12 p.m. for more than a year, is managed and programmed by Amade Robles.

THE PROGRAMMER'S VOICE: Alfredo Rodríguez from KWKW-AM Hollywood says light tropical music has grown increasingly popular since his station began programming it about a year ago—so much so, in fact, that he has coined a name for it: "tropical-urban." On the other hand, according to Rodríguez, ranchera music has been the victim of the deterioration of the Mexican economy. He says record companies stopped producing ranchera music when low-income people stopped buying records. Now only a few select artists like Vicente Fernández, Juan Gabriel, and Juan Valentín are recording meaningful rancheras. What's new at KWKW? Tatiana with "Necesito Tu Amor," Prisma with "Entre Tres Amores," Juan Gabriel's "Amor Es Amor," and Franco's "Soy" are the most notorious additions this week. Very strong are Daniela Romo, Tropicalísimo Apache, and Marisela. Dropping out are "Toda La Vida" by Franco, "La Hora Del Adiós" by Rocio Durcal & Dyango, and cuts from Lisa Lopez's last album. Rodríguez says that although his station has the equipment to play

WADO-AM N.Y. sale for \$15 mil. awaits FCC consent

compact disks, the production is still incipient. "Besides, the manufacturers don't send it as promotion," he says. "I have to buy them myself when I want to play any." KWKW, whose equipment was overhauled a year and a half ago, transmits in AM stereo. "Nevertheless, for AM stations, the difference in sound quality is almost insignificant," Rodríguez remarks.

CORRECTION TO THE NARAS story that ran in this column last week: The address and telephone number for the organization is 303 N. Glenn Oaks Blvd., Suite 140, Burbank, Calif. 91502; 213-849-1313. The New York chapter's address and phone number is 157 W. 57th St., Suite 504, New York, N.Y. 10019; 212-245-5440.

TOP LATIN ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.			
			ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL	
1	3	13	EMMANUEL SOLO	RCA 5919		
2	1	21	JOSE JOSE	SIEMPRE CONTIGO	ARIOLA 5732	
3	6	19	BRAULIO	LO BELLO Y LO PROHIBIDO	CBS 10452	
4	4	33	JUAN GABRIEL	PENSAMIENTOS	ARIOLA 6078	
5	2	19	DANIELA ROMO	MUJER DE TODOS, MUJER DE NADIE	EMI 5681-1	
6	7	23	JOSE FELICIANO	TE AMARE	RCA 56109	
7	8	33	ISABEL PANTOJA	MARINERO DE LUCES	RCA 7432	
8	5	21	EDNITA NAZARIO	TU SIN MI	MELODY 094	
9	9	33	ROCIO DURCAL	SIEMPRE	ARIOLA 6075	
10	14	9	GRUPO FLANS	20 MILLAS	MELODY 099	
11	18	29	BEATRIZ ADRIANA	A PUNTO DE...	PROFONO 90484	
12	15	23	BASILIO	SERA QUE ESTOY SONANDO	BMS 701	
13	20	13	JOAN SEBASTIAN Y PRISMA	OIGA	BALBOA 6015	
14	24	5	ANGELICA MARIA	EL HOMBRE DE MI VIDA	RCA 5906	
15	—	1	GLENN MONROIG	15 EXITOS Y ALGO MAS	MAMOKU 1004	
16	13	21	YOLANDITA MONGE	MI CANCION ES PREFERIDA	CBS 10433	
17	10	23	SOPHY VERSATIL Y TEMPERAMENTAL	VELVET 6050		
18	—	33	JOAN SEBASTIAN	JOAN SEBASTIAN	MUSART 6005	
19	—	1	FRANCO DE VITA	FRANCO DE VITA	SONO 65105	
20	23	27	FRANCO	YO CANTO	PEERLESS 2401	
21	21	15	DYANGO	CADA DIA ME ACUERDO MAS DE TI	EMI 5735	
22	—	1	LUPITA D'ALESSIO	SOY AUTENTICA Y PUNTO	DK 001	
23	19	31	CARIDAD CANELON	ATREVETE	SONOTONE 1401	
24	—	1	VERONICA CASTRO	SIMPLEMENTE TODO	PROFONO 90504	
25	—	19	EMMANUEL	TODA LA VIDA Y OTROS GRANDES EXITOS	RCA 7561	
POP	1	1	25	EDDIE SANTIAGO	ATREVIDO Y DIFERENTE	TH 2424
	2	—	1	FRANKY RUIZ	VOY PA' ENCIMA	TH 2453
	3	3	17	ANDY MONTANEZ	MEJOR ACOMPAÑADO QUE NUNCA	TH 3434
	4	2	35	EL GRAN COMBO	Y SU PUEBLO	COMBO 2048
	5	5	7	SONORA PONCENA	BACK TO WORK	INCA 1083
	6	7	17	LA PATRULLA 15	ACARICIAME	TH 1912
	7	11	5	RUBEN BLADES	AGUA DE LUNA	ELEKTRA 960721-1
	8	4	75	FRANKY RUIZ	SOLISTA PERO NO SOLO	TH 2368
	9	6	25	JOHNNY VENTURA	EL SENOR DEL MERENGUE	CBS 10440
	10	8	41	ROBERTO TORRES	ELEGANTEMENTE CRIOLLO	SAR 1043
TROPICAL/SALSA	11	9	3	LOS HIJOS DEL REY	LOS HIJOS DEL REY	KAREN 102
	12	16	23	HANSEL Y RAUL	TROPICAL	RCA 5701
	13	15	5	BINOMIO DE ORO	LA CANDELOSA	SONOTONE 1403
	14	—	1	CHARANGA DE LA 4	SE PEGO	SAR 1044
	15	—	81	ANDY MONTANEZ	ANDY MONTANEZ	TH 2345
	16	—	1	BOBBY VALENTIN	PART-TIME LOVE	BRONCO 143
	17	14	5	PAQUITO GUZMAN	CHAMPANA Y RON	TH 2411
	18	—	1	OSCAR D'LEON	RIQUITIN	TH 2456
	19	20	9	CONJUNTO CLASICO	ASI ES MI PUEBLO	LO MEJOR 815
	20	12	21	THE NEW YORK BAND	THE NEW YORK BAND	KAREN 98
REGIONAL MEXICAN	21	10	11	JOSE MEDINA Y SU ORQUESTA	DECIDIDO	RINGO 005
	22	13	23	GILBERTO SANTAROSA	GOOD VIBRATIONS	COMBO 2049
	23	—	1	DON FRANCISCO	EL BAILONGO	MK 2323
	24	23	33	LAS CHICAS DEL CAN	CHICAN	KAREN 92
	25	24	25	MILLIE Y LOS VECINOS	SPECIAL DELIVERY	RCA 7535
	1	1	15	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025
	2	4	15	LITTLE JOE	TIMELESS	CBS 10458
	3	3	13	VICENTE FERNANDEZ	HOY PLATIQUE CON MI GALLO	CBS 163
	4	2	15	LOS TIGRES DEL NORTE	GRACIAS AMERICA	PROFONO 90499
	5	9	7	JOAN SEBASTIAN	OIGA	MUSART 6015
6	22	7	GRUPO LIBERACION	LA SUAVECITA	TH 2406	
7	7	15	LOS YONICS	CORAZON VACIO	CBS 90489	
8	10	45	LOS BUKIS	16 SUPEREXITOS	PROFONO 90464	
9	19	3	LOS RAYOS	CRUZ DE MADERA	ECCO 26159	
10	11	25	LOS CAMINANTES	DE GUANAJUATO PARA AMERICA	ROCIO 1119	
REGIONAL MEXICAN	11	24	11	JUAN VALENTIN	JUAN VALENTIN	MUSART 2018
	12	—	33	CHELO	15 EXITOS TROPICALES VOL. 2	MUSART 6008
	13	—	29	ANTONIO AGUILAR	LA TAMBORA	MUSART 2021
	14	5	13	GRUPO MAZZ	NUMERO 16 PARTE 2	CBS 84333
	15	8	19	FITO OLIVARES	LA PURA SABROSA	GIL 1031
	16	16	9	GRUPO PEGASO	AMOR FINGIDO	REMO 1017
	17	—	23	RAMON AYALA	DEBAJO DE AQUEL ARBOL	FREDOIE 1360
	18	14	47	LOS BONDADOSOS	17 SUPEREXITOS	PROFONO 90465
	19	—	1	SONORA DINAMITA	CAPULLO Y SORULLO	FUENTES 1612
	20	6	7	TROPICALISIMO APACHE	REGRESO LA MEDALLITA	CARRUSEL 5202
REGIONAL MEXICAN	21	21	9	LA MAFIA	A TODO COLOR	CBS 84335
	22	—	7	RENACIMIENTO 74	EL NEGRO GANGOSO	RAMEX 1172
	23	18	5	ANTONIO AGUILAR	CON BANDA	MUSART 2021
	24	—	7	AGUA PRIETA	ALLA NOS VEMOS EN MEXICO	PROFONO 90457
	25	—	1	FLACO JIMENEZ	AY TE DEJO EN SAN ANTONIO	ARIOLA 3021

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Classical
KEEPING SCORE

by Is Horowitz

WHEN COMPACT DISKS first hit the market in 1983, advertising that plugged the platters as providing "perfect sound forever" raised some consumer eyebrows.

Now along comes **Moss Music Group** with a guarantee that its low-cost "Vox Prima CDs last a lifetime, or else." For **Ira Moss**, label president, the promise is more than hyperbole. He says he stands ready to exchange any disk handled with "normal care" that fails to satisfy, for a postage and handling charge of \$3.

The guarantee takes on significance when one recalls that the Prima line is packaged in the label's CD-Wallet, an all-cardboard container that bypasses use of a jewel box. Like other all-board CD packaging, the Moss unit has been questioned by some industry skeptics.

Moss admits that reinforcing public and trade confidence in the CD-Wallet is a motive behind the campaign. Ads in key consumer publications promoting the lifetime guarantee are planned.

There are currently about 40 Prima titles in the Moss Music catalog, and some 50 of its Cum Laude packages in the conventional jewel box. But the former line, at prices that enable it to retail at \$10 or less, is slated to take over the lead. Of the eight to 10 new CDs the company plans to release each month, 90% will be under the Prima imprint.

In general, the company is expanding its activities, says Moss. He reports that Chapter 11 restrictions have been removed. (Moss Music filed for reorganization under the bankruptcy laws in November.) This March it completed a move to larger quarters in downtown Manhattan, and it has added to its management roster (See Executive Turntable, page 4).

While Moss Music will continue to stress a reissue program (its catalog reportedly contains 5,000 hours of music), acquisition of product via licensing and new recording will get increasing attention, according to **Martin Bookspan**, vice president of a&r.

A little-known Handel opera, "Imeneo," is the most recent new title to come from the label. The work, which contains some material Handel later adapted for "Messiah," is performed on period instruments by the Brewer Chamber Orchestra and Chorus conducted by **Rudolph Palmer**. As with other "unusual" entries, the two-CD package is being issued in the full-price Cum Laude series, with jewel box.

Among new Moss Music titles due shortly is a Liszt package featuring pianist **Ozan Marsh** with the London Philharmonic under **Paul Freeman**. Special here is the use of a more accurate performing edition of the E-flat Concerto, says Bookspan. Also due is a set of violin and viola duos played by **Ronald and Roxanna Patterson**.

LET'S HEAR IT FOR CLASSICS: "In a year in which**Moss Music has guarantee on its low-cost Prima CDs**

Vladimir Horowitz dominated the classical record business," writes **Alison Ames**, vice president of Deutsche Grammophon, "it is a slap in his face—not to mention [the face] of this part of the industry—for an album selected by NARAS members as 'best new age' to get the National Assn. of Recording Merchandisers award as 'best classical.'" Her reference, of course, is to **Andreas Vollenweider's** "Down To The Moon" album.

"Without wishing to denigrate Vollenweider's recordings in any way," Ames continues, "it seems the best way for a classical company to get recognition from retailers is to do crossover records."

"Let's hear it for the classics, please, that small, steady income-producing stalwart of the record business," she concludes.

Indie
GRASS ROUTE

by Linda Moleski

THE KEY TO SUCCESS for most indie labels is finding a niche in the marketplace. One outfit that has succeeded in doing so is **Varese Sarabande**, a North Hollywood, Calif.-based label that specializes in orchestral soundtrack recordings.

"Ninety-five percent of our product is movie soundtracks," says vice president **Richard Kraft**. "We have roughly 200 albums out. They're orchestral background scores or synthesizer-type projects; it's not usually vocal stuff."

Varese started eight years ago as a classical label and subsequently got into soundtrack reissues of old horror films. To date, the company's biggest sellers are the scores to "Witness" and "Rambo," each reportedly selling some 100,000 copies worldwide.

Other titles in the label's catalog include "Aliens," "F/X," "Crocodile Dundee," "Dressed To Kill," "Peggy Sue Got Married," "Emerald Forest," "Man From Snowy River," and the scores to a few TV miniseries.

Upcoming releases include the soundtracks to "Raising Arizona" and "Amazing Grace And Chuck" as well as "Nightmare On Elm Street: Part III," which does not contain the new Dokken single, "Dream Warriors."

As for promotions, the label doesn't do them. "We ride on the coattails of the movies," says Kraft. "We reap the benefits of all their expenditures. Most of our deals are made a few days before the movies open, so it would be hard to tie in anything anyway."

Don't expect the logo to get into other types of music, either. "We're not looking to branch out because there's always a new crop of movies," he says. "We

have this field down, so we're going to stay with this area."

SEEDS & SPROUTS: Despite recent letters to distributors indicating that the label has ceased operations, **Critique** has inked a distribution pact with Atlantic Records. The logo is the latest in a series of indie dance outfits to be picked up by the major... Another label setting its sights on branch distribution is **Redwood Records**, and **MCA and Capitol** are definite possibilities, according to a spokesman for the logo. If a deal pans out, Redwood will continue its association with **WILD**, the women's indie distribution network, for alternative markets... In other distribution news, **Enpoint Records** of Los Angeles has picked up **New Horizons**, the newly formed CD-only logo headed by **Steve Lawrence** and **Eydie Gorme**. The first release will be "Steve & Eydie And Friends Celebrate Gershwin"... Now that all the Grammy hoopla has settled down, **Sugar Hill** is getting back on

Varese Sarabande is happy releasing soundtracks

track with a new singer/songwriter series. Initial releases will be "At My Window" by **Townes Van Zandt** and "Cowboyography," by **Ian Tyson**... SST recording artists **Bad Brains** were recently featured at an outdoor concert in Daytona Beach, Fla., sponsored by the Campus Network. The event, which also included performances by **Wire Train** and **Love Tractor**, was taped for future college campus broadcast... **Antilles/New Direction** has just released a soundtrack to the motion picture "Angel Heart," which stars **Robert DeNiro**, **Mickey Rourke**, and **Lisa Bonet**. The project features jazz artist **Courtney Pine** and was produced by **Trevor Jones**... **Select** has just shipped a 12-inch remix of "Barbara's Bedroom," a track off **Whistle's** hit debut album. The New York-based logo is planning to enter the CD market later this year.

French '86 Sales Numbers No Good All Formats But CD Drop

BY PHILIPPE CROCCQ

PARIS Industry leaders here are digesting another set of dismal year-end sales figures released by trade group SNEP (Syndicat National de l'Édition Phonographique).

Earnings from vinyl album sales were down 16% from 1985 levels, and singles were down 14%. Cassettes registered a 1% increase, but only by virtue of price rises above the rate of inflation.

In contrast, CD sales were worth 170% more than in 1985, with business now split equally between pop and classical repertoire. In 1985, the proportions were 40% and 60%, respectively.

Hopes that winter-holiday trading would boost results went unfulfilled. In 1985, a buoyant December compensated for generally depressed figures, holding the annual decline in units sold to 4%. But last year brought no such consolation, with LP sales for December down

25%, cassettes down 5%, and singles down 2%.

Nevertheless, some companies report substantial increases in gross earnings. CBS France grossed about \$74 million, according to company head Henri de Bodinat,

CD sales split evenly between pop, classical

against \$66 million in 1985. Pretax profits last year were \$5.7 million, with singles sales particularly strong. CBS achieved 11 top 50 singles entries in the last quarter alone, Bodinat says.

WEA also performed well, thanks in large part to its powerful international catalog and also to the success of French group Gold and the Flarenasch label group Image.

In the independent sector, two

companies accounted for 60% of the business. Francis Dreyfus, head of Disques Dreyfus, whose key artist, Jean-Michel Jarre, is shunned by most radio programmers here, saw his loyalty rewarded with a double-platinum award for the "Rendez-Vous" album and international acclaim for Jarre's spectacular Houston performance.

Industry veteran Paul Lederman, manager of such former star names as Coluch and Claude François, revitalized back catalog trade with his compilation series "Disques Des Records." All five albums reached No. 1 on the French charts and continue to sell well more than six months after release.

Lederman's example has encouraged the industry to believe that it is possible to rekindle the interest of French consumers in buying records. And it has shown that good sales need not be confined to new material.

Multimedia Makes Hungary Rock

BUDAPEST Five years after its first ground-breaking shows in Hungary and Poland with Bo Diddley, Suzi Quatro, Manfred Mann, and other Western acts, Hungary's Multimedia organization can look back on a steadily growing involvement in concert promotion and film and video production throughout Eastern Europe.

Founder Laszlo Hegedus cites Talking Heads' successful performance here in the summer of 1982 as his first major breakthrough, consolidated a year later by Santana's appearances in Budapest and a gradual expansion into other Eastern bloc countries.

Elton John headlined Multimedia's first East European tour, playing 10 dates in Hungary, Poland, Yugoslavia, and Czechoslovakia, and around the same time the company began promoting lesser acts in Bulgaria, Romania, and East Germany. In 1984, it progressed to open-air events, with Iron Maiden playing to 35,000 fans in the parking lot of the Budapest Sport Hall.

The following year saw the start of operations in Greece, with Dire Straits performing the first international rock concerts held in Athens'

new Palais des Sports. The open-air circuit was further developed with appearances by John Mayall, Depeche Mode, and other acts, and with the biggest-ever outdoor jazz show in Eastern Europe, featuring Al DiMeola.

The first assignment of the film

Concert promo organization has grown to include outdoor venues

and television department set up at this time was to provide live shots for Dire Straits' award-winning "Money For Nothing" video. Subsequent productions included Manfred Mann Earth Band live in Budapest. In 1986, its first full-length concert feature was shot, built around Queen's acclaimed ap-

pearance at the Budapest People's Stadium. Picture Music International's video release of this film is currently on Western video music charts.

Other artists handled by Multimedia include Rod Stewart, the Scorpions, Jethro Tull, Saxon, Status Quo, Eddy Grant, Pat Metheny, John McLaughlin, Gato Barbieri, and Stanley Clarke. Earlier this year, the company provided facilities for the Hungarian leg of James Brown's European tour and will do the same for the tour's second leg in May.

Such ancillary involvements are essential to Multimedia's success, generating the hard currency necessary to promote further concerts. Operating in Eastern Europe, the company has evolved a strategy of creating capital through a web of auxiliary activities, ranging from travel charter to printed material, rather than waiting for governments to come up with financing.

Greek Musicians Band Together For Drug Rehabilitation Center

BY JOHN CARR

ATHENS A local Band-Aid-style project designed to raise funds for a Greek drug addict rehabilitation center has started what record executives hope will be a fruitful cooperation between the state and private-sector music business.

The state, in the form of government-controlled ERT-1 and ERT-2 radio and television networks, has usually ridden roughshod over record industry interests. But recently, "The Road To Ithaki" has raised the drachma equivalent of nearly \$100,000.

The title refers to the Ithaki drug

rehabilitation center in northern Greece, featured in a Greek documentary TV series. Director Nikos Papathanasiou had the idea of putting some of the soundtrack on record. The Greek branch of IFPI culled tracks from local record company rock albums to make up the other side of the release.

The result has been sales in excess of 44,000 units in a territory where 50,000 sales confers gold status. It has also proved a tribute to the power of free advertising over the ERT-1 network. Now ERT officials have offered to finance the production of a Band-Aid-style al-

(Continued on page 76)



Rock In Brazil. Members of the promotion firm WTR/Water Bros. Productions congratulate Sire act the Ramones following the group's recent sold-out performance in Sao Paulo, Brazil. Shown are, from left, Ritchie Ramone; WTR's Odair Badoia; Dee, Johnny, and Joey Ramone; and WTR's Phil Rodriguez.

Dizzy Gillespie Will Be A Highlight Montreux Jazz Fest Lineup

MONTREUX A specially assembled Dizzy Gillespie Big Band to mark the trumpet player's 70th birthday will be one of the major highlights of the 21st Montreux International Jazz Festival to be staged in the Casino here July 2-18.

Gillespie will re-create some of the Chico O'Farrill arrangements with a band that will include Jon Faddis, Steve Turre, Britt Woodman, Sam Rivers, Ralph Moore, Howard Johnson, James Williams, and John Lee.

The Gillespie night (July 13) will be followed successively by a trumpet night (Wynton Marsalis, Jimmy Owens, and Tom Browne), a guitar night (Stanley Jordan, Larry Carlton, John McLaughlin, and Paco de Lucia), and a tenor saxophone night (Dexter Gordon, Stan Getz, and Michael Brecker).

Dexter Gordon's Quintet will feature musicians who appear with him in the Bertrand Tavernier film "Round Midnight"—Cedar Walton,

Bobby Hutcherson, Pierre Michelot, and Billy Higgins. On July 9, there will be a Night Of Kings, with B.B. King, Ben E. King, and Earl King.

A Brazilian night, July 4, now a Montreux institution, will feature Ivan Linz, among others. There will also be a salsa night, with Celia Cruz, Siruca, Tito Puente, and Tania Maria. A special Jazz Aid '87 evening (July 10) for the United Nations refugee fund will feature a host of jazz artists.

The final "never-ending" night of the festival (July 18) will feature the Herbie Hancock Trio, the Ramsey Lewis Trio, Kenny G, Taj Mahal, and Dave Brubeck.

Also set to appear are the Modern Jazz Quintet, the Yellowjackets, the Monty Alexander Jamaican group, Jeff Beck, Chuck Berry, Manhattan Transfer with Branford Marsalis, and the Chevalier Brothers. A "festival within the festival" will feature new age music and new jazz daily.

Precision Records & Tapes U.K. Is Purchased By Legacy Chief

BY PETER JONES

LONDON The entire Precision Records and Tapes (PRT) operation here—including a record label, a major catalog of pop and classical, recording studios, and a distribution division—has been sold by parent company Bell Group International.

The buyer is Ray Richards, who already owns Legacy Records, the Darnley pressing plant, and Maison Rouge Studios.

Bell, headed by the Australian entrepreneur Rupert Holmes A'Court, bought the PRT operation from Associated Television in 1982. PRT has a total work force of more than 100 people. No details about their future will be revealed until the deal formally goes through on Thursday (2).

The future of PRT has been a matter of intense industry speculation for several years. In the early '80s, a merger with RCA fell through. The record company started out using the Nixa label and then linked with Pye of Cambridge, which led to the Pye-Nixa label.

ATV bought an initial half share in the company and then took over the rest. PRT was formed in 1979, when

the company no longer had the right to use the name Pye.

The pop catalog includes material from such acts as the Kinks, Status Quo, Petula Clark, and the Searchers. A double album of the Searchers' hits was planned for release this summer to commemorate the group's 25th anniversary. The classical catalog goes back to performances by Sir Adrian Boult and Sir John Barbirolli.

PRT record product is licensed worldwide on a territory-by-territory basis.

The future of the individual PRT sections is uncertain. Richards' daughter, Kim Richards, will become managing director of the studios and the catalog. She says, "We should emphasize that the situation is still being worked out, and no firm decisions have been made. But we do intend to keep the studios and catalog business. We're happy with the way both are running."

However, she adds, "As far as PRT in general is concerned, there will be changes."

Simon Carrol, chief executive at PRT, will be moving on to another position in the Bell organization.

The Yugoslav Youth Group of Public School 93 will present a program of folk singing for children and parents in Yugoslav language, featuring Predrag Gojkovic and a surprise
May 9, 1987
 at St. Brigits School, St. Nicholas Ave., in Ridgewood, N.Y.
 Children free — adults \$20.00

issue date:
may 16
ad closing:
april 21

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HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 3/28/87

Week	Last Week	SINGLES
1	2	RESPECTABLE MEL & KIM SUPREME
2	1	EVERYTHING I OWN BOY GEORGE VIRGIN
3	3	I GET THE SWEETEST FEELING JACKIE WILSON SMP
4	NEW	WITH OR WITHOUT YOU U2 ISLAND
5	4	THE GREAT PRETENDER FREDDIE MERCURY PARLOPHONE
6	7	WEAK IN THE PRESENCE OF BEAUTY ALISON MOYET CBS
7	11	RESPECT YOURSELF BRUCE WILLIS MOTOWN
8	5	LIVE IT UP (FROM CROCODILE DUNDEE) MENTAL AS ANYTHING EPIC
9	31	LET'S WAIT A WHILE JANET JACKSON A&M
10	16	SIGN OF THE TIMES PRINCE PAISLEY PARK
11	14	FIGHT FOR YOUR RIGHT (TO PARTY) BEASTIE BOYS DEF JAM
12	15	IT DOESN'T HAVE TO BE ERASURE MUTE
13	8	MOONLIGHTING AL JARREAU WEA
14	6	STAND BY ME BEN E KING ATLANTIC
15	NEW	BIG TIME PETER GABRIEL VIRGIN
16	17	LOVING YOU IS SWEETER THAN EVER NICK KAMEN WEA
17	10	CRUSH ON YOU JETS MCA
18	19	TONIGHT TONIGHT TONIGHT GENESIS VIRGIN
19	9	WHEN A MAN LOVES A WOMAN PERCY SLEDGE ATLANTIC
20	13	MALE STRIPPER MAN 2 MAN MEET MAN PARRISH BOLTS
21	12	RUNNING IN THE FAMILY LEVEL 42 POLYDOR
22	38	IF YOU LET ME STAY TERENCE TRENT D'ARBY CBS
23	36	SEXY GIRL LILLO THOMAS CAPITOL
24	NEW	LEAN ON ME CLUB NOVEAU KING JAY/WAR
25	NEW	EVER FALLEN IN LOVE FINE YOUNG CANNIBALS LONDON
26	25	SEVERINA MISSION MERCURY
27	33	I'D RATHER GO BLIND RUBY TURNER JIVE
28	18	THE RIGHT THING SIMPLY RED WEA
29	22	FORGOTTEN TOWN CHRISTIANS ISLAND
30	37	WHAT YOU GET IS WHAT YOU SEE TINA TURNER CAPITOL
31	20	COMING AROUND AGAIN CARLY SIMON ARISTA
32	26	DON'T NEED A GUN BILLY IDOL CHRYSALIS
33	28	WATCHING THE WILDLIFE FRANKIE GOES TO HOLLYWOOD ZTT
34	NEW	THE IRISH ROVER POGUES & DUBLINERS STIFF
35	24	SONIC BOOM BOY WESTWORLD RCA
36	21	MANHATTAN SKYLINE A-HA WARNER BROS
37	23	DOWN TO EARTH CURIOSITY KILLED THE CAT MERCURY
38	NEW	LET MY PEOPLE GO-GO RAINMAKERS MERCURY
39	NEW	STILL OF THE NIGHT WHITESNAKE EMI
40	NEW	KEEP YOUR EYE ON ME HERB ALBERT A&M
1	1	ALBUMS
2	NEW	U2 THE JOSHUA TREE ISLAND
3	2	LEVEL 42 RUNNING IN THE FAMILY POLYDOR
4	3	SIMPLY RED MEN AND WOMEN ELEKTRA
5	5	VARIOUS MOVE CLOSER CBS
6	4	HOT CHOCOLATE THE VERY BEST OF HOT CHOCOLATE EMI
7	6	ORIGINAL SOUNDTRACK THE PHANTOM OF THE OPERA POLYDOR
8	9	PAUL SIMON GRACELAND WARNER
9	8	FIVE STAR SILK AND STEEL TENT
10	11	SIMPLY RED PICTURE BOOK ELEKTRA
11	10	QUEEN LIVE MAGIC EMI
12	10	ERIC CLAPTON AUGUST DUCK
13	7	SMITHS THE WORLD WON'T LISTEN ROUGH TRADE
14	19	PETER GABRIEL SO VIRGIN
15	23	GENESIS INVISIBLE TOUCH VIRGIN
16	18	VARIOUS IMPRESSIONS K TEL
17	17	LUTHER VANDROSS GIVE ME THE REASON EPIC
18	24	MADONNA TRUE BLUE SIRE
19	12	EUROPE THE FINAL COUNTDOWN EPIC
20	14	BEN E KING & THE DRIFTERS STAND BY ME (THE ULTIMATE COLLECTION) ATLANTIC
21	16	GARY MOORE WILD FRONTIER 10 RECORDS
22	NEW	VARIOUS UPFRONT 5 SERIOUS
23	15	DIRE STRAITS BROTHERS IN ARMS VERTIGO
24	13	COMMUNARDS LONDON
25	21	KATE BUSH THE WHOLE STORY EMI
26	NEW	JANET JACKSON CONTROL A&M
27	20	EURYTHMICS REVENGE RCA
28	38	LIONEL RICHIE DANCING ON THE CEILING MOTOWN
29	NEW	VARIOUS THE DANCE CHART TELSTAR
30	29	BEASTIE BOYS LICENSED TO ILL DEF JAM/CBS
31	22	BANGLES DIFFERENT LIGHT CBS
32	27	A-HA SCAUNDREL DAYS WARNER
33	39	WHITNEY HOUSTON ARISTA
34	26	SIOUXIE & THE BANSHEES THROUGH THE LOOKING GLASS WUNDERLAND
35	31	BON JOVI SLIPPERY WHEN WET VERTIGO
36	30	VARIOUS NOW THAT'S WHAT I CALL MUSIC 8 EMI/VIRGIN
37	32	PET SHOP BOYS DISCO PARLOPHONE
38	36	POLICE EVERY BREATH YOU TAKE—THE SINGLES A&M
39	25	JULIAN COPE SAINT JULIAN ISLAND
40	NEW	HUEY LEWIS & THE NEWS FORE CHRYSALIS
40	35	MICHAEL McDONALD SWEET FREEDOM WARNER

CANADA (Courtesy The Record) As of 3/19/87

Rank	Artist	Single/Album
1	1	TOUCH ME SAMANTHA FOX JIVE/RCA
2	2	AT THIS MOMENT BILLY VERA & THE BEATERS RHINO/TREND
3	5	THE FINAL COUNTDOWN EUROPE EPIC/CBS
4	4	LIVIN' ON A PRAYER BON JOVI MERCURY/POLYGRAM
5	7	RESPECT YOURSELF BRUCE WILLIS MOTOWN/MCA
6	3	C'EST LA VIE ROBBIE NEVIL MANHATTAN/CAPITOL
7	10	NOTHING'S GONNA STOP US NOW STARSHIP RCA
8	8	WILL YOU STILL LOVE ME CHICAGO WARNER BROS./WEA
9	14	SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL") LINDA RONSTADT/JAMES INGRAM MCA
10	6	WALK LIKE AN EGYPTIAN THE BANGLES CBS
11	15	MONTEGO BAY AMAZULU ISLAND/MCA
12	11	KEEP YOUR HANDS TO YOURSELF GEORGIA SATELLITES ELEKTRA/WEA
13	12	(YOU GOTTA) FIGHT FOR YOU RIGHT (TO PARTY!) BEASTIE BOYS DEF JAM/COLUMBIA
14	13	SHAKE YOU DOWN GREGORY ABBOTT COLUMBIA/CBS
15	20	LET'S GO! WANG CHUNG GEFFEN/WEA
16	9	BALLERINA GIRL LIONEL RICHIE MOTOWN/MCA
17	19	YOU GOT IT ALL JETS MCA
18	18	BIG TIME PETER GABRIEL GEFFEN/WEA
19	NEW	LET'S WAIT AWHILE JANET JACKSON A&M
20	NEW	I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN/GEORGE MICHAEL ARISTA/RCA
1	1	ALBUMS
2	2	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
3	4	PAUL SIMON GRACELAND WARNER BROS./WEA
4	3	GEORGIA SATELLITES ELEKTRA/WEA
5	NEW	U2 THE JOSHUA TREE ISLAND/MCA
6	5	BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA
7	10	SAMANTHA FOX TOUCH ME JIVE/RCA
8	11	BEASTIE BOYS LICENSED TO ILL DEF JAM/COLUMBIA/CBS
9	6	EUROPE THE FINAL COUNTDOWN EPIC/CBS
10	7	MADONNA TRUE BLUE SIRE/WEA
11	13	BRUCE WILLIS THE RETURN OF BRUNO MOTOWN/MCA
12	12	BANGLES DIFFERENT LIGHT COLUMBIA/CBS
13	9	JENNIFER WARNES FAMOUS BLUE RAINCOAT ATTIC/A&M
14	8	GLASS TIGER THE THIN RED LINE CAPITOL
15	NEW	GENESIS INVISIBLE TOUCH ATLANTIC/WEA
16	15	GINO VANNELLI BIG DREAMERS NEVER SLEEP POLYDOR/POLYGRAM
17	17	BILLY VERA & THE BEATERS BY REQUEST RHINO/TREND
18	20	JANET JACKSON CONTROL A&M
19	14	PETER GABRIEL SO GEFFEN/WEA
20	NEW	GREGORY ABBOTT SHAKE YOU DOWN CBS
20	NEW	CINDERELLA NIGHT SONGS MERCURY/POLYGRAM

WEST GERMANY (Courtesy Der Musikmarkt) As of 3/23/87

Rank	Artist	Single/Album
1	1	STAY BONNIE BIANCO & PIERRE COSSO KANGAROO/TELDEC
2	8	STAND BY ME BEN E KING ATLANTIC/WEA
3	3	CARAVAN OF LOVE HOUSEMARTINS CHRYSALIS/ARIOLA
4	5	YOU WANT LOVE MIXED EMOTIONS ELECTROLA/EMI
5	4	REET PETITE JACKIE WILSON ZYX/MIKULSKI
6	2	REALITY RICHARD SANDERSON CARRERE/TELDEC
7	7	I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN & GEORGE MICHAEL EPIC/CBS
8	11	HEARTACHE PEPSI & SHIRLIE POLYDOR/DG-PMV
9	9	ICH LIEBE DICH CLOWNS UND HELDEN TELDEC
10	19	YOU'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA
11	12	I COME UNDONE JENNIFER RUSH CBS
12	NEW	RESPECTABLE MEL & KIM BLOW UP/INTERCORD
13	14	RUNNING IN THE FAMILY LEVEL 42 POLYDOR-DG/PMV
14	10	ELECTRIC SALSA OFF ZYX/MIKULSKI
15	13	MIAMI VICE THEME JAN HAMMER MCA/WEA
16	20	YOU SEXY THING HOT CHOCOLATE RAK/EMI
17	15	JACK YOUR BODY STEVE SILK HURLEY DJ INTERNATIONAL
18	NEW	BRING BACK (SHA NA NA) MIXED EMOTIONS ELECTROLA/EMI
19	NEW	IT DOESN'T HAVE TO BE ERASURE MUTE/INTERCORD
20	NEW	HORIZON UDO LINDENBERG POLYDOR/DGG/PMV
1	1	ALBUMS
2	3	JENNIFER RUSH HEART OVER MIND CBS
3	4	SOUNDTRACK/BONNIE BIANCO CINDERELLA 87 TELDEC
4	2	PAUL SIMON GRACELAND WARNER/WEA
5	5	JOE COCKER DEFINITE DINO
6	6	DIE FLIPPERS TRAUME-LIEBE-SEHNSUCHT DINO
7	NEW	TINA TURNER BREAK EVERY RULE CAPITOL/EMI
8	9	SIMPLY RED MEN AND WOMEN WARNER/WEA
9	8	DON JOHNSON HEARTBEAT EPIC/CBS
10	7	DRAFT DEUTSCHER GEMISCHTE GEFUEHLE EMI-ELECTROLA
11	11	SOUNDTRACK MIAMI VICE 2 MCA/WEA
12	13	U2 THE JOSHUA TREE ISLAND/ARIOLA
13	14	SOUNDTRACK MIAMI VICE 1 MCA/WEA
14	NEW	BON JOVI SLIPPERY WHEN WET VERTIGO/PHONOGRAM/PMV
15	12	GENESIS INVISIBLE TOUCH VIRGIN/ARIOLA
16	15	SOUNDTRACK LA BOUM 2 CARRERE/TELDEC
17	11	DEEP PURPLE THE HOUSE OF BLUE LIGHT A&M/DG/PMV
18	17	THE HOUSEMARTINS LONDON O'HULL 4 CHRYSALIS/ARIOLA
19	17	STATUS QUO HIT ALBUM POLYSTAR
20	NEW	GARY MOORE WILD FRONTIER VIRGIN/ARIOLA
20	NEW	JOHN FARNHAM WHISPERING JACK RCA

JAPAN (Courtesy Music Labo) As of 3/3/86

Rank	Artist	Single/Album
1	NEW	HADE MIHO NAKAYAMA KING/VARNING/NICHION
2	NEW	TEARDROP KUMIKO GOTO COLUMBIA/NICHION/OSCAR
3	NEW	KAGEROU MAMIKO TAKAI CANYON/FUJI/PACIFIC
4	4	STRIPE BLUE SHONENAI WARNER/PIONEER/JANNYS
5	1	SAPPHIRE NO HITOMI ALFEE CANYON/TANABE M
6	7	MIZU NO ROUGE KYOKO KOIZUMI VICTOR/VARNING P
7	8	WANGAN TAIYOZOKU YOKO OGINOME VICTOR/JCM/NICHION/RISING P
8	6	I LOVE YOU, SAYONARA CHECKERS CANYON/THREE STAR/YAMAHA
9	3	SYMPHONY NO KAZE TOMOMI NISHIMURA TOSHIBA/EMI/GEIEI
10	2	KIMI GA TORISUGITA ATONI ALFEE CANYON/TOHO M/TANABE M
1	NEW	ALBUMS
2	1	KIYOTAKA SUGIYAMA REALTIME TO PARADISE VAP
3	2	JUNICHI INAGAKI MIND NOTE FUN HOUSE
4	3	USHIROYUBI SASAREGUMI UNLIMITED CANYON
5	4	KYOKO KOIZUMI HIPPIES VICTOR
6	5	KOJI KIKAWA A-LA-BA LA-M-BA SMS
7	6	TM NETWORK SELF CONTROL EPIC/SONY
8	NEW	SOUNDTRACK OVER THE TOP CBS/SONY
9	NEW	SANMA AKASHIYA YOWATARI JOZU CANYON
10	NEW	TOMOMI NISHIMURA TENSHI NO MAIL TOSHIBA/EMI
10	NEW	BON JOVI WILD IN THE STREETS PHILIPS

MUSIC & MEDIA PAN-EUROPEAN CHARTS 3/28/87

Rank	Artist	Single/Album
1	1	HOT 100 SINGLES
1	1	I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN & GEORGE MICHAEL EPIC
2	2	RUNNING IN THE FAMILY LEVEL 42 POLYDOR/CHAPPELL
3	3	STAND BY ME BEN E KING ATLANTIC
4	9	RESPECTABLE MEL & KIM SUPREME
5	4	THE RIGHT THING SIMPLY RED WEA/SBK CBS SONGS
6	5	HEARTACHE PEPSI & SHIRLIE POLYDOR
7	12	ELECTRIC SALSA OFF ZYX
8	7	REET PETITE JACKIE WILSON SMP
9	10	SOMETIMES ERASURE MUTE
10	6	ROCK THE NIGHT EUROPE EPIC
11	11	IT DOESN'T HAVE TO BE ERASURE MUTE
12	8	SKIN TRADE DURAN DURAN EMI
13	13	MANHATTAN SKYLINE A-HA WARNER
14	16	EVERYTHING I OWN BOY GEORGE VIRGIN
15	14	DOWN TO EARTH CURIOSITY KILLED THE CAT MERCURY
16	19	SIGN OF THE TIMES PRINCE PAISLEY PARK
17	NEW	WATCHING THE WILDLIFE FRANKIE GOES TO HOLLYWOOD ZTT/ISLAND
18	18	CARAVAN OF LOVE THE HOUSEMARTINS GO DISCS/CHRYSALIS
19	NEW	WHAT YOU GET IS WHAT YOU SEE TINA TURNER CAPITOL
20	NEW	COMING AROUND AGAIN CARLY SIMON ARISTA
1	2	HOT 100 ALBUMS
2	1	PAUL SIMON GRACELAND WARNER
3	3	EUROPE THE FINAL COUNTDOWN EPIC
4	4	MADONNA TRUE BLUE SIRE
5	5	BON JOVI SLIPPERY WHEN WET VERTIGO
6	4	COMMUNARDS LONDON
7	NEW	SIMPLY RED MEN AND WOMEN WEA
8	6	U2 THE JOSHUA TREE ISLAND
9	8	A-HA SCAUNDREL DAYS WARNER
10	9	TINA TURNER BREAK EVERY RULE CAPITOL
11	11	GENESIS INVISIBLE TOUCH VIRGIN
12	NEW	GARY MOORE WILD FRONTIER 10 RECORDS/VIRGIN
13	10	THE SMITHS THE WORLD WON'T LISTEN ROUGH TRADE
14	7	DEEP PURPLE THE HOUSE OF THE BLUE LIGHT POLYDOR
15	17	EURYTHMICS REVENGE RCA
16	14	PETER GABRIEL SO VIRGIN
17	15	DIRE STRAITS BROTHERS IN ARMS VERTIGO
18	NEW	KATE BUSH THE WHOLE STORY EMI
19	12	ERIC CLAPTON AUGUST DUCK RECORDS/WARNER
20	13	SPANDAU BALLET THROUGH THE BARRICADES CBS
20	13	THE ALAN PARSONS PROJECT GAUDI ARISTA

AUSTRALIA (Courtesy Kent Music Report) As of 3/30/87

Rank	Artist	Single/Album
1	1	SINGLES
1	1	I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN & GEORGE MICHAEL EPIC/CBS
2	3	I WANNA WAKE UP WITH YOU BORIS GARDINER POWDERWORKS/RCA
3	4	THE FINAL COUNTDOWN EUROPE EPIC/CBS
4	5	WALK LIKE AN EGYPTIAN BANGLES LIBERATION/EMI
5	2	YOU KEEP ME HANGING ON KIM WILDE MCA/WEA
6	11	C'EST LA VIE ROBBIE NEVIL MANHATTAN/EMI
7	NEW	BOOM BOOM (LET'S GO BACK TO MY ROOM) PAUL LEKAKIS POLYGRAM
8	7	BIZARRE LOVE TRIANGLE NEW ORDER FACTORY/CBS
9	8	WE GOTTA GET OUT OF THIS PLACE THE ANGELS MUSHROOM/FESTIVAL
10	12	WE CONNECT STACEY Q ATLANTIC/WEA
11	12	DON'T GIVE UP PETER GABRIEL & KATE BUSH VIRGIN/EMI
12	6	PRESSURE DOWN JOHN FARNHAM WHEATLEY/RCA
13	18	WITCH QUEEN THE CHANTOOZIES MUSHROOM/FESTIVAL
14	9	WORD UP CAMEO MERCURY/POLYGRAM
15	19	SHE'S THE ONE THE COCKROACHES REGULAR/FESTIVAL
16	NEW	LIVIN' ON A PRAYER BON JOVI MERCURY/POLYGRAM
17	13	SHAKE YOU DOWN GREGORY ABBOTT CBS
18	16	IS THIS LOVE? ALISON MOYET CBS
19	NEW	REAL WILD CHILD (WILD ONE) IGGY POP A&M/FESTIVAL
20	NEW	KEEP YOUR HANDS TO YOURSELF GEORGIA SATELLITES ELEKTRA/WEA
1	1	ALBUMS
2	2	JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
3	3	PAUL SIMON GRACELAND WARNER/WEA
4	4	U2 THE JOSHUA TREE ISLAND/FESTIVAL
5	5	EURYTHMICS REVENGE RCA
6	6	THE BANGLES DIFFERENT LIGHT LIBERATION/EMI
7	6	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
8	NEW	CROWDED HOUSE CAPITOL/EMI
9	7	SIMPLY RED MEN AND WOMEN ELEKTRA/WEA
10	8	BILLY IDOL WHIPLASH SMILE CHRYSALIS/FESTIVAL
11	14	THE ANGELS HOWLING MUSHROOM/FESTIVAL
12	10	ZZ TOP CLUB WARNER/WEA
13	11	JOHN WILLIAMSON MALLEE BOY E MUSIC/FESTIVAL
14	17	SUPERTRAMP THE AUTOBIOGRAPHY OF SUPERTRAMP A&M/FESTIVAL
15	15	HUEY LEWIS & THE NEWS FORE CHRYSALIS/FESTIVAL
16	16	LIONEL RICHIE DANCING ON THE CEILING MOTOWN/RCA
17	18	GET CLOSE PRETENDERS REAL/WEA
18	18	ROBERT CRAY BAND STRONG PERSUADER MERCURY/POLYGRAM
19	NEW	THE COCKROACHES REGULAR/FESTIVAL
20	NEW	V SPY V SPY AO MOD TV VERSION WEA
20	12	POLICE EVERY BREATH YOU TAKE A&M/FESTIVAL

ITALY (Courtesy Germano Ruscitto) As of 3/13/86

Rank	Artist	Single/Album
1	1	SINGLES
1	1	SI PUO' DARE DI PIU' MORANDI/RUGGERI/TOZZI CGDMM
2	2	IO AMO FAUSTO LEALI CBS
3	6	FIGLI TOTO COTUGNO EMI
4	8	EACH TIME YOU BREAK MY HEART NICK KAMEN WEA
5	3	THE FINAL COUNTDOWN EUROPE CBS
6	5	ALL AT ONCE WHITNEY HOUSTON RCA
7	4	NOSTALGIA CANAGLIA ALBANO & ROMINA POWER WEA
8	18	RUNNING IN THE FAMILY LEVEL 42 POLYGRAM
9	19	THE RIGHT THING SIMPLY RED WEA
10	9	WALK LIKE AN EGYPTIAN BANGLES CBS
11	14	SKIN TRADE DURAN DURAN EMI
12	NEW	SOMETIMES ERASURE RICORDI
13	11	WILL YOU REMEMBER EIGHTH WONDER CBS
14	12	LA NOTTE DEI PENSIERI MICHELE ZARILLO F/CETRA
15	NEW	C'EST LA VIE ROBBIE NEVIL EMI
16	15	SINUE' TONY ESPOSITO BUBBLE RECORDS
17	13	IL SOGNATORE PEPPINO DI CAPRI SPLASH RECORDS
18	NEW	MISFIT CURIOSITY KILLED THE CAT POLYGRAM
19	NEW	SHOWING OUT MEL & KIM CGDMM
20	7	QUELLO CHE LE DONNE NON DICONO FIORELLA MANNOIA DDD



SIMPLY RED

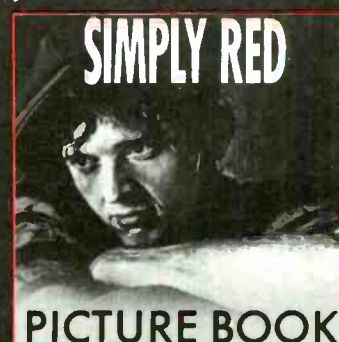
HAS A HOT NEW RECORD. AND, THE FIRST IS STILL BURNING BRIGHTLY.

MUSIC WEEK
21 March 1987
Top 100 Albums
Debut #2
Men And Women
#8
Picture Book

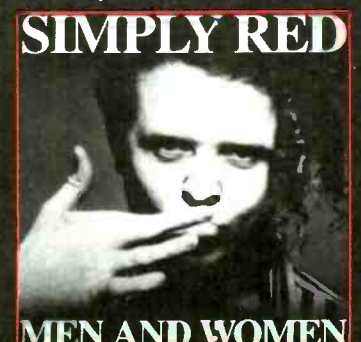


Picture Book and
Men And Women.
It's "The Right Thing"
On Elektra Music
Cassettes, Records, and
Compact Discs.

Produced by Stewart Levine
for Ultra Delta Limited.



Produced by Alex Sa'kin



Representation: Worldwide—So What Art Ltd./USA—in association with Burton Management

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A&M Set For Huge Adams Promo

New LP, 'Into The Fire,' Debuts

OTTAWA A&M Records of Canada Ltd. is mounting the largest marketing campaign in its history to accompany the Monday (30) release of "Into The Fire" by Bryan Adams.

Bill Ott, A&M's vice president of sales and marketing, says preorders may top 300,000 on the fifth release by the Vancouver singer-songwriter. The last Adams record, "Reckless," set a new record for sales by a domestic artist (more than 1.2 million in Canada) and by a Canadian abroad (more than 7 million).

A&M issued the single, "In The Heat Of The Night," March 17 simultaneously on vinyl and cassette, the first such move for A&M, and pricing for the two configurations has been similar. The song is being played on a wide range of formats, with quick charting, A&M says.

Merchandising accompanying the single include counter-top displays to 1,500 accounts, which carry nine cassettes and 25 vinyl singles. A separate header card is offered by A&M. Ott says the single shipped gold (50,000 units).

The album campaign involves numerous listening sessions to heighten what is already considerable trade interest in the release, which shipped simultaneously in album, cassette, and compact disk format—another first for a Canadian artist.

On March 13, A&M brought 120 staffers and radio and retail representatives to Toronto to hear the record. That was followed by listen-

ing sessions in regional launches in Montreal; Toronto; Calgary and Edmonton, Alberta; and Vancouver, British Columbia, with mini-sessions in Winnipeg, Manitoba, and Halifax, Nova Scotia.

Retail mobiles, many of them customized, shipped to retail by mid-March. About 1,000 floor-standing merchandisers accompany the release March 30, with A&M issuing a special in-store cassette with one

side of the new record and another side featuring hits from Adams' last three albums, "Reckless," "Cuts Like A Knife," and "You Want It, You Got It."

"I think it's the most extensive campaign we've ever had," says Ott. "We expect this will be the top release of the quarter [in the industry]."

Adams is expected to tour this summer. **KIRK LaPOINTE**

Cinram Facility Located In Toronto

Third CD Plant Goes On Line

OTTAWA A third compact disk manufacturer has opened shop in Canada, and its founder and president boldly predicts his Cinram Ltd. plant will command 60% of the Canadian market soon.

Isidore Philosophie says the full-service CD plant his firm started March 27, which includes in-house premastering and mastering facilities, will prove attractive to record companies because of cost savings. Until now, Canadian companies had to import many parts in the CD process and pay import duties on them.

"Because of our vertical integration, we'll save a lot of money for record companies," says Philosophie.

The Toronto plant joins the operations of Praxis Technologies and

Americ Disc in Canada, but the Cinram facility's 130,000 square feet and 30-million-unit capacity, the firm's goal in two years, will make it the largest in the country.

Philosophie says Cinram will produce about 6 million CDs this year. He says the Canadian market needs only between 8 million and 10 million CDs, far less than some other projections.

Already aboard as clients are MCA Records Canada Ltd. and RCA/Ariola, among others. The \$15 million initial investment in the Cinram plant was partly raised through a public issue last year on the Toronto and Montreal stock exchanges, but Cinram has been a major growth firm in the music business this decade. **KIRK LaPOINTE**

Maple Briefs

MIKE FARRUGIA, programmer at Misty's dance club in Toronto, writes to the Toronto Programmer's Assn. newsletter complaining of the cover versions that are all over the place. "Does the club-going audience like the song because it makes them remember the original version? Could it be that too many clubs are pushing these new songs to the point that the audience gets used to them? Or is it that many of today's artists aren't innovative enough to write their own songs, so the jocks play whatever they can get their hands on? I leave the answer to you. As for me, I hope it changes soon."

THE CANADIAN MUSIC Publishers Assn. (CMPA) recently handed out its song of the year awards for 1986, based on sheet music sales, performance rights, and mechanical royalties. Bryan Adams & Jim Vallance, Terry Carisse & the late Bruce Rawlins, and Gowan were honored.

'Soul In The City,' a Canadian black radio show, moves to TV on the MuchMusic Network ... see page 29

MOLSON BREWERIES will provide financing for the annual Mariposa Folk Festival for the next five years. It has also granted \$45,000 to help the festival's foundation pay a \$145,000 debt. The Mariposa festival, once at the cutting edge of folk in North America, will continue to exert control on artistic policy. Molson's will help program some festival events and will have a hand in box-office receipts. The festival is held during the summer on Toronto Island.

TRIUMPH DONATED \$179,356.65 to the United Way as a result of its Jan. 9 Toronto show. It was the single largest donation to the Toronto campaign.

"The Sport Of Kings" is rapidly approaching platinum in Canada.

CHAMPAGNE PICTURES is ever-busy, with recent vidclips including Frozen Ghost's "Should I See" and "Be Alone Tonight" by Spoons. A crew recently returned from Mexico after filming a video for Gowan's next album, due shortly on CBS.

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.

Bowie At Toronto Club

OTTAWA Fit and jocular, agreeable and aiming to please, David Bowie held an impromptu news conference and miniconcert March 17 at Toronto's Diamond Club, where he announced a six-continent tour that will start in May.

The midday gathering was called on the spur of the moment, but even Capitol-EMI staffers weren't aware until that day that Bowie would perform. He played two tunes from his forthcoming album, "Never Let Me Down," and introduced a band that will include gui-

tarist Peter Frampton.

Having assembled the group the previous weekend, Bowie used the occasion to whip into shape a couple of numbers, including "Day In Day Out," an r&b-flavored rocker and the album's first single.

"It's a very high-energy album," he told reporters. "I guess it was written for stage."

The release features 10 Bowie originals and a cover of Iggy Pop's "Bang Bang." Bowie said his recent work with Pop influenced the tone of the record.

Dutch Politician Issues Plea

Wants Radio To Support Locals

AMSTERDAM Elco Brinkman, the Dutch minister of culture, has made an impassioned plea for more Dutch music to be programmed on the various radio networks here. His speech took place at a conference, organized by broadcaster Veronica, on the future of Dutch radio.

Brinkman thinks the family-oriented Radio 2 is the best of the five national radio channels for use of Dutch music. Radio 3 programs mainly U.S. and U.K. English-language music, and Dutch product has increasingly lost its influence during recent years, precipitating a corresponding lack of chart action.

Sales of Dutch pop have dipped badly. Statistics show that in 1982 national repertoire had a 30% share of total turnover in the Dutch record industry. By 1985, it was down to 20.7%, and in the first half of 1986, the last period for which figures are available, it was down to 17.2%.

The main pirate stations in the Netherlands—some estimates are that there are now at least 5,000 of them—mainly program Dutch music. Some have built substantial listener

figures, suggesting there is a market for domestic repertoire.

Various organizations here, notably the Conamus Foundation, have been lobbying to get more Dutch music on air and resent the way broadcasters opt for Anglo-American product. Two years ago, Conamus, set up to promote popular Dutch music at home and abroad, presented a report, "Light Music . . . Dark Clouds," to Brinkman, urging him to find ways to get more broadcast time for local music on radio.

Now he clearly accepts that national pop product plays an important part in the cultural development of the Netherlands.

The minister is thought to be in favor of a proposal from the Conamus Foundation to set up a cultural fund, with a starting capital of about \$4 million, to produce radio and television programs aimed at the "defense" of Dutch culture, including pop music.

The Dutch Parliament is expected to make a decision within the next six months on establishing such a fund.

GREEK MUSICIANS BAND TOGETHER FOR CHARITY

(Continued from page 72)

bum at least once a year. The fight against the killer disease AIDS has been suggested as the next charity.

Says Apostolodis: "I'm proud of this achievement." And record companies say the success marks a change from previous years when the state networks and private record companies seemed to be at cross purposes.

IFPI officials drew lots to see which label would handle the fund-raising release, and CBS was picked. Only EMI, hampered by a delay in clearing a track, did not provide a local rock hit for the package. The re-

lease is seen here as polishing the record companies' image. "For the first time, we're hearing good words about the big labels. It's not profits this time, it's humanitarianism," according to an IFPI official.

But the same cannot be said of retailers handling the album, 75% of whom, according to IFPI, have hiked the retail price to as much as 40% over the stipulated level, with the difference going to storeowners.

About half the retail price of each unit goes to the Ithaki center, and featured artists all donated rights to the fund.

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- Romania—OCTAVIAN URSULESCU, Str. Radu de la La Afumati nr. 57-B, Sector 2, Bucharest O.P.9. 13-46-10. 16.20-80.
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- U.S.S.R.—VADIM YURCHENKOV, 6 Aprelskaya Str., Block 2, Apt. 16, 195268 Leningrad, K-268. 225-35-88.
- West Germany—WOLFGANG SPAHR, Postbox 1150, Kettingstrasse 18, 2360 Bad Segeberg. 04551-81428.
- Yugoslavia—MITJA VOLCIC, Dragomer, Rozna 6, 61351, Brezovica, Ljubljana 23-522.

U.S. Acts Could Clean Up In Europe Weakened \$ May Up Bands' Paychecks

BY FRED GOODMAN

NEW YORK The weakened U.S. dollar could spell significantly increased earnings for American artists touring Europe this summer.

"This will probably be the heaviest year we've ever had," says Barry Dickens, co-managing director of London's ITB Agency, which handled recent tours by American rockers ZZ Top and Bon Jovi.

Dickens is optimistic that the greater buying power of European currency against the dollar will result in bigger paydays for touring American artists.

"We charge for tickets and calculate guarantees in local currencies," he says. "But the guarantees and any overages are written and paid in dollars," he says. "The overages will look better because

of the exchange rate."

At the New York-based Ogilvie Management, which handles booking chores for Taj Mahal, Kenny Burrell, James Newton, Jay Hoguard, and others, Victor Ogilvie

'This will probably be the heaviest year we've ever had'

says European summer bookings have risen strongly over last year.

"The smaller festivals, especially in France, have opened up," he says. "Of course, last year there was also the question of terrorism, but the change in the dollar has

helped our bookings overall.

"Some of the bigger festival promoters are in an adverse position, though," he adds, "because they bought the dollar when it was up. But that's balanced by the smaller promoters who pay in their local currencies."

Despite the favorable currency situation, the industry has been fearful of scheduled changes in the British tax laws regarding tour earnings (Billboard, Feb. 14). While most of those changes are still slated to be enacted this spring, the music industry lobby has won a considerable concession in having record royalties on album sales generated by tours dropped from the tax package. Additionally, the withholding rate will be dropped from 29% to 27%, with the new law effective May 1.

On the other side of the Atlantic, Ian Copeland, president of Frontier Booking, expects "no change whatsoever" in the touring activity here by British bands. "If you're talking about monster groups, then the difference in the exchange rate matters," he says. "If a band is getting \$50,000, that's what they're going to continue to get regardless of lower exchange value into their native currency. Maybe record companies will be willing to make up the difference. But I don't expect any falling off in activity. It's like buying a house: If you need one, you'll buy it, regardless of the market. If a band needs to tour here, they'll tour."

Managers of American artists who have recently completed European tours are quick to point out that there are down sides to the dollar's decline.

Walt O'Brien of Concrete Management, which handles RCA group Grim Reaper and Elektra's Metal Church, says that the latter group "got killed" during a January-February tour of Europe. "Sure, we were getting paid in dollars, but our budget was in dollars, too. And our money was worth less and less each night when it came to paying expenses. It was pretty scary."

Dan Doyle, who manages Rounder blues artist Johnny Copeland, says European promoters are quick to ask for contracts in dollars when their own currencies are in a slide and are slow to reverse the arrangement when the dollar loses steam. "The Europeans tend to think Americans don't know about currencies, and they're probably right," he says. "For any risk factor, you're always paying the risk."

Black artists have an obligation to support black charity efforts, says Nelson George
... see page 29

newslines...

ALBANY, N.Y.-BASED HOME ENTERTAINMENT RETAILER Trans World Music Corp. (NASDAQ/TWMC) has reported that sales, net income, and per-share earnings rose for the quarter and fiscal year ended Jan. 31. For the quarter, sales rose 48% to \$52.9 million, net earnings increased 72% to \$4.2 million, and earnings per share increased 49% to 70 cents. For the fiscal year, Trans World posted net earnings of \$6.8 million on net sales of \$130.4 million, producing per-share earnings of \$1.20, compared with 71 cents in the preceding year.

SIMON SAYS: Goldman Sachs entertainment analyst Richard P. Simon's annual movie industry overview is just out, and the picture in Simon's crystal ball isn't all that encouraging. Disney (DIS/NYSE) is the only recommended stock, while Warner Bros. (WCI/NYSE) is rated "an attractive investment." Simon declares himself "neutral" on MCA (MCA/NYSE). Simon views 1986 as the year in which a "significant slowdown in the industry's overall revenue growth" began, with cassette growth slowing. He predicts pay television revenues will decline modestly this year and that profits from videocassettes will decline despite a rise in revenues.

MALRITE COMMUNICATIONS GROUP (NASDAQ/MALR), the Cleveland-based broadcasting company, posted an overall loss of \$9 million in 1986 despite record revenues of \$106.5 million. The company says the bulk of the loss came as a result of a write-down of its programming inventory following extensive expansion in 1986. Milton Maltz, chairman and CEO of Malrite, termed the write-down "a conservative approach in the valuation of our program inventory, making sure that our future earnings won't be burdened by overvalued programming." Additionally, he projected it will take at least another year for Malrite to reverse its fortunes. In the prior year, Malrite earned \$8.8 million—most of it on the sale of radio stations—while posting revenues of \$83.3 million.

TM TAPS A 'GOOD GUY': Dallas-based TM Communications (NASDAQ/TMCI), which specializes in acquiring troubled radio stations for turnaround, recently named investment banker Gary Stevens associate managing director at Wertheim Schroder to fill a vacancy on its board. Stevens, who specializes in radio mergers and acquisitions, has also held a number of management positions with Doubleday Broadcasting, including the company presidency. He began his career as a DJ and was one of the "Good Guys" on New York's WMCA in the '60s.

COMMTRON CORPORATION (ASE/CMR), the Iowa-based consumer electronics and videocassette distributor, saw its sales and earnings drop in the second quarter, ended Feb. 28. Net sales were \$104.2 million, down 10% from the \$115.9 million posted in the same period last year. Net earnings were \$1.6 million, down from last year's comparable-quarter figure of \$1.7 million. Earnings per share were 16 cents on 10.05 average shares outstanding, compared with 22 cents on 8 million shares for the same quarter last year. For the year to date, Commtron's net earnings have risen 26% to \$3.7 million, compared with \$2.9 million during the same six months of last year. Net sales increased 6% to \$244.5 million, up from \$230.6 million last year.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Close		Change
		3/16	3/23	
NEW YORK STOCK EXCHANGE				
CBS Inc.	380.6	152 3/4	162 1/4	+9 1/2
Cannon Group	365.3	8 1/2	8 1/4
Capital Cities Communications	134	331 1/2	351 3/4	+20 1/4
Coca Cola	5002.3	46 1/4	47 1/4	+1 1/4
Walt Disney	1944.9	58 1/2	62	+3 1/2
Eastman Kodak	4624.9	75 1/2	78 1/4	+3 1/4
Gulf & Western	744.1	80 1/4	80	-1/4
Handleman	400	26 1/2	27 1/4	+1
MCA Inc.	1312	48 1/4	47 3/4	-1 1/2
MGM/UA	37.1	13 3/4	12 3/4	-1 1/2
Musiland	44.7	22 1/2	22 1/2	-1/2
Orion Pictures Corp.	521	18	18
Sony Corp.	373.3	21 1/2	20 1/4	-3/4
TDK	29	48 1/4	45 1/4	-3 1/4
Taft Broadcasting	131	152 1/2	156 1/4	+3 3/4
Vestron Inc.	154	6 1/4	7	+1/2
Viacom	1261.6	51 1/2	51 3/4	+1/4
Warner Communications Inc.	1651.6	30 1/2	31 1/4	+1
Westinghouse	2962.4	62 1/4	66 1/2	+3 3/4
AMERICAN STOCK EXCHANGE				
Commtron	28.6	7 3/4	7 1/4	+1/4
Electrosound Group, Inc.	30	13 3/4	14 1/4	+3/4
Lorimar/Telepictures	1346.5	19 3/4	20 1/4	-1 1/4
New World Pictures	479.7	12	12 3/4	+1/4
Price Communications	246.9	11	12 1/2	+1 1/2
Prism Entertainment	52.7	6 3/4	7 1/4	+1 1/4
Turner Broadcasting System	41.5	22	21 3/4	-1/4
Unitel Video	5.2	9 1/2	9 1/4	-1/4
Wherehouse Entertainment	178	13	12 1/4	-1/4
OVER THE COUNTER				
Crazy Eddie		7 3/4	7 3/4
Dick Clark Productions		6 1/4	7	+1/4
Josephson Intl.		14 3/4	15	+1/4
LIN Broadcasting		71 1/2	72	+1/2
Lieberman Enterprises		17 1/2	18	+1/2
Malrite Communications Group		11 3/4	12	+1/4
Recoton Corporation		7 1/4	7 3/4
Reeves Communications		11 1/2	11 3/4	-1/4
Satellite Music Network Inc.		6	6
Scripps Howard Broadcasting		80	80
Shorewood Packaging		18 1/2	18 1/4	-1/4
Sound Warehouse		13 1/4	13 1/4
Specs Music		8 3/4	8 1/4	-1/4
Trans World Music Corp.		27	27 1/2	+1/2
Tri-Star Pictures		12 1/2	11 3/4	-1/4
Wall To Wall Sound & Video Inc.		4 1/4	4 3/4
Westwood One		38 1/4	39	+1/4

Entertainment Law Books Issued By Dutch Publisher

LONDON Two paperbacks, "Merchandising And Sponsorship In The Music Business" and "Limitation Of Free Bargaining And Sanctity Of Contracts With Performing Artists And Composers," have been published by the International Assn. of Entertainment Lawyers (IAEL). The books are edited versions of reports presented at the organization's meetings held at the 1986 and 1987 MIDEM conventions.

The merchandising book comprises reports by specialists in entertainment law on the situations in the U.S., U.K., Canada, West Germany, Benelux countries, and France. It deals with all aspects of a subject of increasing significance in the music business, explaining not only the legal intricacies and pitfalls in the countries cited but also providing practical information and advice.

The book includes an example of a standard agreement between an artist and a merchandiser and advice on negotiating deals.

The second volume, whose title is not exactly calculated to set the pulse racing, deals with artists' recording and management agreements and composers' publishing agreements in the U.S., U.K., Germany, France, and Holland.

The papers include references to various U.K. court actions during the past 13 years, illustrating prob-

lems with contracts between artists and managers and artists and management-owned firms. Specific cases discussed include *Schroeder vs. Macaulay*, *Gilbert O'Sullivan vs. MAM*, and *Elton John vs. Dick James Music*. The reports also spotlight the wide variations in the laws governing artists' and composers' contracts from one country to another.

Of particular utility is a 13-point check list by U.K. lawyer David Lester, covering the major areas that require special care when drafting agreements in order to provide against the possibility of future litigation by either party.

Both volumes are extremely valuable as reference works and serve to underline the intimidating complexity of contract law as well as the increasing importance of covering all possible contingencies when agreements between artists/performers and record companies/management/music publishers are negotiated.

Both volumes were edited by IAEL president David Peepkorn and published by Maklu Publishers, Postbus 960, 7301 BE Apeldoorn, Holland. Price per volume is 99.5 guilders (approximately \$48).

MIKE HENNESSEY

ALBUMS

SPOTLIGHT Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

NEW & NOTEWORTHY Highlights new and developing acts worthy of attention and other releases of special interest

PICKS New releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to: Jean Rosenbluth, Billboard, 1515 Broadway, New York, N.Y. 10036

and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210

Country, gospel albums should go to: Ed Morris, Billboard, 14 Music Circle E., Nashville, Tenn. 37203

POP

PICKS

SPANDAU BALLET

Through The Barricades
PRODUCERS: Gary Langan, Spandau Ballet
Epic E 40642

"How Many Lies?" and title track are beautiful ballads in the "True" mold that will sweeten the airwaves with every play; problems arise, however, when band ventures into harder-rockin' territory—a heavier touch from Art Of Noise member Langan might have helped pull it off.

WHITESNAKE

PRODUCERS: Mike Stone, Keith Olsen
Geffen GHS 24009

Vet metal band fronted by David Coverdale has been at it for years, but magnum-force production and heated performances could finally break act out of the pack. Hard-line album rock outlets may hear a new "Stairway To Heaven" in dynamic "Still Of The Night"; other tracks are similarly Zep-defined. Definitely a mover.

OINGO BOINGO

Boi-ngo
PRODUCERS: Danny Elfman, Steve Bartek
MCA MCA-5811

Strong release will not disappoint group's substantial following but seems unlikely to reach beyond fringes of big-scale breakout that band has skirted for years; if any cut will do it, it's "We Close Our Eyes."

LEVEL 42

Running In The Family
PRODUCERS: Wally Badarou, Level 42
PolyGram 831 593 Y-1

Synth-pop quartet that scored with "World Machine" bounces back with a commercial follow-up. Lead single, "Lessons In Love," hitting overseas, is a superior chart confection; rest of album goes down just as easy. Involvement of Badarou at board and behind keyboards is a big plus.

THE STYLE COUNCIL

The Cost Of Loving
PRODUCER: Paul Weller
Polydor 831 443 Y-1

Former Jam leader Paul Weller and mates again essay their soulful pop style. Talented band has fared better in mother country than stateside, but current effort, which includes U.K. hit

"It Didn't Matter" among strong slate of tunes, could break in urban markets, thanks to Dee C. Lee's suave, Sade-like vocalizing.

RECOMMENDED

THE DAMNED

Anything
PRODUCER: Jon Kelly
MCA MCA-5966

Band continues to hone commercial edge it developed on recent releases, but in title track there's still a trace of Stooges-like power from group's early days; cover of Love's "Alone Again Or" is getting album rock airplay, as well it should.

GARY MOORE

Wild Frontier
PRODUCERS: Peter Collins, Pete Smith, James Barton, Gary Moore
Virgin 90588

Guitarist/vocalist Moore makes the move to Virgin with his strongest effort to date. Stock in trade is mixing tough vocals and driving guitar with spacious, almost orchestral effects. His own songwriting is complemented by an outstanding cover of the Easybeats' "Friday On My Mind."

HUNTERS & COLLECTORS

Living Daylight
PRODUCERS: Greg Edwards, Hunters & Collectors
I.R.S. 36017

Hard-hitting Aussie band didn't hit with last outing, "Human Frailty" album, but this EP, featuring three new tracks and remixes of two songs from '84, is gutsy enough to grab spins in risk-taking formats.

STAN BUSH & BARRAGE

PRODUCER: Richie Wise
Scotti Bros. BFZ 40591

Clean-cut, melodic rock is sure to appeal to a wide audience. Hungry vocals, reminiscent of Sammy Hagar, front this project, which should not be overlooked by top 40 radio. Sure winners: "Temptation" and "Love Don't Lie."

EDDIE & THE TIDE

Looking For Adventure
PRODUCERS: Various
Atco 90586

Very strong second outing from Middle-America-style rockers. Anthemic "This Life Of Ours" sounds like it could evolve into a radio favorite; slower "Stand A Little Rain" and "Weak In The Presence Of Beauty," the first single, should get airplay as well.

DAVID SYLVIAN

Gone To Earth
PRODUCERS: David Sylvian, Steve Nye
Virgin 90577

The former lead singer of Japan has produced a dazzling double-album set (also available as a single CD) much in the same vein as his haunting "Brilliant Trees." Notable collaborators include Robert Fripp, Bill Nelson, and English saxophonist Mel Collins. Radio will steer clear, no doubt—this ain't for the masses.

WIRE TRAIN

Ten Women
PRODUCER: Tim Palmer
415/Columbia BFC 40387

To its credit, Bay area quartet continues to punch out no-frills, guitar-driven rock fare. But shortage of compelling tunes and low-watt production here will likely limit audience to the already faithful.

MEAT PUPPETS

Mirage
PRODUCERS: Meat Puppets, Steven Escallier
SST 100

Eccentric Arizona trio continues the process heard on last two albums and EP, serving up cockeyed, country-flavored rock. A sure thing for college airwaves and alternative retailers.

SPOTLIGHT



BRYAN ADAMS

Into The Fire
PRODUCERS: Bryan Adams, Bob Clearmountain
A&M 3907

Canadian rocker is ready to duplicate mammoth U.S. success of "Reckless," quadruple platinum in 1985. New disk emphasizes cavernous, guitar-heavy sound and impassioned, rough-and-tumble vocals; Clearmountain, who learned his craft as Springsteen's engineer, pulls out all the stops at the board. Fiery "Heat Of The Night," A&M's first cassette single, should be embraced by album rock outlets; "Into The Fire" and "Only The Strong Survive" will follow suit.

FLESHTONES

Fleshtones Vs. Reality
PRODUCERS: James A. Ball, Fleshtones
Emergo EM 9634

Retrorockers issue another package of garage/pop psychedelia; as usual, it's top-notch, especially "Another Direction" and an inspired cover of the Cornelius Brothers & Sister Rose's "Treat Her Like A Lady." Lead singer/songwriter Peter Zarella hosts MTV's "The Cutting Edge." Contact: 212-219-0077.

PATRICK O'HEARN

Between Two Worlds
PRODUCER: Patrick O'Hearn
Private Music/RCA 82017

Missing Person O'Hearn is virtually a one-man orchestra on an album that shatters many myths about new age music: It is soothing but not boring, laced with provocative passages; in-store play should stir interest.

DAVID VAN TIEGHEM

Safety In Numbers
PRODUCERS: Roma Baran, David Van Tiegheem
Private Music 2015-P

Percussion star Van Tiegheem, who made his first national mark as a member of Laurie Anderson's band, puts together an album of appealing instrumental atmospheres, supported by a cast of avant-garde notables.

BALAAM & THE ANGEL

The Greatest Story Ever Told
PRODUCERS: Hugh Jones, John A. Rivers
Virgin 90574

On balance, an admirable debut by three Scottish brothers named Morris, set to tour soon with the Mission UK. Best cuts resist formulas with an energetic and juicy mix of guitars, horns, and thumping percussion.

CRACK THE SKY

Raw
PRODUCER: John Palumbo
Grudge GR 0963

Long-standing duo continues to grind out its homespun rock'n'roll, with promising results. As usual, there is plenty to beef up college radio playlists, but "Boilermaker" and title track should definitely be adopted by album rock programmers.

QUEEN IDA & HER ZYDECO BAND

Caught In The Act!
PRODUCERS: Ida Guillory, Douglas Dayson
GNP Crescendo 2181

The first lady of zydeco began catching the attention of rockers

when she won a Grammy in 1982; now she returns the favor with a cover of Nick Lowe's "Half A Boy, Half A Man." Rockin' from start to finish.

HAWK

PRODUCER: Doug Marks
Metal Method Productions MMH01

Though hard rock cuts prevail, this project certainly has commercial viability. Material is similar to that of the Scorpions and has already grabbed the attention of some album rock outlets. Contact: P.O. Box 687, Woodland Hills, Calif. 91365.

BLACK

RECOMMENDED

BABYFACE

Lovers
PRODUCERS: L.A. Babyface
Solar ST-72552

Bootsy Collins is given credit for "the concept" of this release, but that's about the only thing wrong with it: Silly packaging holds eight well-constructed pop/dance numbers featuring Babyface's—he's a he—very appealing vocals.

COUNTRY

PICKS

JOHNNY PAYCHECK

Modern Times
PRODUCER: Stan Cornelius
Mercury 830 404 0-1

Paycheck's voice has lost none of the stripped-down, intimidating charm it had back in his "Slide Off Your Satin Sheets" heyday, but the songs don't have the same tough edge. Result: a continually distracting gap between lyrics and style. Best cuts include "Don't Bury Me 'Til I'm Ready" and, for sheer vocal power, "Old Violin."

RECOMMENDED

BILL MONROE & THE BLUEGRASS BOYS

Bluegrass '87
PRODUCER: Emory Gordy Jr.
MCA MCA-5970

With heartening regularity, the father of bluegrass emerges from his time warp to demonstrate his enduring mastery of the form he created. These are mostly Monroe compositions, backed stellarly by the likes of Jim and Jesse McReynolds, "Tater" Tate, Buddy Spicher, and Del McCoury.

RUSTY WIER

Kum-Bak Bar & Grill
PRODUCERS: Glenn Sutton, Rusty Wier
Black Hat BHR 1100

This is an outstanding collection of songs, each done to a turn in Wier's affectionate, slightly raspy voice and set to an acoustic backing. Best cuts: "Close Your Eyes" and "Lover Of The Other Side Of The Hill." Contact: P.O. Box 4088, Austin, Texas 78765.

JAZZ

PICKS

KENNY BURRELL & THE JAZZ GUITAR BAND

Generation
PRODUCER: Helen Keane
Blue Note ST-85137

Burrell spearheads a three-pronged guitar attack featuring Bobby Broom and Rodney Jones in this outstanding live date. Deftly mixes standards and lesser-knowns for a balanced album.

RECOMMENDED

RICHIE COLE

Pure Imagination
PRODUCER: Carl E. Jefferson
Concord CJ-314

Bop altoist continues to bob and weave in his punchy, melodic style. Quartet plus guest percussionist Ray Mantilla offers solid support on date whose highlight is a remake of Cole's own "Starburst."

THE SONNY CLARK MEMORIAL QUARTET

Voodoo
PRODUCER: Giovanni Bonandrini
Black Saint/PolyGram Special Imports BSR 0109

Surprisingly accessible considering the players (pianist Wayne Horvitz and saxophonist John Zorn among them), album features compositions of the late, legendary pianist. Labor of love may appeal to bop fans who have never before heard the performers.

KENIA

Initial Thrill
PRODUCER: Peter Drake
Zebra/MCA ZEB5967

Vocalist moves between Brazilian and mainstream pop/jazz offerings. Results, at their best, are an updated version of Astrud Gilberto's samba sound; at their worst, slow-footed MOR material. All in all, however, a strong debut.

GOSPEL

PICKS

RICK CUA

Wear Your Colors
PRODUCER: Dave Perkins
Sparrow SPR 1130

Cua cuts loose on some cutting-edge rock'n'roll. Contemporary Christian radio should love this stuff—it's commercial without being sticky sweet, and the wall of sound from Perkins makes for a good drive-time sound when the traffic is terrific.

CLASSICAL

RECOMMENDED

TRADITION

Itzhak Perlman, Israel Philharmonic, Seltzer
Angel CDC-7 47904

The idiom is second nature to Perlman; he seasons a batch of popular Jewish standards with just the right amount of schmaltz. From "A Yiddishe Momme" to "Oif'n Pripetchik," the nine tunes tug at ethnic chords.

MUSSORGSKY: PICTURES AT AN EXHIBITION/LISZT: DANTE SONATA/WAGNER-LISZT: ISOLDE'S LIEBESTOD

Barry Douglas, Piano
RCA 5931-RC

Douglas exploits expressive opportunities in "Pictures," setting off the piece's technical extravagances even more effectively. Equally strong is the Liszt, and the Wagner is an attractive, if archaic, filler. Good follow-up to his current charter.

SHOSTAKOVICH: SYMPHONY NO. 5

Berlin Philharmonic, Bychkov
Philips 420 069

The young Soviet émigré conductor lives up to advance billing in a strong performance that benefits from impressive sound—big, detailed, and boasting great clarity; promo support is heavy as the label inaugurates a large-scale recording program with Bychkov.



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PRODUCED BY KHAL S BAYYAN (RONALD BELL), I.B.M.C. AND KOOL & THE GANG
EXECUTIVE PRODUCER: GABE VIGORITO
MANAGEMENT: GERALD DELET/WORLD WIDE ENTERTAINMENT COMPLEX/QUINTET ASSOCIATES LTD.

PLATINUM APRIL ACTS

(Continued from page 3)

Streisand's recent Grammy Award and HBO special—from which the project was culled—should help to heighten sales.

Fleetwood Mac is back on the scene with a new album for Warner Bros. The Lindsay Buckingham-produced project marks a reunion for the band members, who haven't recorded together since 1982's "Mirage." It is said to be a cross between "Rumours" and "Tusk," and the first single, "Big Love," is faring well. The as-yet-unnamed album does not have a confirmed release date.

A&M is showing strength with upcoming titles by Joe Jackson, Vega, and I.R.S. group R.E.M. Jackson's "Will Power," slated for release April 13, is an instrumental album recorded at New York's RCA studios. "Solitude Standing," due April 27, is the second A&M project from Vega, whose 1985 self-titled set won rave reviews but garnered only fair sales. R.E.M.'s April 27 release is titled "Dead Letter Office" and is a collection of the group's B-side singles.

A&M is also releasing "The Prince's Trust," a benefit album taken from the 1985 London charity

concert featuring Big Country, Dire Straits, Phil Collins, Tina Turner, Rod Stewart, Paul McCartney, Elton John, and others. MCA will be putting out its own benefit package, titled "Mega Hits '86," to help support the T.J. Martell Foundation. That album features previously released tracks by Aretha Franklin, Mr. Mister, Stevie Wonder, the Outfield, Fabulous Thunderbirds, Don Johnson, and others.

Hendryx hits April 20 with her EMI debut, "Female Trouble." Principally produced by Jimmy Jam and Terry Lewis, the album features a duet with Peter Gabriel.

Other releases include the U.S. solo debut on Warner Bros. of Lady-smith Black Mambazo, the African vocal group that appeared on Paul Simon's Graceland album; Sire artists the Cult's "Electric" album, produced by Rick Rubin and due for release April 6, and the Smiths' double-album "Louder Than Bombs," due Monday (30); Lisa Lisa & Cult Jam's "Spanish Fly," due for release April 16 on CBS; the Blow Monkeys' second RCA album, "She Was Only A Grocer's Daughter," due Monday (30); and the Latin Rascals' "Bach To The Future" on Tin

Pan Apple/PolyGram, due for release April 13.

On the country side, Reprise is gearing up for Dwight Yoakam's next release, "Hillbilly Deluxe," the follow-up to his 1986 gold debut album, "Guitars, Cadillacs, Etc., Etc." The project was produced by Pete Anderson and is slated for an April 20 release. Also expected on that date is a greatest-hits package from Reba McEntire on MCA. McEntire is riding high on the Top Country Albums chart with "What Am I Gonna Do About You."

Upcoming hard-rock releases due this month include two titles from Atlantic, "Frehley's Comet" by former Kiss guitarist Ace Frehley and a reunion album from Rick Medlocke & Blackfoot. One to watch for on Geffen is Japanese rockers EZO's eponymous debut album, produced by Gene Simmons and Val Garay. It is expected to ship April 6. PolyGram is putting out TNT's "Tell No Tales" on April 13.

April's leading motion picture soundtrack is "Made In The U.S.A." on Chrysalis. The project features cuts from Timbuk 3, John Hiatt, Fabulous Thunderbirds, World Party, and Sonic Youth, among others.

WASHINGTON LOBBYISTS

(Continued from page 4)

and publishers. DAT "clones" could do even worse harm than present financial losses due to copying.

Six years have passed since the Supreme Court's Betamax decision, which ruled that "time shifting" video off the air is legal. However, the ruling was widely interpreted by the public to mean that all home copying is legal. Many people see the rise of the "new technology" problems faced by the industry beginning at that time. And as a result, the industry is slowly deciding to use not only top lawyers and lobbyists in its legislative battles but also to put its secret "star-wars" weapon into action: talent.

Industrywide, the integration of performers into legislative efforts has happened at a slow pace, although over the years the Country Music Assn. has often brought performers to Washington to express their views, and ASCAP and BMI have certainly led the way in involving artists. After all, issues such as source licensing are not exactly con-

sidered by many legislators to be high priorities, and it helps to have, say, Barry Manilow drop into town to tell legislators he's worried that should such a bill pass, struggling songwriters would have their liveli-

'A person can't walk down the hall without bumping into John Denver'

hoods threatened.

The Recording Industry Assn. of America, with a few exceptions, has been less aggressive in bringing talent to Capitol Hill from the group's member labels, although RIAA president Jason Berman says he plans to change that. He feels performers should take a more active role in industry issues.

Even 10 years ago, a visit from a pop artist to Capitol Hill would have

caused a reaction rivaling a visit from the man on the moon. But things have changed. According to statistics from Congressional Quarterly, nearly one-third of the members of the U.S. House of Representatives and nearly 20% of the members of the U.S. Senate are 45 years of age or younger. While the proportion is not all that different from that in past years, what we are seeing is the first "Big Chill" Congress—men and women who are certifiably of the rock generation.

Remember, at the so-called "porn-rock" hearing, Sen. Albert Gore, D-Tenn., confessed to Frank Zappa that he had been a fan for years. Just last week, Rep. Beryl Anthony, D-Ark., was nearly beside himself with joy at the congressional Ray Charles concert. Anthony, a longtime fan, had booked Ray into a Sigma Chi fraternity dance at the Univ. of Arkansas back in 1958. And several weeks before that, two U.S. senators stood on the same Senate caucus room floor and complimented an ex-Sex Pistols guitarist for helping in antidrug efforts.

This is not to say that Congress is suddenly full of men and women who regularly go to rock concerts and hang out at Tower Records on Pennsylvania Avenue, however.

It's probably true to say some legislators would still prefer the Andrews Sisters over the Pointer Sisters and Glenn over Steve Miller. But the times have changed.

Faced with big-bucks opponents, the music industry is calling on performers more and more. It is reasonable to assume that the eyes of the most diligent lawmaker will eventually glaze over after too much power-dry talk about intellectual property protection, but it is also reasonable to assume that if, say, Lionel Richie walks in to the legislator's office and suggests that a lot of up-and-coming artists are getting ripped off for this reason or that, the legislator might brighten up a bit.

House Group OKs DAT Bill Recorders Must Have Scanners

NEW YORK On March 25, the full House Commerce Committee approved a one-year version of a bill requiring all digital audiotape recorders imported into the U.S. to be equipped with copy-code scanners to prevent unauthorized copying.

The vote in the powerful committee, which is chaired by Rep. John Dingell, D-Mich., was 24-18. The bill will be included in a package of amendments that form the huge House trade bill.

The DAT bill, H.R. 1384, was voted out of subcommittee last week, when members agreed there would be a hearing on the

measure within 30 days (Billboard, March 28). Approval came before a hearing because legislators are taking the view that timing on this issue is critical: Japanese manufacturers are planning to introduce DAT machines in this country by the end of the year, possibly sooner.

Jason Berman, president of the Recording Industry Assn. of America, was present at the Wednesday vote and termed the action a "great victory for American music."

H.R. 1384 was introduced in the House March 3 by Rep. Henry Waxman, D-Calif. **BILL HOLLAND**

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

STARSHIP CANNOT BE STOPPED: "Nothing's Gonna Stop Us Now" (Grunt) hits No. 1, dislodging "Lean On Me" by Club Nouveau (Warner Bros.) after two weeks. Starship's victory is across-the-board, reaching No. 1 in both sales and airplay. It is also the most widely played record on the Hot 100, with 220 out of the 222 pop reporters listing the record on their playlists. Club Nouveau still is gaining in sales points but slips a little in radio points, dropping to No. 2. Starship may stay at No. 1 for several weeks because the other bulleted records in the top 10 are far behind.

THERE HAVE BEEN 20 new entries on the chart in the last two weeks, an unusually high number. Huey Lewis & the News' "I Know What I Like" (Chrysalis), the fourth single from "Fore!" is this week's Hot Shot Debut at No. 54, with David Bowie's "Day-In Day-Out" (EMI America) the second highest debut at No. 72. Two artists make their Hot 100 debuts: Saxophonist Kenny G enters at No. 95 with his instrumental "Songbird" (Arista), and new group the Stabilizers from Erie, Pa., enters at No. 97 with "One Simple Thing" (Columbia).

HERE'S OUR LATEST research on the Hot 100 Power Picks: Over 15 months, 88% of Power Pick/Sales winners have reached the top 10. Even more impressive, 100% of Power Pick/Airplay winners have gone top 10; 89% have gone top five; and 56% of them have eventually hit No. 1. The combined Power Pick/Sales & Airplay—which has only been awarded to nine records so far—is the ultimate indicator of success, with every one of them reaching No. 1. We don't think there's a better indicator.

NEW ARTIST PAUL LEKAKIS has a hit with "Boom Boom (Let's Go Back To My Room)" (Zyx). The record has gone top 10 at almost every station that has played it. Ric Lippincott, PD at Z95 Chicago, says, "Within a couple of nights after we added the record, it was in the top three requests and it has consistently remained one of the most requested records." It goes 18-10 at Z95 this week, and it's No. 6 at crosstown rival B-96. It also moves 14-8 at Kiss 108 Boston, 22-12 at B-97 Pittsburgh, and 17-9 at Q-105 Tampa, Fla. This radio activity and strongly increasing sales allow the record to regain its bullet this week at No. 43. Indications are that "Boom Boom" has unreported airplay at several Billboard pop radio reporting stations, which happens frequently with records on indie labels and hurts a record's chances of reaching a high national chart position.

QUICK CUTS: Paul Simon's "You Can Call Me Al" (Warner Bros.), which reached No. 44 last October, is zooming up the chart again, moving 23 places to No. 69 on the strength of 40 radio adds. Chris DeBurgh's "The Lady In Red" (A&M), is up to No. 37, with top 10 radio reports from eight markets, including Washington, D.C., Minneapolis, Boston, and San Jose, Calif. It reached No. 17 on the Hot Adult Contemporary Chart last fall but failed to chart on the Hot 100.

FOR WEEK ENDING APRIL 4, 1987

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HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 21 REPORTERS	SILVER ADDS 49 REPORTERS	BRONZE/ SECONDARY ADDS 152 REPORTERS	TOTAL ADDS 222 REPORTERS	TOTAL ON
I KNOW WHAT I LIKE HUEY LEWIS & NEWS CHRYSALIS	7	18	69	94	131
DAY-IN DAY-OUT DAVID BOWIE EMI-AMERICA	9	11	60	80	84
YOU CAN CALL ME AL PAUL SIMON WARNER BROS.	7	7	26	40	67
SE LA LIONEL RICHIE MOTOWN	6	10	23	39	127
GET THAT LOVE THOMPSON TWINS ARISTA	2	8	28	38	95
YOU KEEP ME HANGIN' ON KIM WILDE MCA	6	7	23	36	55
LOOKING FOR A NEW LOVE JODY WATLEY MCA	0	8	25	33	179
BIG LOVE FLEETWOOD MAC WARNER BROS.	4	8	16	28	179
HEAT OF THE NIGHT BRYAN ADAMS A&M	1	12	14	27	177
IF SHE WOULD HAVE BEEN... CHICAGO WARNER BROS.	2	9	13	24	118

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

Billboard. HOT 100. SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	NOTHING'S GONNA STOP US NOW	STARSHIP	1
2	1	LEAN ON ME	CLUB NOUVEAU	2
3	5	TONIGHT, TONIGHT, TONIGHT	GENESIS	3
4	3	LET'S WAIT AWHILE	JANET JACKSON	4
5	7	COME GO WITH ME	EXPOSE	5
6	8	THE FINAL COUNTDOWN	EUROPE	8
7	9	DON'T DREAM IT'S OVER	CROWDED HOUSE	7
8	10	I KNEW YOU WERE WAITING	ARETHA FRANKLIN/GEORGE MICHAEL	6
9	6	MANDOLIN RAIN	BRUCE HORNSBY & THE RANGE	9
10	14	SIGN 'O' THE TIMES	PRINCE	12
11	12	LET'S GO!	WANG CHUNG	10
12	13	MIDNIGHT BLUE	LOU GRAMM	11
13	15	WHAT YOU GET IS WHAT YOU SEE	TINA TURNER	13
14	4	SOMEWHERE OUT THERE	L.RONSTADT/J.INGRAM	15
15	23	LOOKING FOR A NEW LOVE	JODY WATLEY	18
16	20	THAT AIN'T LOVE	REO SPEEDWAGON	16
17	24	WALKING DOWN YOUR STREET	BANGLES	17
18	17	AS WE LAY	SHIRLEY MURDOCK	23
19	28	THE HONEYTHIEF	HIPSWAY	19
20	26	THE FINER THINGS	STEVE WINWOOD	14
21	29	STONE LOVE	KOOL & THE GANG	20
22	30	SMOKING GUN	THE ROBERT CRAY BAND	27
23	33	COME AS YOU ARE	PETER WOLF	24
24	32	DOMINOES	ROBBIE NEVIL	21
25	34	LIGHT OF DAY	THE BARBUSTERS (JOAN JETT & BLACKHEARTS)	33
26	11	JACOB'S LADDER	HUEY LEWIS & THE NEWS	28
27	19	YOU GOT IT ALL	THE JETS	32
28	—	(I JUST) DIED IN YOUR ARMS	CUTTING CREW	22
29	36	SHIP OF FOOLS (SAVE ME FROM TOMORROW)	WORLD PARTY	38
30	38	CAN'TCHA SAY (YOU BELIEVE IN ME)/STILL IN LOVE	BOSTON	29
31	37	KEEP YOUR EYE ON ME	HERB ALPERT	46
32	16	RESPECT YOURSELF	BRUCE WILLIS	40
33	18	BIG TIME	PETER GABRIEL	30
34	—	WHAT'S GOING ON	CYNDI LAUPER	26
35	35	THE LADY IN RED	CHRIS DE BURG	37
36	21	LIVIN' ON A PRAYER	BON JOVI	31
37	—	BOOM BOOM (LET'S GO BACK TO MY ROOM)	PAUL LEKAKIS	43
38	—	LA ISLA BONITA	MADONNA	25
39	22	(YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY!)	BEASTIE BOYS	47
40	—	NOTHING'S GONNA CHANGE MY LOVE FOR YOU	GLENN MEDEIROS	39

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	NOTHING'S GONNA STOP US NOW	STARSHIP	1
2	1	LEAN ON ME	CLUB NOUVEAU	2
3	3	TONIGHT, TONIGHT, TONIGHT	GENESIS	3
4	10	I KNEW YOU WERE WAITING (FOR ME)	A. FRANKLIN/G. MICHAEL	6
5	4	LET'S WAIT AWHILE	JANET JACKSON	4
6	6	LET'S GO!	WANG CHUNG	10
7	7	COME GO WITH ME	EXPOSE	5
8	9	DON'T DREAM IT'S OVER	CROWDED HOUSE	7
9	5	MANDOLIN RAIN	BRUCE HORNSBY & THE RANGE	9
10	12	MIDNIGHT BLUE	LOU GRAMM	11
11	8	THE FINAL COUNTDOWN	EUROPE	8
12	14	THE FINER THINGS	STEVE WINWOOD	14
13	15	SIGN 'O' THE TIMES	PRINCE	12
14	18	WALKING DOWN YOUR STREET	BANGLES	17
15	22	(I JUST) DIED IN YOUR ARMS	CUTTING CREW	22
16	20	WHAT YOU GET IS WHAT YOU SEE	TINA TURNER	13
17	19	THAT AIN'T LOVE	REO SPEEDWAGON	16
18	29	LA ISLA BONITA	MADONNA	25
19	11	SOMEWHERE OUT THERE	L.RONSTADT/J.INGRAM	15
20	32	LOOKING FOR A NEW LOVE	JODY WATLEY	18
21	24	DOMINOES	ROBBIE NEVIL	21
22	26	STONE LOVE	KOOL & THE GANG	20
23	21	THE HONEYTHIEF	HIPSWAY	19
24	28	WHAT'S GOING ON	CYNDI LAUPER	26
25	27	COME AS YOU ARE	PETER WOLF	24
26	37	WITH OR WITHOUT YOU	U2	35
27	36	CAN'TCHA SAY (YOU BELIEVE IN ME)/STILL IN LOVE	BOSTON	29
28	33	I WILL BE THERE	GLASS TIGER	34
29	38	SERIOUS	DONNA ALLEN	36
30	16	LIVIN' ON A PRAYER	BON JOVI	31
31	13	JACOB'S LADDER	HUEY LEWIS & THE NEWS	28
32	17	BIG TIME	PETER GABRIEL	30
33	—	HEAT OF THE NIGHT	BRYAN ADAMS	42
34	—	BIG LOVE	FLEETWOOD MAC	44
35	34	AS WE LAY	SHIRLEY MURDOCK	23
36	39	SMOKING GUN	THE ROBERT CRAY BAND	27
37	—	THE LADY IN RED	CHRIS DE BURG	37
38	—	NOTHING'S GONNA CHANGE MY LOVE FOR YOU	GLENN MEDEIROS	39
39	23	YOU GOT IT ALL	THE JETS	32
40	—	TALK DIRTY TO ME	POISON	41

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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
WARNER BROS. (6)	14
Geffen (3)	
Paisley Park (2)	
Sire (2)	
Island (1)	
COLUMBIA (11)	13
Def Jam (2)	
ATLANTIC (6)	9
Island (2)	
21/Atco (1)	
MCA	8
E.P.A.	8
Epic (5)	
CBS Associated (1)	
Portrait (1)	
Scotti Bros. (1)	
ELEKTRA	6
A&M	5
EMI-AMERICA (3)	5
Manhattan (2)	
MOTOWN	5
POLYGRAM	5
Mercury (3)	
Atlanta Artists (1)	
Polydor (1)	
RCA (2)	5
Jive (2)	
Grunt (1)	
ARISTA	4
CAPITOL (3)	4
Enigma (1)	
CHRYSLIS (2)	3
Ensign (1)	
AMHERST	1
NEXT PLATEAU	1
PROFILE	1
SUTRA	1
Fever (1)	
VIRGIN	1
ZYX	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
99	AIN'T SO EASY (Zen Of Iniquity, ASCAP/48/11, ASCAP/Almo, ASCAP)	CPP/ALM
71	ALWAYS (Jodaway, ASCAP) CPP	
23	AS WE LAY (Trouman's, BMI/Saja, BMI) HL	
94	BABY GRAND (Joel, BMI)	
83	BALLERINA GIRL (Brockman, ASCAP) CLM	
93	BATTLESHIP CHAINS (Tamata Du Plenti, ASCAP/Bug, BMI)	
44	BIG LOVE (Now Sounds, BMI) WBM	
30	BIG TIME (Cliffine, BMI/Hidden Pun, BMI)	
43	BDOM BDOM (LET'S GO BACK TO MY ROOM) (Not Listed)	
45	BRAND NEW LOVER (Dead Or Alive Music Ltd.(PRS) /WB, ASCAP) WBM	
59	BRASS MONKEY (Def Jam, ASCAP/Brooklyn Dust, ASCAP)	
55	CANDY (All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI) WBM	
29	CAN'TCHA SAY (YOU BELIEVE IN ME) /STILL IN LOVE (Hideaway Hits, ASCAP/Perceptive, ASCAP)	
24	COME AS YOU ARE (Pat-Park, ASCAP)	
5	COME GO WITH ME (Panchin, BMI) CPP/MTP	
65	DANCE (Ratt Music, BMI/Time Coast, BMI/Rightsong, BMI/Small Hope, BMI) CHA/HL	
88	DANCIN' WITH MY MIRROR (Liesse, ASCAP)	
72	DAY-IN DAY-OUT (Jones, ASCAP)	
87	DO YA, DO YA (WANNA PLEASE ME) (Zomba, ASCAP)	
21	DOMINOES (MCA, ASCAP/Bobby Hart, ASCAP) MCA/HL	
7	DON'T DREAM IT'S OVER (Roundhead, BMI) CLM	
91	DON'T GIVE UP (Cliffine, BMI/Hidden Pun, BMI)	
73	FASCINATED (Blackwood, BMI/Toy Band, BMI)	
8	THE FINAL COUNTDOWN (Screen Gems-EMI, BMI) WBM	
14	THE FINER THINGS (F.S.Limited, PRS/WB, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) WBM	
67	GET THAT LOVE (Zomba, ASCAP)	
85	HAVE YOU EVER LOVED SOMEBODY (Zomba, ASCAP/Wilesden, BMI)	
90	HE WANTS MY BODY (Glass House, BMI/Irving, BMI) CPP/ALM	
60	HEARTBREAK BEAT (Blackwood, BMI) CPP/ABP	
42	HEAT OF THE NIGHT (Adams Communications, BMI/Calyso Toonz, PROC/Irving, BMI) CPP/ALM	
74	HOLD ME (Sister Fate, ASCAP/Pretty Man, BMI/Teete, BMI)	
19	THE HONEYTHIEF (Virgin-Nymph, BMI) CPP	
86	HOOKED ON YOU (Life, BMI)	
57	HOW MUCH LOVE (Easy Action, ASCAP/WB, ASCAP/Rude, BMI/Warner-Tamerlane, BMI) WBM	
56	I GOT THE FEELIN' (IT'S OVER) (Charles Family, BMI/Alli Bee, BMI/Grabbitt, BMI)	
22	(I JUST) DIED IN YOUR ARMS (Virgin-Nymph, BMI) CPP	
6	I KNEW YOU WERE WAITING (FOR ME) (Chrysalis, ASCAP/Rare Blue, ASCAP/Little Shop Of Morgansongs, BMI) CPP/CLM	
54	I KNOW WHAT I LIKE (Hulex, ASCAP)	
50	I WANNA GO BACK (Danny Tunes, BMI/Warner-Tamerlane, BMI/Buyrum, ASCAP/Raski, ASCAP/WB, ASCAP)	
34	I WILL BE THERE (Colgems-EMI, ASCAP/Tiger Shards, CAPAC) WBM	
53	IF SHE WOULD HAVE BEEN FAITHFUL... (April, ASCAP/Stephen A. Kipner, ASCAP/California Phase, ASCAP) CPP/ABP/WBM	
66	I'LL BE ALRIGHT WITHOUT YOU (Colgems-EMI, ASCAP)	
96	I'M NO ANGEL (Unichappell, BMI/C&D)	
58	IT'S TRICKY (Protoons, ASCAP/Rush Groove, ASCAP)	
28	JACOB'S LADDER (Zappo, ASCAP/Bob-A-Lew, ASCAP/Basically Gasp, ASCAP) CLM	
79	JUST TO SEE HER (Unicity, ASCAP/Lucky-Break, ASCAP/Lars, ASCAP)	
46	KEEP YOUR EYE ON ME (Flyte Tyme, ASCAP) WBM	
77	KEEP YOUR HANDS TO YOURSELF (No Surrender, BMI/Warner-Tamerlane, BMI/Eleksylum, BMI) WBM	
25	LA ISLA BONITA (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI/Edge Of Fluke, BMI) WBM	
37	THE LADY IN RED (Almo, ASCAP) CPP/ALM	
2	LEAN ON ME (Interior, BMI) WBM	
81	LESSONS IN LOVE (Level 42 Songs/Chappell, ASCAP/Island Visual Arts)	
10	LET'S GO! (Chong, PRS/Warner-Tamerlane, BMI) WBM	
4	LET'S WAIT AWHILE (Flyte Tyme, ASCAP/Crush Club, BMI) WBM	
33	LIGHT OF DAY (Bruce Springsteen, ASCAP)	
31	LIVIN' ON A PRAYER (Bon Jovi, ASCAP/PolyGram, ASCAP/April, ASCAP/Desmobile, ASCAP) CPP/WBM	
82	LIVING IN A DREAM (Australian Tumbleweed, BMI)	
18	LOOKING FOR A NEW LOVE (April/Rightsong, BMI/Ultarwave, ASCAP) CPP/ABP/CHA/HL	
92	LOVE YOU DOWN (Music Corp. Of America, BMI/Off Backstreet, BMI/Walk On The Moon, BMI/Ready For The World, BMI/Trixie Lou, BMI) MCA/HL	
9	MANDOLIN RAIN (Zappo, ASCAP/Bob-A-Lew, ASCAP/Basically Gasp, ASCAP) CLM	
62	MEET ME HALF WAY (GMPC, ASCAP/Go-Glo, ASCAP) CPP	
11	MIDNIGHT BLUE (Stray Notes, ASCAP/Colgems-EMI, ASCAP/Acara, ASCAP) WBM	
63	NEVER ENOUGH (A.Battoir, ASCAP/Human Boy, ASCAP/Pink Smoke, BMI/Blackwood, BMI) CPP	
39	NOTHING'S GONNA CHANGE MY LOVE FOR YOU (Prince Street, ASCAP/Almo, ASCAP/Screen Gems-EMI, BMI) WBM/CLM	
1	NOTHING'S GONNA STOP US NOW (Realsongs, ASCAP/Albert Hammond, ASCAP/WB, ASCAP) WBM	
97	ONE SIMPLE THING (Still Life, BMI/Warner-Tamerlane, BMI)	
98	OPEN YOUR HEART (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Rafelson, ASCAP/Bertus, BMI/Doralio, BMI)	
40	RESPECT YOURSELF (East Memphis, BMI/Klondike, BMI/Irving, BMI) CPP/ALM	
48	RIGHT ON TRACK (MCA, ASCAP/Unicity, ASCAP/Short Order, ASCAP)	
49	THE RIGHT THING (April, ASCAP) CPP/ABP	
78	SAME OLE LOVE (365 DAYS A YEAR) (Jobete, ASCAP)	
52	SE LA (Brockman, ASCAP)	
80	THE SECRET OF MY SUCCESS (Music Corp. Of America, BMI/MCA, ASCAP/Five Storks, ASCAP/Warner-Tamerlane, BMI/Air Bear, BMI/Kid Bird, BMI) WBM	
36	SERIOUS (Triage, BMI/Living Disc, BMI)	
64	SEXAPPEAL (Georgio, BMI/Stone Diamond, BMI)	
38	SHIP OF FOOLS (SAVE ME FROM TOMORROW) (Bibo, ASCAP) HL/WELK	
51	SHOW ME (Amber/Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals)	
100	SHOWING OUT (GET FRESH AT THE WEEKEND) (Terrace, ASCAP) CPP	
12	SIGN 'O' THE TIMES (Controversy, ASCAP) WBM	
27	SMOKING GUN (Calhoun St., BMI/Bug, BMI/Robert Cray, BMI) CPP	
15	SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL") (MCA, ASCAP/Music Corp. Of America, BMI) MCA/HL	
95	SONGBIRD (Brenee, BMI)	
20	STONE LOVE (Delightful, BMI)	
41	TALK DIRTY TO ME (Sweet Cyanide, BMI)	
16	THAT AIN'T LOVE (Fate, ASCAP) WBM	
76	THERE'S NOTHING BETTER THAN LOVE (April, ASCAP/Uncle Ronnie's, ASCAP/JVA, ASCAP) CPP/ABP	
3	TONIGHT, TONIGHT, TONIGHT (Anthony Banks, ASCAP/Philip Collins, ASCAP/Michael	
89	TOUCH ME (I WANT YOUR BODY) (Zomba, ASCAP) HL	
17	WALKING DOWN YOUR STREET (Blackwood, BMI/Bangophile, BMI/Spinning Avenue, BMI/See Squared, BMI/Bug, BMI) CPP/ABP	
75	WE CONNECT (Golden Torch, ASCAP/Willie Wilcox, ASCAP/French Lick, BMI/Bug, BMI) CPP	
13	WHAT YOU GET IS WHAT YOU SEE (Myaxe, PRS/WB, ASCAP/Almo, ASCAP) WBM/CLM	
26	WHAT'S GOING ON (Jobete, ASCAP/Stone Agate, BMI) CPP	
61	WILL YOU STILL LOVE ME? (Air Bear, BMI/Warner-Tamerlane, BMI/Music Corp. Of America, BMI/Young Millionaire's Club, BMI/Warm Springs, ASCAP) WBM/MCA/HL	
68	WINNER TAKES IT ALL (GMPC, ASCAP/Go-Glo, ASCAP) CPP	
35	WITH OR WITHOUT YOU (Chappell, ASCAP/U2, ASCAP)	
84	WORLD SHUT YOUR MOUTH (Virgin-Nymph, BMI)	
69	YOU CAN CALL ME AL (Paul Simon, BMI) WBM	
32	YOU GOT IT ALL (Holmes Line, ASCAP) CPP	
47	(YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY!) (Def Jam, ASCAP/Brooklyn Dust, ASCAP)	
70	YOU KEEP ME HANGIN' ON (Stone Agate, BMI) CPP	

SHEET MUSIC AGENTS

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

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

Lifelines

BIRTHS

Boy, Andrew Ray, to Ken and Mary Jane Criblez, March 2 in Nashville. He is staff engineer at Emerald Sound Studio there. She is the receptionist at Gelfand, Rennert, and Feldman.

Boy, Jason Nathaniel, to Herbert Jr. and Angela Powers, March 10 in New York. He is a mastering engineer at Frankford Wayne Studios there. She was formerly a secretary with Prelude Records.

Girl, Hannah Milne, to Jeffrey and Alison Hedley, March 12 in California. He is a lighting director with FM Productions. She is a writer.

Girl, Claire Rene, to Alan and Linda Le Boeuf, March 16 in Nashville, Tenn. He is a member of RCA's Bailie & the Boys.

Girl, Michele Christine, to Michael and Mariko McClain, March 19 in Los Angeles. He is president of Delta Music Inc.

MARRIAGES

Daniel Serafini to Janet Rust, March 21 in Milford, N.H. He is a songwriter and the producer of Manhattan Records group Metropolis.

DEATHS

William R. Gard, 71, following a lengthy illness March 6 in Stuart, Fla. He was executive vice president emeritus of the National Assn. of Music Merchants. Gard joined NAMM in 1947 as an administrative assistant, later becoming executive secretary and executive vice president. After 34 years of service, he retired from the association and relocated to Florida. NAMM has established a memorial fund in Gard's honor. Donations should be sent to the William R. Gard Memorial Scholarship Fund, c/o NAMM, 5140 Avenida Encinas, Carlsbad, Calif. 90028.

Ray Samples, 37, of leukemia March 12 in Akron, Ohio. He was vice president of real estate for the 193-store Camelot Music chain, based in North Canton, Ohio. During his eight years

there, Samples emerged as a key figure in Camelot's vast expansion, single-handedly negotiating the chain's leases. Samples is survived by his wife, Sue. In lieu of flowers, family members have asked that donations be made to the Oncology Department at Akron General Medical Center, 400 Wabash Ave., Akron, Ohio 44307.

Tony Stratton Smith, 53, of cancer March 19 in Jersey, Channel Islands. He was founder of Charisma Records of London, producing a wide range of hit product before selling the company to Virgin. A onetime sports writer, Stratton Smith later became a leading personality in U.K. horse-racing circles. (See story, page 6.)

Norman Harris, 39, of heart failure March 20 in Philadelphia. Harris was one of the key figures in the influential Philly sound of the early '70s. As a guitarist and arranger, he was a major contributor to the Philadelphia International hits of the O'Jays, Harold Melvin & the Bluenotes, Teddy Pendergrass, and the instrumental band MFSB, of which he was a member. His guitar could also be heard on records by the Stylistics, Delphonics, and Spinners. As a producer, Harris, in collaboration with MFSB members Ron Baker and Earl Young, worked with the Tramps and Double Exposure. He is survived by his wife, Eugenia; his son, Dorian; and his daughter, Norma.

Robert Preston, 68, of lung cancer March 21 in Santa Barbara, Calif. After a long career in films, Preston came to Broadway in 1957 as the star of "The Music Man" and went on to appear in such other musicals as "I Do! I Do!" (RCA), "Ben Franklin In Paris" (Capitol), and "Mack & Mabel" (MCA). He starred in the 1962 movie version of "The Music Man," the soundtrack version of which appears on Warner Bros. Records. He also sings on the RCA soundtrack of "Victor/Victoria," in which he starred.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

as Capitol. It's difficult to predict sales on something like this, especially when they start off crazy or someone in your market sells out of all their stock. Then your reorders are way out of line. But we've tried not to hurt each other, and the recovery has been easy."

At New York's Record Hunter, owner Jay Sonin says he has sold through 3,000 of the 4,400 CDs he purchased. Although many of those were sold via the store's mail-order operation, Sonin says he looks to avoid inventory problems by anticipating sales "a week to 10 days in advance unless we're offered special deals in dating and advertising."

Assistance in preparing this story provided by Geoff Mayfield and Irv Lichtman.

New Companies

Yellow Rose Enterprises Inc., a company housing Yellow Rose Records, Post War Publishing, Black Watch Productions, Infinity Touring Systems, Hot Lights Lighting, and Yellow Rose Talent Management. The Equitable Building, 10 N. Calvert St., Suite 522, Baltimore, Md. 21202; 301-727-7673 or 800-334-4979.

Keef Of C Music, formed by Carlotta McKee and Tom Campbell. First releases are "Girlfriends" and "Dying For Your Love" by Irene Cara. 4911-C Tanglewood Drive, Nashville, Tenn. 37216.

C.R.S. Records, formed by the group Mystic. First release is "Ecstasy," the band's LP. 2459 Paden St., Jackson, Miss. 39204; 601-372-5567.

Delta Music Inc., U.S. subsidiary of Delta Music, GMBH of West Germany. Company objective is to

increase the visibility of the Delta/Capriccio labels in the U.S. marketplace. Upcoming plans include more than 100 new compact disk releases, high-quality chrome cassettes at midline prices, and a new label. 2008 Cotner Ave., Suite 2, Los Angeles, Calif. 90025; 213-479-0667.

David La Duke Music, (ASCAP), formed by David La Duke. First release is La Duke's album "Sinbad" on Azra Records. P.O. Box 58368, Louisville, Ky. 40258; 502-935-3848.

Mister Johnson's Jams Music Inc., formed by Jeffrey Wilson, Bruce Robinson, and Sidney Johnson. Company specializes in music publishing, management consultation, and artist production and develop-

ment. First clients are Larry Jackson, Strictly Confidential, and Kim McCracken. P.O. Box 18765, Indianapolis, Ind. 46218; 317-542-0331.

Pegi Deitz Public Relations, formed by Pegi Deitz, former director of advertising and publicity for Unitel Video Inc. Firm specializes in publicity for film and video production companies in New York and New England. 37 Bushy Hill Road, Simsbury, Conn. 06070; 203-658-2403.

AJ's Records, an independent record company, formed by Anthony Antoine. Company specializes in new r&b music. First release is "Open Up Your Heart" by Harris Mazyck Jr. 2031 Opa-Locka Blvd., Miami, Fla. 33054; 305-681-7866.

EXECUTIVE TURNTABLE

(Continued from page 4)

of management information systems. He was assistant vice president of that area. Also, **Domenique Leomporra** is upped from publicist to manager of artist relations/television for the label.

The Moss Music Group in New York makes the following appointments: **Emil Sobyak** as vice president of business development; **Jerome Bunke**, general manager; and **Chip Heath**, vice president, Western region. Sobyak was general manager. Bunke was president of Boosey & Hawkes. Heath was Western regional director.

Cliff Guest and **Angel Gracia** join Geffen Records as in-house video producers, based in Florida. They were working as independent producers.

Debra Stein is named manager of tour press for Arista Records in New York. She did independent film publicity work.

MANUFACTURING. **Joseph Vayda** is named vice president of research and development and quality assurance for WEA Manufacturing in Olyphant, Pa. He has served in various capacities for the company since 1979.

HOME VIDEO. **Sondra Scerca** is promoted to director of acquisitions, development and special projects, for the video division of Paramount Television Group in Los Angeles. She was supervisor of acquisitions for Paramount Home Video.

Kathleen A. Callahan is named vice president of sales and marketing for Forum Home Video in Stamford, Conn. She was national sales manager of premium and specialty markets for Vestron Video.

PUBLISHING. **Linda Rein** joins the Chappell/Intersong Music Group-USA in New York as general counsel. She was head of her own practice, specializing in music and theater.

Richard A. Kurti is named director of data processing for BMI in New York. He was with the Bank of America.

PRO AUDIO/VIDEO. **Bob Coleman** is promoted to president of Editel/Chicago. He was vice president of marketing.

Duncan Gibbins joins GLO Productions in Los Angeles as director. His production credits include clips for the Eurythmics, Wham!, and Glenn Frey, among others.

RELATED FIELDS. **Macey Lipman Marketing** in Los Angeles promotes **Donnie Coleman** to executive national director of marketing. He was national director of marketing and research.

Dick Meeder is appointed project manager for the National Academy of Recording Arts & Sciences Museum in Atlanta, Ga., slated to open in 1988. Meeder was vice president and general manager of WKLS-AM-FM there.

VH-1/Video Hits One in New York promotes **Sal LoCurto** to director of music programming. He was manager of that area. Also, **David B. Cohn** and **Eamon Harrington** are named production manager and supervising producer, respectively. Cohn was unit manager for MTV Music Television. Harrington was associate producer for VH-1.

Stanley H. Schneider becomes a partner in the New York-based law firm of Schonwald, Schaffzin & Mullman, practicing in the areas of intellectual property and entertainment law. He was previously a general attorney with the records section of the CBS law department.

Mark Podhorzer is appointed financial manager of Glickman/Marks Management Corp. in New York. He was assistant controller for ATI Video.

Madeleine Marshall and **Barbara Adams** are named directors of licensing/foreign administration and synchronization licensing, respectively, for SBK Entertainment World in New York. Marshall was with the Entertainment Music Co. Adams was in SBK's business affairs division.

Calendar

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

APRIL

April 3-4, **Successful Songwriting**, Belmont College, Nashville. 212-686-6820.

April 3-5, **The Music Business Symposium 3**, Ambassador Hotel, Los Angeles, Calif. 213-395-2441.

April 4, **1987 New York Music Awards**, The Beacon Theater, New York. Marilyn Lash, 212-265-2238.

April 6, **Academy Of Country Music Awards**, Knott's Berry Farms Goodtime Theater, Buena Park, Calif. 213-462-2351.

April 8, **Boston Music Awards**, The Opera House, Boston. Candace Avery, 617-423-9029.

April 8-11, **American Video Assn. Convention**, Pointe South Mountain Resort, Phoenix, Ariz. Mary Bonacci, 800-528-7400.

April 11, **Second Annual Baltimore/Washington/Virginia Music Business Forum**, Washington Convention Center, Washington, D.C. 301-937-6161.

April 14-16, **Nightclub & Bar Expo**, Atlanta. 601-236-5510.

April 15-16, **Country Music Assn. (CMA) Board of Directors Meeting**, Four Seasons Hotel, Austin, Texas. Judi Turner, 615-244-2840.

April 16, **National Assn. Of Black Owned Broadcasters' (NABOB) Third Annual Communications Awards Dinner**, Sheraton Washington Hotel, Washington, D.C. Lynne Taylor, 202-463-8970.

April 16-18, **Platinum Factory Seminar Series VIII—The Roles Of Video And Media In The Development Of A Hit**, Billie Holiday Theatre, Brooklyn, N.Y. Ed Adams, 718-636-1401.

April 21-23, **New York International Home Video Show**, Jacob K. Javits Convention Center, New York. Barbara Stockwell, 800-248-5474.

April 23, **Minnesota Music Awards**, Northrop Memorial Auditorium, Minneapolis. 612-926-5206.

April 30-May 3, **National Assn. Of Independent Record Distributors (NAIRD) 1987 Spring Convention**, Golden Gateway Holiday Inn, San Francisco. Holly Katz, 609-665-8085.

April 30-May 3, **The Fourth Annual National Assn. Video Distributors (NAVD) Trade Conference**, Grand Champions Resort, Indian Wells/Palm Springs, Calif. Mark Engle, 202-452-8100.

BEATLES CDS

(Continued from page 4)

tal says current sales on the titles are extremely slow. "I think we've got about 100 copies of each title left in stock," he says. "If it was any other artist I might be worried, but we'll be able to sell these off over time."

Less optimistic is Brian Poehner at Atlanta's 79-store Turtles chain. He says the web is readying a return shipment to Capitol, noting, "We expected a curve in sales but not this sharp a curve." Poehner as well as Carl Rosenbaum at Chicago's 12-store Flipside chain mention customer complaints and news coverage on the mono mix as having a bad impact on sales. "The bad press killed us," says Poehner.

Kemp Mills' Applebaum terms the Beatles CDs "a very instructive release. It was a learning process for everyone, the retailers as well

POPSTERS SLOW TO RECORD IN DIGITAL

(Continued from page 1)

they have been compensating by dropping their regular hourly rate before adding on the extra cost of digital.)

Rather, the reasons cited by some top studio owners and managers include the following:

- "Nervousness" on the part of outside producers and engineers about working with an unfamiliar technology.

- A preference for analog's "warmer," though "less honest," sonic quality.

- Digital's ability to point out sonic flaws in both an artist's performance and other pieces of studio equipment.

Even the widespread consumer acceptance of digital technology in the form of the compact disk has had little effect on increasing the number of rock and pop projects recorded in multitrack digital.

Top studio owners say most pop and rock artists still prefer to record in 24- or 48-track analog and then mix to two-track digital for the CD, rather than keep the entire project in the digital domain.

This preference to work in a split analog/digital format does not seem to have any effect on CD sales of such product. For example, U2's new release, "The Joshua Tree," was recorded in analog multitrack and then mixed to two-

track digital. Prior to shipping it last week, Island Records was already claiming platinum status for the release.

Some of last year's top-selling CDs were recorded in analog multitrack as well, including Steve Winwood's Grammy-winning "Back In The High Life."

'Rock is still mostly analog'

Ben Rizzi and Maxine Chrein, owners of Master Sound Astoria—a world-class facility that offers both 48-track analog and 48-track digital recording—say that, although 70% of their overall album work is digital, less than 50% of their pop/rock projects are digitally recorded.

"Rock is still mostly analog," says Rizzi. "Country, jazz, and more middle-of-the-road pop tend to go digital."

Master Sound has eliminated price as an objection, Rizzi says. "We try and market digital for the same price as analog, so that people will take advantage of it," he says. "But pop artists and producers—especially hard rock—seem

to still be very nervous about it. They prefer analog."

There are a number of factors involved in rock and pop acts' decision to stay with analog, says Rizzi. Although digital technology has been around since the late '70s, it remains "new and different" to many engineers and producers used to working with analog.

These engineers are comfortable with the vagaries of the older technology, Rizzi says. "Analog has more variables. They're used to the compression effect. They can play with the signal more. It also delivers what many people say is a 'warmer' sound than digital."

Digital, on the other hand, "records exactly what you feed it. It shows up every flaw clearly—not only in the performances, but just as importantly, in the studio's mixing board, microphones, signal processors, even the cable you use."

Music Annex in San Francisco does not have multitrack digital machines of its own but rents them on a per-project basis. However, marketing manager Keith Hatscheck says those requests, at least for pop and rock projects, are few and far between.

"A lot of pop/rock producers love well-recorded analog," he

says. "We're pretty much only mixing to two-track digital here."

Music Annex has acquired two channels of Dolby Lab's new Spectral Recording (SR) modules, designed to greatly increase dynamic range and lower noise in the analog format. "The response to SR has been great," says Hatscheck.

'Country, jazz, and MOR pop tend to go digital'

"We've gone head to head with SR and digital machines of every format, and the pop and rock people seem to prefer the analog."

Another factor is digital's incompatibility with analog machines, says Hatscheck. "In the Bay area, you've got two digital multitracks and 50 recording studios. A lot of our clients are professional musicians who like to work in their home studios and then bring tapes in. They can't do that with digital multitrack," he says.

Jimmy English, manager of Skyline Studios in New York City, says that 80% of the outside acts booking the studio do their multitrack recordings in analog, despite

the fact that digital is available there. (Skyline acts as "house studio" for producer Nile Rodgers, who owns his own Sony 24-track digital machine, which is used almost exclusively on the projects he works on there.)

"What seems to be the overwhelmingly popular way for pop and rock artists to record today is to multitrack in analog and mix to two-track digital," English observes.

Electric Lady Studios, also in New York, offers both 24-track analog and digital facilities. But studio manager Carla Ciferelli says that less than 40% of Electric Lady's pop and rock album work is recorded in digital multitrack. "It's just not asked for as much as we had thought," she says.

Still, Electric Lady and other studios that own their own digital multitracks have no intention of getting out of the market.

"Analog and digital are going to coexist for a lot longer than some people may have thought just a little while ago," says Music Annex' Hatscheck. "As more pop and rock people become more comfortable with digital, it will probably become more popular. But that's still down the line." STEVEN DUPLER

SENATORS REQUEST MTV PROBE

(Continued from page 1)

that "practices on the part of MTV Networks unreasonably restrain Hit Video's ability to compete in the marketplace."

The senators' letter goes on to describe these alleged practices, stating, "MTV and the major recording companies have entered into exclusive contracts that preclude Hit Video from obtaining popular music videos for up to six months after the videos are released."

The letter further states, "MTV and various cable systems have en-

tered into contracts which encourage the systems to select as their second music channel an MTV affiliate rather than Hit Video."

The senators' letter requests a meeting among the FTC, Wodlinger, and MTV "to determine whether federal antitrust laws have been violated."

"If illegal conduct has occurred, we expect that the commission will, to the extent of its jurisdiction, expeditiously institute appropriate action," the letter ends.

Curtis Trinko, attorney for Wodlinger in the pending Texas lawsuit against MTVN, is eagerly awaiting the FTC response to the letter.

"We'd certainly bring any FTC ruling in our favor to the court's attention," says Trinko. "The court could then invoke *collateral estoppel*, which says that once a determination has been made by another party [usually another court] regarding an issue relevant to a certain case, that determination would then be deemed true as pertains to

our suit."

An FTC spokesman says only that the organization has received the letter and is "looking into the matter."

All four senators are nationally known figures and represent the two states that are reached by KZZC-FM and KCLO-AM, Wodlinger's radio stations in Leavenworth, Kan.

The "favorable geographic location" of the legislators "was definitely a major factor in getting them involved," says Trinko.

The letter was sent under the leadership of the Senate Committee on Commerce, Science, and Transportation. Danforth is ranking Republican on the committee, and Kassebaum is a member; the other two senators are not on the committee.

Dole, the Senate minority leader, is seeking the Republican presidential nomination in 1988.

A Wodlinger representative says that two Texas lawmakers have agreed to investigate the matter on their own: Democratic Sen. Lloyd Bentsen, also a member of the Senate Commerce Committee, and Republican Rep. Mickey Leland.

As a member of the House Subcommittee on Telecommunications, Leland could ask the subcommittee to investigate the alleged antitrust violation independently of the FTC, Trinko says.

An MTVN representative says, "Our response to the senators is virtually the same as our response has been to the Wodlinger suit: We feel that if the FTC does investigate the issues raised by the senators' letter, they will find them to be without merit."

No further comment was offered by MTVN regarding either the questions raised in the letter or the pending Wodlinger lawsuit.

A top executive of Viacom International, MTV's parent company, did not return Billboard's phone calls.

A similar antitrust suit, brought in 1984 by now-defunct cable network Discovery Music System, was settled out of court last year for an undisclosed sum.

Assistance in preparing this story by Bill Holland in Washington, D.C.

SUMMER TOURS

(Continued from page 1)

stars. (U.S. acts could clean up in Europe, too. See page 77.)

Among those acts slated for stadium dates are Genesis, Bowie, Bon Jovi, Madonna, Pink Floyd, and Bob Dylan with the Grateful Dead. Last year saw a marked absence of major outdoor shows; the few exceptions were the six-city Amnesty International tour, the annual Texas Jam, and several Dylan/Tom Petty/Grateful Dead concerts.

Some promoters attribute the lack of stadium bookings in 1986 to escalating costs for concert insurance. The general consensus, however, is that there was simply an absence of top-name talent.

"What it really boils down to is the acts are there this year," says promoter Jack Boyle of Cellar Door Concerts. Similarly, Michael Farrell of the Gotham-based ITG agency says, "When the major artists are going out, then you'll get the stadium shows. They're a norm of our industry."

The insurance crisis does not appear to be having a dramatic effect on this year's concert business, but most promoters agree that the prob-

lem has not gone away. "It's definitely not gotten any better," says Boyle.

Other problems promoters have had to confront during the past year have been demands from artists for high guarantees—or even flat-fee payments—for their performances.

"The flat-fee business seems to have quieted down a bit," says one promoter. "That crops up now and then, but there are still people asking for some ridiculously high guarantees."

Promoters stand to suffer huge losses by agreeing to the high guarantees, particularly in the case of acts that may be enjoying chart success but are not necessarily strong concert draws.

"If you don't say no, it's your own damn fault," says Cellar Door's Boyle. "When a promoter guarantees too much money—say \$35,000 and up—it's their fault if they lose out. I have no problem passing on things, and that's what you've got to learn to do."

Many acts are continuing to combat today's high cost of touring with corporate sponsorship deals.

Bowie, for example, has signed an agreement with Pepsi-Cola for the North American leg of his tour.

"Touring is extraordinarily expensive, and it's helping me out to have a sponsor," says Bowie. "And Pepsi is a much better product than some of the others we were offered."

Though they are eager to garner financial support, major acts are careful to connect with the right corporate sponsor. "The match has to work," says ITG's Farrell. "You can't make a general rule about sponsorship. Every artist is different, and each one has a different image. So you have to be careful. The deal [ITG client] Genesis has with Michelob has really worked to everyone's advantage, and it's been handled extremely tastefully."

In addition to the wave of major groups set to hit the road in the coming months—more are expected to be announced—a number of multiplatinum acts, like Bon Jovi, Iron Maiden, Genesis, and Huey Lewis, are already enjoying strong box-office takings and will be on the road through the summer.

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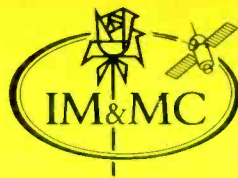
TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ No. 1 ★ ★	
1	1	1	19	BEASTIE BOYS ▲ DEF JAM BFC 40238/COLUMBIA (CD) 5 weeks at No. One	LICENSED TO ILL
2	2	2	30	BON JOVI ▲ ⁶ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
3	4	4	30	PAUL SIMON ▲ WARNER BROS. 25447 (9.98) (CD)	GRACELAND
4	3	3	42	BRUCE HORNSBY & THE RANGE ▲ RCA AFL1-5904 (8.98) (CD)	THE WAY IT IS
5	6	5	57	JANET JACKSON ▲ ³ A&M SP-5106 (9.98) (CD)	CONTROL
6	5	6	41	GENESIS ▲ ² ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
7	NEW		1	U2 ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
8	7	7	16	CLUB NOUVEAU ● WARNER BROS. 25531 (8.98) (CD)	LIFE, LOVE AND PAIN
9	8	9	23	EUROPE EPIC BFE 40241 (CD)	THE FINAL COUNTDOWN
10	9	8	38	CINDERELLA ▲ ² MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
11	10	12	38	STEVE WINWOOD ▲ ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
12	13	19	36	POISON ● ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
13	14	15	16	THE ROBERT CRAY BAND ● MERCURY/HIGHTONE 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
14	11	11	51	ANITA BAKER ▲ ² ELEKTRA 60444 (8.98) (CD)	RAPTURE
15	15	13	30	HUEY LEWIS & THE NEWS ▲ ² CHRYSALIS OV 41534 (CD)	FORE!
16	12	10	23	GEORGIA SATELLITES ● ELEKTRA 60496 (8.98) (CD)	GEORGIA SATELLITES
17	16	14	8	BRUCE WILLIS MOTOWN 6222ML (8.98) (CD)	THE RETURN OF BRUNO
18	19	18	62	BANGLES ▲ ² COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
19	17	17	25	BOSTON ▲ ⁴ MCA 6188 (9.98) (CD)	THIRD STAGE
20	38	—	2	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 25491 (9.98) (CD)	TRIO
21	18	16	43	PETER GABRIEL ▲ GEFEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
22	22	25	43	RUN-D.M.C. ▲ ² PROFILE 1217 (8.98) (CD)	RAISING HELL
23	21	22	48	THE JETS ● MCA 5667 (8.98) (CD)	THE JETS
24	20	21	25	LUTHER VANDROSS ▲ EPIC FE 40415 (CD)	GIVE ME THE REASON
25	23	20	38	MADONNA ▲ ⁴ SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
26	25	24	32	LIONEL RICHIE ▲ ³ MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
27	27	36	7	EXPOSE ARISTA AL 8441 (8.98) (CD)	EXPOSURE
28	30	30	6	REO SPEEDWAGON EPIC FE 40444 (CD)	LIFE AS WE KNOW IT
29	24	23	21	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
30	32	40	9	CROWDED HOUSE CAPITOL ST-12485 (8.98)	CROWDED HOUSE
31	26	26	28	CAMEO ▲ ATLANTA ARTISTS 830 265-1/POLYGRAM (CD)	WORD UP
32	33	34	10	TESLA GEFEN GHS 24120/WARNER BROS. (8.98)	MECHANICAL RESONANCE
33	40	41	6	LOU GRAMM ATLANTIC 81728 (8.98) (CD)	READY OR NOT
34	31	27	19	SAMANTHA FOX JIVE 1012-1-J/RCA (8.98) (CD)	TOUCH ME
35	35	39	38	GLASS TIGER ● MANHATTAN ST-53032/EMI-AMERICA (8.98) (CD)	THIN RED LINE
36	36	44	5	PSYCHEDELIC FURS COLUMBIA FC 40466 (CD)	MIDNIGHT TO MIDNIGHT
37	28	28	106	WHITNEY HOUSTON ▲ ⁸ ARISTA AL-8212 (8.98) (CD)	WHITNEY HOUSTON
38	54	82	3	JODY WATLEY MCA 5898 (8.98)	JODY WATLEY
39	39	50	15	WORLD PARTY ENSIGN BFV 41552/CHRYSALIS (CD)	PRIVATE REVOLUTION
40	29	29	23	GREGORY ABBOTT ● COLUMBIA BFC 40437 (CD)	SHAKE YOU DOWN
41	41	45	27	CYNDI LAUPER ▲ PORTRAIT OR 40313/EPIC (CD)	TRUE COLORS
42	42	46	10	SOUNDTRACK MCA 39096 (6.98) (CD)	AN AMERICAN TAIL
43	45	32	48	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
44	44	49	8	SHIRLEY MURDOCK ELEKTRA 60443 (8.98) (CD)	SHIRLEY MURDOCK
45	48	38	32	EDDIE MONEY ● COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
46	34	35	22	BILLY IDOL ▲ CHRYSALIS OV 41514 (CD)	WHIPLASH SMILE
47	49	80	17	VANGELIS POLYDOR 8296631/POLYGRAM (CD)	OPERA SAUVAGE
48	53	53	21	ARETHA FRANKLIN ● ARISTA AL-8442 (9.98) (CD)	ARETHA
49	50	55	5	GREGG ALLMAN EPIC FE 40531	I'M NO ANGEL
50	52	56	28	TINA TURNER ▲ CAPITOL PJ 12530 (9.98) (CD)	BREAK EVERY RULE
51	82	—	2	SIMPLY RED ELEKTRA 60727 (8.98) (CD)	MEN AND WOMEN
52	46	43	34	BILLY JOEL ▲ COLUMBIA OC 40402 (CD)	THE BRIDGE
53	55	47	8	LOS LOBOS SLASH 25523/WARNER BROS. (8.98) (CD)	BY THE LIGHT OF THE MOON
54	37	37	15	ERIC CLAPTON DUCK/WARNER BROS. 25476/WARNER BROS. (9.98) (CD)	AUGUST

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	47	42	18	READY FOR THE WORLD ● MCA 5829 (8.98) (CD)	LONG TIME COMING
56	62	73	3	SHEILA E. PAISLEY PARK 25498/WARNER BROS. (8.98) (CD)	SHEILA E.
57	43	33	16	DURAN DURAN ▲ CAPITOL PJ-12540 (9.98) (CD)	NOTORIOUS
58	68	69	20	STRYPHER ● ENIGMA P.JAS 73237/CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
59	59	64	31	KENNY G. ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
60	66	51	10	DEEP PURPLE MERCURY 831 318 IMI/POLYGRAM (CD)	THE HOUSE OF BLUE LIGHT
61	81	121	3	SOUNDTRACK MCA 6200 (9.98)	SOME KIND OF WONDERFUL
62	60	54	25	CHICAGO ● WARNER BROS. 25509 (9.98) (CD)	18
63	57	62	18	KOOL & THE GANG ● MERCURY 830 398 1/POLYGRAM (CD)	FOREVER
64	56	48	19	ROBBIE NEVIL MANHATTAN ST 53006/EMI-AMERICA (8.98) (CD)	ROBBIE NEVIL
65	65	67	19	LONE JUSTICE GEFEN GHS 24122 (9.98) (CD)	SHELTER
66	84	74	44	SOUNDTRACK ▲ ³ COLUMBIA SC 40323 (CD)	TOP GUN
67	67	71	7	HIPSWAY COLUMBIA BFC 40522 (CD)	HIPSWAY
68	51	31	18	BILLY VERA & THE BEATERS RHINO RNL 70858/CAPITOL (8.98) (CD)	BY REQUEST
69	64	52	15	DEAD OR ALIVE EPIC FE 40572 (CD)	MAD, BAD AND DANGEROUS TO KNOW
70	87	112	3	CUTTING CREW VIRGIN 90573/ATLANTIC (8.98) (CD)	BROADCAST
71	96	105	3	PATTY SMYTH COLUMBIA FC 40182 (CD)	NEVER ENOUGH
72	61	61	24	RATT ▲ ATLANTIC 81683 (9.98) (CD)	DANCIN' UNDERCOVER
73	71	59	72	ROBERT PALMER ▲ ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
74	74	75	8	DAVID SANBORN WARNER BROS. 25479 (9.98) (CD)	A CHANGE OF HEART
75	76	76	6	NAJEE EMI-AMERICA ST 17241 (8.98) (CD)	NAJEE'S THEME
76	77	65	23	WANG CHUNG GEFEN GHS 24115/WARNER BROS. (8.98) (CD)	MOSAIC
77	63	63	34	THE SMITHEREENS ENIGMA ST 73208/CAPITOL (8.98) (CD)	ESPECIALLY FOR YOU
78	88	134	3	HERB ALPERT A&M SP 5125 (8.98) (CD)	KEEP YOUR EYE ON ME
79	69	60	21	THE PRETENDERS ● SIRE 25488/WARNER BROS. (9.98) (CD)	GET CLOSE
80	72	72	8	JENNIFER WARNES CYPRESS 661 111-1/POLYGRAM (CD)	FAMOUS BLUE RAINCOAT
81	58	58	12	SOUNDTRACK GEFEN GHS 24125/WARNER BROS. (9.98) (CD)	LITTLE SHOP OF HORRORS
82	86	86	4	SOUNDTRACK CBS ASSOCIATED SZ 40654/EPIC	LIGHT OF DAY
83	78	83	60	BON JOVI ▲ MERCURY 814 982-1/POLYGRAM (CD)	BON JOVI
84	79	79	78	BON JOVI ▲ MERCURY 824 509-1/POLYGRAM (CD)	7800 DEGREES FAHRENHEIT
85	73	57	9	THE ALAN PARSONS PROJECT ARISTA AL-8448 (9.98) (CD)	GAUDI
86	NEW		1	LOOSE ENDS MCA 5745 (8.98) (CD)	THE ZAGORA
87	91	93	8	HANK WILLIAMS, JR. WARNER/CURB 25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
88	70	78	16	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC E2-40511 (CD)	LIVE
89	80	66	34	DAVID & DAVID A&M SP 51343 (8.98) (CD)	BOOMTOWN
90	85	85	25	PHYLLIS HYMAN P.I.R./MANHATTAN ST 53029/EMI-AMERICA (8.98) (CD)	LIVING ALL ALONE
91	92	92	14	MELBA MOORE CAPITOL ST 12471 (8.98) (CD)	A LOT OF LOVE
92	83	70	26	IRON MAIDEN ● CAPITOL SJ 12524 (9.98) (CD)	SOMEWHERE IN TIME
93	93	97	54	THE JUDDS ▲ RCA/CURB AHL-1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
94	97	77	23	LOVE & ROCKETS BIG TIME 6011-1-B/RCA (8.98) (CD)	EXPRESS
95	95	103	5	SANTANA COLUMBIA FC 40272 (CD)	FREEDOM
96	94	88	21	JEFF LORBER WARNER BROS. 25492 (8.98) (CD)	PRIVATE PASSION
97	138	—	2	ANDY TAYLOR MCA 5837 (8.98)	THUNDER
98	115	120	7	CONCRETE BLONDE I.R.S. 5835/MCA (8.98)	CONCRETE BLONDE
99	102	161	3	OINGO BOINGO MCA 5811 (8.98)	BOINGO
100	101	114	15	ROBIN TROWER GNP CRESCENDO GNP 2187/GRP (8.98) (CD)	PASSION
101	89	89	8	THE THE EPIC BFE 40471 (CD)	INFECTED
102	NEW		1	THE JUDDS RCA/CURB 5916-1-R/RCA (8.98) (CD)	HEARTLAND
103	113	140	3	STARPOINT ELEKTRA 60722 (8.98) (CD)	SENSATIONAL
104	75	68	19	BRUCE SPRINGSTEEN ▲ ³ BRUCE SPRINGSTEEN & THE E STREET BAND 1975-1985 COLUMBIA CSX 40558 (CD)	
105	98	84	16	NEW EDITION ● MCA 5912 (8.98) (CD)	UNDER THE BLUE MOON
106	106	113	21	STEVE MILLER CAPITOL PJ 12445 (9.98) (CD)	LIVING IN THE 20TH CENTURY
107	117	148	3	PSEUDO ECHO RCA 5730-1-R (8.98)	LOVE AN ADVENTURE
108	100	94	16	KATE BUSH EMI-AMERICA PWAS 17242 (9.98) (CD)	THE WHOLE STORY
109	137	—	2	PATRICE RUSHEN ARISTA 8401 (8.98) (CD)	WATCH OUT

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IN THIS ISSUE

- THE UNION OF POP MUSIC AND MOVIES FOR THE YOUNG MARKET CONTINUES TO REAP REWARDS AT THE BOX OFFICE AND ON THE CHARTS.
- OVERVIEW of soundtracks' influence on the charts and at the labels.
- RECORD COMPANIES: Label-by-label survey
- FILMS OF SUMMER
- UPDATE ON THE BROADWAY Cast Catalog on Compact Disc
- TV TRACKS: Survey of current successes and projects in progress
- CHART ANALYSIS

DESIGN: TOM GODICI

Billboard **TOP POP ALBUMS** TM continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	90	90	24	MEGADETH CAPITOL ST 12526 (8.98)	PEACE SELLS... BUT WHO'S BUYING?
111	154	—	2	THE BREAKFAST CLUB MCA 5821 (8.98)	THE BREAKFAST CLUB
112	NEW	▶	1	SOUNDTRACK ATLANTIC 81742 (9.98)	PLATOON
113	119	100	29	SOUNDTRACK • ATLANTIC 81677 (9.98) (CD)	STAND BY ME
114	121	133	5	CHINA CRISIS A&M SP 5148 (8.98) (CD)	WHAT PRICE PARADISE
115	99	81	27	TIMBUK 3 I.R.S. 5739/MCA (8.98) (CD)	GREETINGS FROM TIMBUK 3
116	165	—	2	SMOKEY ROBINSON MOTOWN 6226 (8.98)	ONE HEARTBEAT
117	108	91	20	THE POLICE ▲ A&M SP 3902 (9.98) (CD)	EVERY BREATH YOU TAKE-THE SINGLES
118	114	104	29	AMY GRANT • A&M SP 3900 (9.98) (CD)	THE COLLECTION
119	143	111	15	GEORGE HOWARD MCA 5855 (8.98) (CD)	A NICE PLACE TO BE
120	120	136	5	SOUNDTRACK COLUMBIA SC 40687 (CD)	OVER THE TOP
121	110	96	25	COREY HART • EMI-AMERICA PW 17217 (9.98) (CD)	FIELDS OF FIRE
122	155	164	3	CHRIS DE BURGH A&M SP 5121 (8.98) (CD)	INTO THE LIGHT
123	136	180	3	BOBBY MCFERRIN BLUE NOTE BT 85110/MANHATTAN (9.98) (CD)	SPONTANEOUS INVENTIONS
124	125	130	10	MILLIE JACKSON JIVE 1016-1/J&RCA (8.98)	AN IMITATION OF LOVE
125	105	95	24	TIL TUESDAY EPIC FE 40314 (CD)	WELCOME HOME
126	107	107	7	MADHOUSE PAISLEY PARK 25545/WARNER BROS. (8.98) (CD)	8
127	103	101	22	KBC BAND ARISTA AL 8440 (8.98) (CD)	KBC BAND
128	128	143	38	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
129	133	117	8	GEORGE STRAIT • MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
130	122	102	28	STACEY Q ATLANTIC ATL 81676 (8.98) (CD)	BETTER THAN HEAVEN
131	146	151	11	XTC GEFEN GHS 24117 (8.98)	SKYLARKING
132	NEW	▶	1	JULIAN COPE ISLAND 90571/ATLANTIC (8.98)	ST. JULIAN
133	135	135	7	SOUNDTRACK VIRGIN 90567/ATLANTIC (9.98) (CD)	THE MISSION
134	NEW	▶	1	JON BUTCHER CAPITOL ST-12542 (8.98)	WISHES
135	129	115	109	PHIL COLLINS ▲ ⁵ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
136	140	146	251	LED ZEPPELIN • ATLANTIC 19129 (6.98) (CD)	LED ZEPPELIN IV
137	116	108	27	TALKING HEADS • SIRE 25512/WARNER BROS. (9.98) (CD)	"TRUE STORIES"
138	127	138	33	GEORGE THOROGOOD AND THE DESTROYERS • EMI-AMERICA ST 17214 (8.98) (CD)	LIVE
139	104	99	39	PETER CETERA • WARNER BROS. 25474 (8.98) (CD)	SOLITUDE/SOLITAIRE
140	118	118	24	ALABAMA ▲ RCA 5649-R-1 (8.98) (CD)	THE TOUCH
141	111	106	10	THE DAVE EDMUNDS BAND COLUMBIA FC 40603 (CD)	LIVE - I HEAR YOU ROCKIN'
142	132	132	43	BOB JAMES/DAVID SANBORN • WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
143	141	129	23	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMHY 33111 (8.98) (CD)	THE TONIGHT SHOW BAND
144	158	141	52	VAN HALEN ▲ ³ WARNER BROS. 25394 (8.98) (CD)	5150
145	130	131	25	IGGY POP A&M SP 5145 (8.98) (CD)	BLAH, BLAH, BLAH
146	144	139	122	BOSTON ▲ ⁹ EPIC JE 34186 (CD)	BOSTON
147	109	98	22	SURVIVOR SCOTTI BROS./CBS ASSOCIATED FZ-40457/EPIC (CD)	WHEN SECONDS COUNT
148	148	150	5	THE MISSION U.K. MERCURY 830 603 1/POLYGRAM (CD)	GOD'S OWN MEDICINE
149	139	125	22	METAL CHURCH ELEKTRA 60493 (8.98)	THE DARK
150	134	116	8	STANLEY JORDAN BLUE NOTE BT 85130/MANHATTAN (9.98) (CD)	STANDARDS, VOL. 1
151	123	119	21	CHICO DEBARGE MOTOWN 6214 ML (8.98)	CHICO DEBARGE
152	170	—	4	THE ROBERT CRAY BAND HIGHTONE 8001 (8.98) (CD)	BAD INFLUENCE
153	124	124	9	THE HOUSEMARTINS ELEKTRA 60501 (8.98) (CD)	LONDON O HULL 4
154	169	188	5	THE ROBERT CRAY BAND HIGHTONE 8005 (8.98) (CD)	FALSE ACCUSATIONS
155	153	122	72	MIAMI SOUND MACHINE ▲ EPIC BFE 40131 (CD)	PRIMITIVE LOVE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	161	154	5	AEROSMITH COLUMBIA PC 36865	AEROSMITH'S GREATEST HITS
157	131	147	30	TOTO COLUMBIA FC 40273 (CD)	FAHRENHEIT
158	163	168	54	METALLICA • ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
159	126	126	7	COLIN JAMES HAY COLUMBIA BFC 40611 (CD)	LOOKING FOR JACK
160	149	127	47	BILLY OCEAN ▲ ² JIVE JLB-8409/ARISTA (8.98) (CD)	LOVE ZONE
161	181	—	161	PHIL COLLINS ▲ ² ATLANTIC SD1 6029 (6.98) (CD)	FACE VALUE
162	167	171	5	DON DIXON ENIGMA ST 73239/CAPITOL (8.98)	MOST OF THE GIRLS LIKE TO DANCE...
163	151	153	26	LINDA RONSTADT • ASYLUM 60474-1-E/ELEKTRA (9.98) (CD)	FOR SENTIMENTAL REASONS
164	183	152	43	THE CURE • ELEKTRA 60477 (8.98) (CD)	STANDING ON THE BEACH
165	150	163	670	PINK FLOYD • HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
166	162	144	20	BOB JAMES WARNER BROS. 25495 (9.98) (CD)	OBSESSION
167	174	173	51	DWIGHT YOAKAM • REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
168	168	165	36	ANDREAS VOLLENWEIDER • CBS MASTERWORKS FM 42255/EPIC (CD)	DOWN TO THE MOON
169	160	128	16	THE KINKS MCA 5822 (8.98) (CD)	THINK VISUAL
170	147	149	51	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL PT 12398 (8.98) (CD)	LIKE A ROCK
171	171	175	4	MIKI HOWARD ATLANTIC 81688 (8.98) (CD)	COME SHARE MY LOVE
172	172	179	4	BUNNY DEBARGE GORDY 6217-G/MOTOWN (8.98)	IN LOVE
173	180	185	4	PETER, PAUL AND MARY GOLD CASTLE 171 001 1/POLYGRAM (8.98)	NO EASY WALK TO FREEDOM
174	166	162	96	DIRE STRAITS ▲ ⁵ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
175	152	142	8	HUSKER DU WARNER BROS. 25544 (10.98) (CD)	WAREHOUSE: SONGS AND STORIES
176	182	181	27	AL JARREAU WARNER BROS. 25477 (8.98) (CD)	L IS FOR LOVER
177	164	155	11	VARIOUS ARTISTS MERCURY 830 617 1 (CD)	ROCK FOR AMNESTY
178	159	159	12	HOWARD HEWETT ELEKTRA 60487 (8.98) (CD)	I COMMIT TO LOVE
179	142	123	16	THE COMMUNARDS MCA 5794 (8.98) (CD)	THE COMMUNARDS
180	NEW	▶	1	DONNA ALLEN 21 RECORDS 90548/ATLANTIC (8.98)	PERFECT TIMING
181	178	160	42	AC/DC ▲ ATLANTIC 81650 (9.98) (CD)	WHO MADE WHO
182	186	167	64	STRYPHER ENIGMA ST 73217/CAPITOL (8.98) (CD)	SOLDIERS UNDER COMMAND
183	NEW	▶	1	KITARO GEFEN GHS 24112 (8.98) (CD)	TENKU
184	156	110	29	VINNIE VINCENT INVASION CHRYSALIS BFV 41529 (CD)	VINNIE VINCENT INVASION
185	NEW	▶	1	KIM WILDE MCA 5903 (8.98)	ANOTHER STEP
186	191	—	2	ESQUIRE GEFEN GHS 24101 (8.98) (CD)	ESQUIRE
187	RE-ENTRY			PHIL COLLINS ▲ ATLANTIC 80035 (6.98) (CD)	HELLO, I MUST BE GOING
188	190	192	33	GEORGE WINSTON WINDHAM HILL WH 1019/A&M (9.98) (CD)	WINTER INTO SPRING
189	NEW	▶	1	HEAVEN 17 VIRGIN 90569/ATLANTIC (8.98)	PLEASURE ONE
190	196	—	2	LEROI BROS. PROFILE 1224 (8.98)	OPEN ALL NIGHT
191	194	191	30	STRYPHER ENIGMA ST 73207/CAPITOL (8.98) (CD)	THE YELLOW AND BLACK ATTACK
192	157	157	152	HUEY LEWIS & THE NEWS ▲ ⁶ CHRYSALIS FV 41412 (CD)	SPORTS
193	192	177	150	GEORGE WINSTON ▲ WINDHAM HILL WH-1025/A&M (9.98) (CD)	DECEMBER
194	112	87	21	KANSAS MCA 5838 (8.98) (CD)	POWER
195	187	189	18	KLYMAXX MCA 5832 (8.98) (CD)	KLYMAXX
196	193	199	23	BIG AUDIO DYNAMITE COLUMBIA BFC 40445 (CD)	NO. 10 UPPING STREET
197	176	169	17	BOBBY BROWN MCA 5827 (8.98)	KING OF STAGE
198	NEW	▶	1	PETE TOWNSEND ATCO 90539/ATLANTIC (11.98)	ANOTHER SCOOP
199	173	176	51	SIMPLY RED • ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
200	175	137	22	BENJAMIN ORR ELEKTRA 60460 (8.98) (CD)	THE LACE

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USAFA AUDIT, GRANTS

(Continued from page 6)

grants.

"We expect that another \$750,000 for three more U.S. state grants will be approved by the board shortly," Kragen says.

Another \$7.96 million will be administered through "We Are The World" domestic and African grants.

Additionally, \$10.32 million in Hands Across America funds will be distributed by May 25, the first anniversary of the cross-country Hands Across America demonstration.

"Now we've got the figures and facts to back up what we've been saying all along," Kragen says. "We've lived up to every promise that we made."

The newly announced grants break down as follows:

- \$1.68 million in Hands Across America project and advance grants to coalition support groups in 11 states and the District of Columbia. According to Kragen, the coalitions will present to USAFA comprehensive proposals about how to disburse the funds at state and local levels.

- \$7.79 million in "We Are The World" African grants—\$3.3 million for recovery and development projects in Ethiopia and Sudan and \$4.49 million for medical assistance

and health care programs to groups in 11 African nations and emergency organizations serving the continent at large.

- \$167,000 in domestic "We Are The World" grants to four U.S. programs addressing local and national concerns.

Of the \$82.47 million raised by USAFA in 1985-86, \$29.65 million came from charitable contributions and \$3.82 million was derived from interest.

During the same period, grants and expenses totaled \$52.6 million. The organization disseminated \$39.36 million in grant aid—\$34.41 million in African grants and \$4.95 million in domestic funds.

Cumulative expenses have totaled \$13.23 million since the group's inception. General and administrative overhead for the period was \$1.65 million (2% of total revenue), while fund-raising costs were \$5.67 million (7% of the total).

Expenses incurred in the mounting of the Hands Across America event last May totaled \$11.15 million, but more than \$8 million in corporate sponsorship funds kept USAFA's share in the expenses down to slightly over \$3 million.

After expenses and the dissemination of grants through the end of 1986, USAFA is left with \$29.87 mil-

lion.

Kragen views the announcement of USAFA's new grants and the disclosure of its finances as an important step in proving to the public that the organization is meeting its self-defined criteria of "responsiveness, impact, and uniqueness."

"Responsiveness means we have a public trust, and we have to act in a responsible manner in executing

our public trust," he says. "Equally important, what we do has to have an impact on the situation of the hungry and the homeless. We also want to judge everything we do on the basis that it's unique. If that's not true, we might as well give another organization the money."

The credibility of USAFA is crucial, which is why the organization undertook an independent audit,

says Kragen.

"We don't want something to sneak up on us based on what's done with the money.

"One of the most difficult things we've had to do is to make the media and the public understand what we do," he continues. "It's a complex approach because it's a complex problem."

RCA NASHVILLE PUTS NINE-CUT LIMIT ON ALBUMS

(Continued from page 1)

McEntire, Gary Chapman, Ronnie Milsap, and K.T. Oslin are also fixed at the nine-cut level.

Representatives from the five other major country labels in Nashville say they have no plans yet for following RCA's lead.

RCA executives will not comment on the reasons for the new format, but it is clear that the label will save on mixing and mastering costs and mechanical royalties.

One point at issue is whether the nine-cut maximum is mandatory or voluntary for producers. A spokesman for RCA describes the move as "a memo we sent out to producers, suggesting they go to nine cuts; but it was by no means a companywide policy. It was something that we

just did here [in Nashville]." However, Rob Galbraith, who co-produces Milsap, and Brent Maher, who produces the Judds, say they recall the policy memo as being non-negotiable.

Galbraith says he has no quarrel with the policy: "We've seen that coming. It's gone from 12 to 11 to 10—now to nine. But the songs are a little bit longer than the basic 2:47 that they used to have back 10 or 15 years ago.

"I think most folks will still get the same amount of musical time on an album. Most of the rock albums are down to eight [cuts], and some jazz [albums] are down to six. Country is one of the last bastions of 10 songs."

"To my knowledge, our company hasn't had any discussion about it," says Capitol/EMI America Nashville chief Jim Foglesong of the nine-cut format. "It's not in our plans."

Bruce Hinton, MCA's senior vice president and general manager, reports, "We have had no discussion about it whatsoever." A spokesman for Warner Bros. Nashville executive VP Jim Ed Norman says, "We have no plans to [go to nine cuts] at this time." Rick Blackburn, head of Columbia/Epic in Nashville, and Steve Popovich, head of PolyGram's Nashville division, also say they plan no move in that direction.

U.K. DROPS TAX

(Continued from page 6)

merchandising companies, film and television producers, video software companies, and any other payers of nonresident entertainers.

Music and film artists who work in the U.K. on loan-out agreements, formerly protected by tax-exemption certificates from tax-treaty countries, may also find this rule changed.

Industry groups here, including the Music Industry Business Forum, the British Phonographic Industry, the Assn. of Professional

Recording Studios, and the Concert Promoters' Assn., are still studying the draft regulations. These groups were in the forefront of the lobbying, and the exemption of earnings from record sales is seen by them as a big achievement, given the short time they were allowed to read the rules and submit objections.

The lobbyists still complain that the rules are unclear, and several symposiums recently held in London were attended by lawyers, accountants, promoters, and other

music business representatives.

Nigel Clay, who heads the IR's new foreign entertainers' tax unit, told a forum organized by show business accounting firm Lubbock Fine that the withholding tax was "not designed to damage the U.K. industry" and confirmed that further changes could still be made. Clay and his team of inspectors have barely had time to interpret the regulations themselves and set up payment systems.

Any earnings in the U.K., apart from those on record sales, would be subject to withholding tax, he stated, and the 27% minimum would not necessarily be the artists' final liability. In addition, earnings connected to a tour would be liable for the life of the product.

Clay said the IR would not be too

tough on artists appearing for short promotional visits and that several other areas were negotiable. The implication is that superstars would be unable to escape the net and that although record royalties would be exempt from the tax, nonresident artists would eventually have to pay U.K. taxes on royalties earned as a result of a tour, though the obligation would be on the artists to submit tax returns.

Observers feel that the small team under Clay will be able to stretch the tax net wide at this stage and that the regulations on royalties are so complex that test cases will be welcomed in order to clarify the law—cases the industry's finance advisers would rather avoid, preferring to have the law clear from day one.

Peter Dodd of accounting firm Deloitte, Maskins and Sells says, "The IR's power appears to be very wide, but they do seem to be trying to approach the new legislation in a practical and reasonable way."

It could take many months for details to be clarified. For instance, Clay said that worldwide income paid to the U.K. on behalf of nonresident artists working here and signed to U.K. companies would be subject to withholding tax before being forwarded to the artist. The results of this would probably be that overseas artists would be reluctant to sign worldwide deals with U.K.-based companies.

As the U.K. fiscal year starts April 6, this means that the traditional seasonal touring pattern could be altered.

Ironically, Paul Simon—the IR's named prime target for withholding tax because he will be the first superstar to tour here after April 6, when the new law would have been implemented—will now find himself out of the limelight. Simon will have left the country long before the new May 1 starting date.

TONY STRATTON SMITH DEAD AT 53

(Continued from page 6)

carried on into the '80s with Malcolm McLaren and Julian Lennon. He moved into television, films, and publishing. He added ownership of racehorses to his activities and even managed to mix the worlds of records and racing by sponsoring Charisma Day, including the highly prized Charisma Chase, at Kempton Park each year from 1974.

Stratton Smith, "Strat" to his many friends, used the Mad Hatters' tea party as the basis for the Charisma label logo, believing it best summed up his individualistic approach to the business of making music and records.

A couple of years ago, he sold Charisma Records to Richard Branson's Virgin Group. To an extent, he had become disillusioned by the way the record industry he had loved had become dominated by lawyers and accountants. But he had been a heavyweight figure in that indus-

try, in terms of talent-building success.

His contributions to the horse-racing world were great, and he helped to establish stars in this field, too, including trainers Jenny Pitner and Ray Laing.

Peter Gabriel summed up the man well in his obituary for The Times newspaper here: "He cared more for the quality of the work than the quantity sold, always preferring the difficult challenge of backing outsiders. His artists were supported as family."

College radio means strong Boston sales for music that's out of the mainstream ... see page 51

BLUEBIRD CD RELEASES

(Continued from page 6)

to add to the thrust with additional tracks," Backer says.

While the series is positioned solely as a CD project, Backer doesn't eliminate the possibility that the material may surface in other configurations.

He says, "Eventually some of them might spin off into albums and cassettes. But the idea is to fill this void at present."

Seven of the 12 Bluebird albums released since the reactivation of the label have appeared on CD so far.

CHRIS MORRIS

BILLBOARD SPOTLIGHTS

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RETAILERS SAY BOSS POLICY WON'T BOX THEM IN

(Continued from page 4)

that the momentum is over. Will the policy hurt retailers?" he asks. "That depends on how accurately you guesstimate your needs."

Harold Okinow, president of Lieberman Enterprises, calls the label program "very creative" and says the Minneapolis-based rackjobber "might not send any back."

Okinow adds that "every store will sell [at least] one or two a month" and predicts, "Next Christ-

mas it will sell again."

In the meantime, retail and wholesale executives are evaluating whether they will make adjustments in their stock or stand pat. Among their observations:

- Sales "dropped like a rock right after Christmas," according to Wax Works' Guilfoil and several others. Says Abbey Road president Bruce Ogilvie, "As fast as it took off, that's how fast it stopped."

- Oversupply appears to be most pervasive among Northeastern and West Coast accounts.

- Although CBS said the moratorium would be on for an indefinite time, many buyers expect the box will be dealt again in October.

- Several retail and wholesale executives speculate the label will cut the set's price at some point, but some doubt if a lower price will stimulate sales.

- Overstock situations were created not by the heavy prerelease orders that CBS encouraged its accounts to place (Billboard, Oct. 25, 1986) but by reorders. Blame for the glut rests not with the label or Springsteen, but with buyers who—caught up in the set's huge first-week sales in November—overestimated how long it would maintain that pace.

"A lot of people became believers too late," says Evan Lasky, president of the 85-store Budget Tapes & Records franchise, based in Denver. "The last reorder is always the one that kills you."

As for Budget and its affiliated one-stop, Danjay Music & Video, Lasky reports his firm is "not in bad shape at all" with Boss box overstock. "From what I heard in the hallways in Miami [during the National Assn. of Recording Merchandisers' February convention] it sounded like there were piles of it on either coast."

Says Gary Shulman, vice president of music purchasing for the 84-store, Philadelphia-area chain Wall-To-Wall Sound & Video, "Warehouse-wise, we're okay, but we've got a mountain of it in our stores."

By contrast, Carl Rosenbaum, president of the 12-store Flip Side web in Chicago, placed a minimal order before the moratorium. He says the firm avoided a glut by keeping reorders tight during the fourth quarter: "After 20 years, I've seen too many records go to No. 1 and then fall straight down. After that first week, we saw a sharp decline."

At presstime, Brian Poehner, buy-

er for the 79-store, Atlanta-based Turtle's Records & Tapes chain, planned to return some sets, but added that the chain "may have to reorder CDs." He estimates his LP and cassette return will amount to 1,500 units for each configuration.

"That's not bad when you consider that we sold tens of thousands of them," says Poehner.

Mirroring reports from other chains, weekly sales for the Springsteen box have fallen to less than one per store at both Turtle's and Flip Side.

Lowball pricing instigated in Chicago by the 100-store, Dallas-based Sound Warehouse forced other Windy City dealers to cut prices, according to Flip Side's Rosenbaum. Thus, he says, the box was not a profitable item for his chain, even during its prime-selling days. Similarly, one-stop price wars on the West Coast eroded profits for Abbey Road and other wholesalers.

However, most music traders say the Springsteen box more than accomplished its mission.

"To me, it was still the most impressive gift-boxed set of product I've ever seen," says Wax Works' Guilfoil.

Record Bar's Hunter also continues to laud Springsteen and the label. "The package and price was generous for his fans," he says. "To me, the people writing about how the record has died are media vultures."

Assistance in preparing this story provided by Fred Goodman and Irv Lichtman.

NAACP REPORT ISSUED

(Continued from page 1)

profit clearinghouse" to keep tabs on employment opportunities for blacks at all industry levels.

The 20-page study, titled "The Discordant Sound Of Music (A Report On The Record Industry)," charges that blacks are "grossly under-represented at the professional and managerial levels" of the business, despite being responsible for 25%-30% of its yearly revenues.

"Equal opportunity is a myth and affirmative action is unknown," Hooks told reporters March 23 at the Los Angeles Press Club. He says there are many levels of discrimination that systematically exclude blacks from most powerful positions in the music business.

Record companies, said Hooks, "do not have affirmative action plans to increase their number of minority employees, nor do they make any effort to use minority entrepreneurs for the many products and services they require."

Research for the study included meetings with label presidents at Capitol/EML, Warner Bros., and MCA, attendance at several music industry conferences, and consultations with Jack "The Rapper" Gibson and representatives of Black Radio Exclusive, the Black Music Assn., and the Young Black Pro-

grammers Coalition—"industry watchdogs for blacks," according to the report. Among those also interviewed were present and former employees of record companies, concert promoters, independent producers, entertainment lawyers, business agents, and retailers.

The structure of the business itself is part of the problem, Hooks said. "It begins at the beginning, when most black artists are automatically grouped in the category of r&b and whites are placed in the pop category. No other industry in America so openly classifies its operations on a racial basis—and this sets the pattern for the discrimination we found." Unless black artists reach "crossover" status, Hooks said, they are "handled differently than white artists" and are granted smaller promotional budgets.

The study states that although many black artists today are "multi-million-dollar corporations" providing employment opportunities for many, such jobs are rarely given by the artists to blacks. Cited as "notable exceptions" to the rule, however, are Stevie Wonder, Melba Moore, Freddie Jackson, the SOS Band, Janet Jackson, Klymaxx, the Whispers, Shalamar, the Sylvers, and Midnight Star. "If black artists

are not prepared to hire other black professionals," the study asks, "then who will?"

That question has already been asked of several major labels, says the NAACP's Rasheed, and will continue to be asked as a follow-up to the release of the study. "We've already met with at least two of the companies—who I'm not at liberty to name—along these lines, and we are in fact waiting for them to honor requests that we've made for certain information regarding their employment and purchasing activities."

Rasheed adds that the NAACP plans to approach "the six major record companies individually along these same lines."

Robert Altshuler, vice president of press and public affairs at CBS Records, says that his company is "aware" of problems in the industry. "We addressed ourselves quite some time ago in terms of identifying the problem areas," he says. "We have developed a program that we feel addresses those problem areas, and we are now in the process of implementing those changes that we feel will deal with the issue."

Other major labels contacted offered no comment or said they were "studying" the NAACP report.

STARS TO GO

(Continued from page 3)

tions in the Northeast, Stars To Go has gone on to sign up such convenience chains as Cumberland Farms, the Pantry, Stop-N-Go-Foods, Tenneco Oil Co., Charter Marketing Co., Uni-Marts, Marsh Village Pantries, and Tom Thumb Food Markets, among others.

Alan Feldman, financial publicist at Hill & Knowlton—which has represented Stars To Go since the firm went public in September—says "there is nothing to report" regarding the supplier's stance on PPT. "But they have never been opposed to PPT philosophically," Feldman says, adding that the plan could mean lower prices for software.

Feldman says he can appreciate

why independent video dealers have so staunchly opposed PPT since it was first proposed by Ron Berger, president of the 702-store National Video franchise.

"If a small dealer has 20 copies of a particular movie, it could mean an impossible bookkeeping situation" to allocate PPT payments to vendors. "In our case, we're talking about 20 copies in 7,000 stores and every transaction already computerized."

Stars To Go transactions are transmitted overnight to a Fresno warehouse linked to the firm's other warehouses, in Boston, Dallas, and Herndon, Va., which is outside Washington.

Stars To Go installations typically stock 150-200 titles for a total of 250 tapes, with rental generally running at \$1.99 daily.

But the movie program alone is not what has convenience stores so excited, Feldman claims.

"Movie rental for the convenience stores is a match made in heaven. Convenience stores with video find that they are now reaching an older, 35-plus, more affluent consumer than they have never reached before. And it forces a second trip [to return the movie], therefore there are more impulse purchases."

BILLBOARD SOLD FOR \$100 MILLION

(Continued from page 3)

ing special-interest consumer magazine in the contemporary music field; and Music & Media, the Pan-European newsweekly for the broadcasting and home entertainment industries.

Affiliated Publications is the parent company of Globe Newspaper Co., publisher of the Boston Globe. Affiliated also owns 45% of the common stock of McCaw Communications Companies Inc. of Kirkland,

Wash., which has interests in cellular telephone and paging systems.

William O. Taylor, chairman of the board and chief executive officer of Affiliated, said he was gratified by the acquisition. "This purchase gives Affiliated's profile a new dimension. It gives us, in one stroke, a strong position in the growing business of specialty magazines and books."

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The New York Law School Media Law Project will host a colloquium on April 4th to celebrate the Bicentennial of the U.S. Constitution. The discussion will focus on First Amendment protection issues as they relate to the performance, lyrics and promotion of rock music. Recent developments in this area warrant a thorough discussion to establish a framework for the future treatment of a controversial art. Dean James Simon of New York Law School, an expert in U.S. Constitutional Law, will moderate the discussion.

PANELISTS: Nancy Marcussi
Promoter, Siren Productions

Brant Mewborne
Senior Editor, Rolling Stone Magazine

Norman Seigle, Esq.
Executive Director, American Civil Liberties Union

Mike Jankowski, Esq.
Attorney, Parents Music Resource Center

Clayton Knowles, Esq.
Attorney, rock group "Twisted Sister"

Dr. Jimmy Allen, Ph.D.
Southern Baptist Convention

Lois Sheinfeld, Esq.
Professor, New York University

Seymour Feig, Esq.
Professor, New York Law School

Robert Perry, Esq.
Professor, New York Law School

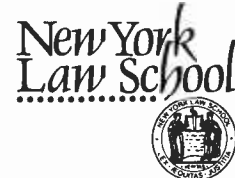
DATE: Saturday, April 4, 1987
10 a.m. to 5 p.m.

FREE: \$45.00

Law Students \$10.00 pre-registered,
\$15.00 day of event

INFORMATION: The New York Law School Media
Law Project (212) 431-2816

PLACE: New York Law School
57 Worth Street
New York, NY 10013



Vid Firms Team On Promo

Commtron Anchors \$14 Mil Drive

BY AL STEWART

NEW YORK An ambitious \$14 million promotion involving 11 home video suppliers will seek to position video entertainment on the same footing with a trip to the movie theater. Engineered by video distributor Commtron Corp., the consumer-targeted campaign will center on a yearlong schedule of advertisements in Parade magazine, a supplement to Sunday newspapers that claims a readership in excess of 60 million.

The campaign, dubbed Video Preview Now Playing, is considered the largest home video promotion ever orchestrated by a distributor. Supported by 1,000 retailers, it will begin with a two-page color advertisement in the May 10 issue of Parade. Participating dealers will have their names and addresses listed on ads distributed in their region and will be charged \$300 each quarter.

The ads are slated to appear twice a month, with a two-page spread on the second Sunday of each month and a single-page ad on the fourth Sunday. Costing \$311,000 per page, the ads will be similar to those promoting movies at the box office. Each supplier will feature at least two titles per month as well as information on each title's price and date of availability.

Participating suppliers are MGM/UA, Walt Disney, CBS/Fox, MCA, Warner, HBO/Cannon, IVE, Karl-Lorimar, New World, Vestron, and Media Home Entertainment.

Vern Fross, vice president of merchandising for Commtron, says, "If you want to go to the movies, you look in the newspapers to see what's playing. If you want to see what's on television, you look in the newspapers. But in the video industry, there

has been nothing out there on a regular basis to tell consumers what's available. We're not competing against the movies but we want to make the [video] end-user better informed of the titles available."

Stefanie Shulman, director of marketing for MGM/UA Video, calls the program "a breakthrough in terms of the number of people who will be exposed to the titles. It's a major advertising effort, and it will establish a pattern of letting people know what's new in video."

The promotion is also evidence of a maturing industry, according to Bill Mechanic, Walt Disney's senior vice president of video. "It's the first time the industry is supporting its own business to the consumer. This is the first ongoing effort to get the message out to the consumer, and it certainly reflects our sell-through philosophy," says Mechanic.

A program similar to Commtron's will be launched in June by distributor Ingram Video (Billboard, March 28). Ingram says it has commitments from six suppliers and will run ads in USA Weekend, a supplement that appears in 286 Gannett newspapers.

Commtron officials say their involvement with Parade was partially inspired by the success of its Video Wishbook campaign. Created for the fourth quarter of 1986, the Wishbook advertised 94 sell-through titles and was inserted in newspapers nationwide.

"The Wishbook created a demand for video among consumers," says Fross. "We're trying to do the same thing with Video Preview Now Playing. We're trying to make video a consumer-driven market, and to do that we have to make consumers aware of what is available in video."

First Product From Quantum Label Ties With Hagler-Leonard Bout

NEW YORK Quantum Media Inc. (QMI) is set to make its record label and videocassette debut with a one-two punch. The entertainment firm, launched earlier this year by former MTV chief Bob Pittman with MCA Inc., is tying an unknown r&b singer to what many say is the middleweight fight of the century.

Les Garland, president of QMI Records and executive vice president of QMI, says the firm has paid a sum in the "upper six figures" to fight promoter Bob Arum for the exclusive home video rights to the upcoming championship bout between Marvin Hagler and Sugar Ray Leonard.

Garland says the firm is using the sporting event as the springboard to launch the musical career of Ella Brooks, a 25-year-old r&b vocalist from Memphis, Tenn.

This week, a 12-inch Jellybean Benitez-mixed version of Brooks' first single, "It's Easy When You're On Fire," is being serviced to clubs across the country, says Garland.

On April 6, the single will be used as the musical theme for the fight—both on closed-circuit television and at the bout in Las Vegas. Four million viewers have already purchased \$37 tickets for the closed-circuit program.

Garland says that during the course of the fight Emmy-winning producer David Dinkins will build a

"video montage of fight scenes which will be used at the close of the bout."

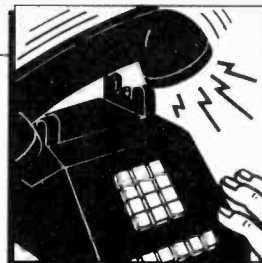
This montage will then be enhanced in postproduction, beefed up with additional footage, and synced to Brooks' single. It will be issued on April 21 as a \$19.95 videocassette, says Garland.

MCA will handle distribution of Brooks' single and album; Garland says Quantum will handle "some of the distribution, with Forum Home Video acting as sales organization for the rest."

The single, originally produced by Nikos Lyris, will go out to radio on April 13, says Garland.

STEVEN DUPLER

INSIDE TRACK



Edited by Irv Lichtman

CHAPPELL-INTERSONG appears likely to remain under control of its present investment group after a self-imposed Tuesday (31) deadline is passed for a buyer willing to spend around \$200 million for the giant music publisher. But Track has learned that at least two possible buyers could turn the trick and stop the clock. Interestingly, one of them, **PolyGram**, sold the company several years ago to an investment group led by **Freddy Bienstock** for around \$100 million. PolyGram, which is said to regret the sale, which came at a time when it needed cash to pay for its role in the development of the compact disk, reportedly is willing to pay as much as \$150 million. That offer has been rejected, Track is told, although at presstime, sources at PolyGram suggested that the company remained interested in making a deal. **SBK Entertainment**, the **Stephen Swid**, **Martin Bandier**, and **Charles Koppelman** company that recently acquired the CBS music publishing interests, is said by a source to be "vitaly interested" in making a deal. Besides Bienstock and other individuals, the financial institution investors are **Wertheim & Co.** and **Boston Ventures**.

CAR-DAT: Clarion Corp. of America claims to have kicked off production of its automobile digital audio-cassette, making it the first company to do so. The Lawndale, Calif.-based electronics manufacturer says that production-line samples of the car DAT unit are now being delivered to automobile makers in the U.S., Japan, and Europe in hopes of encouraging orders for 1988 car models. The Clarion car unit is a playback-only machine. Clarion says it is waiting for introduction of home units before announcing availability dates on the car player.

UNDER A MISPELLING: Track got a semblance—very little, actually—of the correct spelling of **Butch Vaughn's** name in predicting last week that he'd take over as **RCA Records'** promo biggie. He comes from the label's Atlanta branch.

JOHN FAGOT, Columbia VP of promotion, is the front-runner for a similar spot at **Capitol**, recently vacated by **Walter Lee**. Fagot, who flew to Los Angeles March 25 to meet with **Joe Smith** and others at Capitol, told Track he was "down to the discussing-the-deal stage." Others up for the key slot are Capitol's own **Tom Gorman** and WB's **Rich Fitzgerald**.

GREGG GELLER leaves his post as vice president of a&r at **RCA Records** in May after completing a number of projects. Geller, who just spent a week in Hollywood, came to RCA four years ago after an a&r stint at **CBS Records**.

ON THE ROAD: After meeting with **MCA Records'** field sales and branch managers, **GRP Records** execs flew to Zurich, Switzerland, last week to meet with European distributors at the label's European HQ in Zurich. Supported by a just-completed 15-minute video, **MC Bud Katzel** and GRP owners **Larry Rosen** and **Dave Grusin** profiled the company and introduced new product as well as albums due the rest of the year. Also trumpeted was a June Is GRP Month pro-

motion.

HOUSE PARTY: **Sting**, **Colin Hay**, and **Rick Derringer** were among those in the crowded house for **Capitol** act **Crowded House** March 23 at New York's **Bottom Line**. Trivia question: When was the last time an act with a top 10 song in **Billboard's** Hot 100 chart appeared at the popular showcase venue? **Atlantic Records** chairman **Ahmet Ertegun** will receive the annual **Irvin Feld Humanitarian Award** by the **National Conference of Christians and Jews** April 27 at the **Waldorf-Astoria** in New York. Promised is circus entertainment, a reflection of the late Feld's role as chairman of the **Ringling Bros. and Barnum & Bailey Circus**. **Henry Kissinger** is also listed as a special guest.

OF HIM THEY SING: **CBS Masterworks** recorded the current **Brooklyn Academy of Music's** concertized version of **George & Ira Gershwin's** "Of Thee I Sing" and its sequel, "Let 'Em Eat Cake," March 23 at **RCA's Studio A**. In addition to what is dubbed the first recording of both works in their original form, the session was watched over by authoritative musicologists **Al Simon**, **Bob Kimball**, and **Kay Swift**, the composer and friend of the Gershwins who celebrates her 92nd birthday April 19. The album is due in the fall.

WORKING MOM: **Jay Jarvis-Crowley** returns to her job as sales rep for **CBS Records** in Chicago after a six-month leave of absence following the birth of a son, **Max Crowley**, on Nov. 15. She's celebrating a decade with the label. Her husband is **Jim Crowley**, regional sales manager for **RCA/Columbia Pictures Home Video**.

COOKING WITH GAS: Guitarist (and comedy writer) **Mason Williams** is recording an album on **American Gramophone**, due for September release. **Mannheim Steamroller** maven **Chip Davis** is contributing keyboard tracks, producing, and arranging the set. It will include an updated version of Williams' instrumental "Classical Gas," which climbed to No. 2 on the pop singles chart in 1968.

MORE FAB FOUR: **Mobile Fidelity** hopes to cash in on the hubbub surrounding the **Beatles'** CD debut on **Capitol**. Those same four original British albums—"Please, Please Me," "With The Beatles," "A Hard Day's Night," and "Beatles For Sale"—are being reissued by the label as stereo LPs from the original masters. This is the first time that Mobile has issued these titles as individual releases: They originally appeared as part of the label's limited-edition library set "The Beatles/The Collection." A label spokesman says retail has been responsive to this LP cycle, as some consumers want to compare the audiophile stereo LPs to the sound on Capitol's mono CDs. (For a report on consumer response to the Beatles CDs, see page 4.)

"**HOW I BROKE THE STUDIO BARRIER**" is the title of a seminar at New York Univ.'s **Greenwich Village** campus April 8 starting at 6 p.m. Members of the panel will offer their thoughts on studio hiring practices and employee qualifications and give personal insights into landing and keeping that studio job. Q&A follows. Seminar is sponsored by **NARAS**, the record academy, and the **NYU School of Music Business**.

Tower & Virgin Retail Engage In U.K. 'Store Wars'

LONDON U.S. retail chain **Tower Records** has acquired a 12,500-square-foot site on London's **Oxford Street**, a prime shopping location, while arch rival **Virgin Retail** has bought a nearby outlet on the street formerly operated by **Smithers & Leigh**.

Tower already runs two central London stores, including the giant **Piccadilly Circus** outlet only half a mile away. According to **Steve Smith**, director of European opera-

tions, the new shop will be completely different.

Says **Smith**, "No two **Tower** stores are alike, and we are going to build something that will be as far removed from what we have now as you could possibly be."

Smith, who hopes to open the new site before the year-end holiday season, adds that he does not believe **Tower's** presence will affect other retailers. But **Virgin Retail** managing director **John Fewings**, whose

company is taking over a fully fitted, high-prestige outlet, answers the question of whether **Oxford Street** has reached saturation, saying, "I wouldn't advise anyone else to open up there."

Virgin already has a megastore and games center in operation at the opposite end of **Oxford Street** and will include a large games section alongside records and tapes in the new outlet. But the company will retain elements of the service-

oriented **Smithers & Leigh** concept. "It's something we have been admirers of," says **Fewings**. "What they did not have was enough business to make it work."

In the last two years, **Oxford Street** has seen at least four large record retail developments. Besides **Tower** and **Virgin**, the major player is **HMV**, whose long-established flagship store is often cited as Britain's highest-selling single outlet.

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Conducted by GEORGES DELERUE

TRACKS OF MY TEARS
SMOKEY ROBINSON

OKIE FROM MUSKOGEE
MERLE HAGGARD

HELLO, I LOVE YOU
THE DOORS

WHITE RABBIT
JEFFERSON AIRPLANE

"BARNES SHOOT! ELIAS"
THE VANCOUVER SYMPHONY ORCHESTRA
Conducted by GEORGES DELERUE

RESPECT
ARETHA FRANKLIN

(SITTIN' ON) THE DOCK OF THE BAY
OTIS REDDING

WHEN A MAN LOVES A WOMAN
Percy Sledge

GROOVIN'
THE RASCALS

ADAGIO FOR STRINGS
THE VANCOUVER SYMPHONY ORCHESTRA
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