

Billboard

NEWSPAPER

CLASSIC MOVIE VIDEO

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VOLUME 99 NO. 22

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

May 30, 1987/\$3.95 (U.S.), \$5 (CAN.)

Soaring Sales On 'Top Gun' Spur Vid Sponsorships

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

NEW YORK The colossal success of "Top Gun" appears to have dramatically altered Madison Avenue's perception of corporate sponsorship of home video projects.

The Paramount Home Video release, featuring a 60-second Diet Pepsi spot, was by no means the first prerecorded video to carry an advertiser's plug, but it was the first major theatrical release to do so. In the aftermath of the title's success, Paramount is widely expected to ink a similar deal for "Crocodile Dundee" or "Star Trek IV" or both.

Corporate America's new attrac-

tion to video notwithstanding, the marriage of video supplier and corporate sponsor is not without complications.

Advertising executives say sponsoring a video is more than just a media buy because the product advertised on the tape is likely to be-

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Keynoter Blasts Music Industry Cornyn: Labels Lag On CD-I

BY STEVEN DUPLER

MONTREUX Declaring the music industry "damn near asleep" on the future of compact disk, technology consultant Stan Cornyn urged labels and video companies to take a leadership role in bringing interac-

tive compact disk to the marketplace as quickly as possible.

Cornyn's remarks came in a keynote speech at the second annual International Music & Media conference here.

More than 600 registrants—almost triple last year's attendance—

representing record labels, radio and television stations, and advertising and marketing companies were on hand for the May 12-16 event, which coincided with the Montreux Rock Festival and the 27th Golden Rose of Montreux international TV conference. (For additional coverage, see pages 3 and 85.)

In his keynote, Cornyn, president of Los Angeles-based consulting firm the Record Group, castigated the record business for allowing the imminent introduction of compact

(Continued on page 84)



4 Score 2nd Time Around On Hot 100

BY DAVE DIMARTINO

LOS ANGELES Four reissued singles on this week's Hot 100 chart are enjoying greater success in their second release than they did initially—confirming for many industry observers that timing is the

most critical factor in any record's chart life.

The singles—Chris De Burgh's "The Lady In Red," Paul Simon's "You Can Call Me Al," Exposé's "Point Of No Return," and Bruce Hornsby & the Range's "Every Little Kiss"—are in the top 50, making

rapid upward moves.

In the case of Simon and Hornsby, whose songs were initial singles from albums that went on to be massive hits, familiarity has clearly not bred contempt: Both songs are scoring much more

(Continued on page 82)

CDs Push British Recording Sales To 19% Gain

LONDON Fueled by the compact disk boom, the value of U.K. manufacturer shipments of recordings rose 19% in the 12-month period ended March 1987, according to the British Phonographic Industry.

Total value of U.K. shipments for the period was \$755 million for all configurations. (All value figures are based on an exchange rate of \$1.68 to the pound sterling.)

CD sales totaled 10.7 million units worth \$121.3 million—compared with 3.7 million units worth \$39.5 million in the prior 12 months—and accounted for two-thirds of the overall gain in trade value. At present growth rates, says the BPI, CD sales for calendar 1987 will reach 20

(Continued on page 79)

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RIAA Agrees To A Test For CBS DAT Spoiler

BY BILL HOLLAND

WASHINGTON Recording Industry Assn. of America president Jay Berman last week agreed to a request from congressional leaders that the CBS Copycode spoiler system designed to block copying of music on imported digital audiotape machines be tested by an impartial entity.

Berman replied to a May 8 letter from Sen. Dennis DeConcini, D-Ariz., chairman of the Senate Copyright Subcommittee, and Rep. Robert Kastenmeier, D-Wis., chairman of the House Subcommittee on Courts, Civil Liberties, and the Administration of Justice. The letter

(Continued on page 79)



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BUILDING SUCCESS FROM THE SOUND UP

Billboard CONTENTS

VOLUME 99 NO. 22

MAY 30, 1987

EXAMINING BMI'S NEW BONUS SCHEDULE

The revised BMI bonus-payment schedule has become a source of controversy within the songwriter community. BMI president and chief executive officer Frances Preston explains the reasoning behind the revisions. It's in this week's Commentary. **Page 9**

Branson's Virgin Venture

What makes Virgin chief Richard Branson so confident about his label's U.S. relaunch? For one thing, there's the team of Jeff Ayeroff and Jordan Harris. Find out more in a candid 'One To One' interview with talent editor Steve Gett. **Page 32**

LESLIE TO LEAVE MGM/UA

Cy Leslie, president and chief executive officer of MGM/UA Entertainment Group, ends months of speculation by announcing that he will leave his posts on June 1. **Page 57**

Spotlight On Classic Video

The home video success of vintage films can be attributed to the popularity of the great stars of a bygone era. While today's hit films rack up the lion's share of profits, the all-time classics continue to be steady sellers. New marketing campaigns are bringing old movies into the spotlight again. Jim McCullaugh reports. **Follows page 48**

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Appeals Court Approves Retroactive Hikes German Mechanicals Dispute Ends

BY WOLFGANG SPAHR

MUNICH The dispute over mechanical royalties between GEMA and the West German branch of label group IFPI has finally been resolved after a 4 1/2-year deadlock.

The May 14 decision of the appeal court increases the mechanical rate on recordings from 9% of the price to the dealer—as originally set by the court of arbitration—to 10.8%. This rate applies to the period Jan. 1, 1983-Dec. 31, 1985.

For all of 1986, the rate is set at 10.55% for singles and LPs and 10.67% for cassettes. Deductions for covers, engineering, and packaging costs on all carriers will be 10%.

Minimum royalty rates, originally set by the arbitration court at two-thirds of the highest royalty for each category of recording, are now upped to three-quarters for the period Jan. 1, 1983 to Dec. 31, 1986.

For 1986, the minimum royalty will be two-thirds of the average royalty paid for each category by the domestic manufacturer who has paid the highest royalty amount to GEMA for uses made in the previous year.

A new general agreement is to be negotiated between GEMA and the West German branch of IFPI and will come into force retroactive to Jan. 1, 1987.

Compact disks, whose share in value was 5% in 1984 and doubled to

10% in 1985, were not included in the new contract. CD rates will be negotiated in talks set to start soon.

The effect of the decision will be to unlock a sum of more than 120 million deutsche marks (\$66 million), which has been frozen in escrow since the beginning of the dispute. It is expected that the West German record industry will get back in excess of 40% of this total, paid on the basis of GEMA's original proclaimed tariff.

The new agreement, which is in line with the existing agreement between IFPI and BIEM for most European territories, was welcomed by both sides. The BIEM deal provides for a mechanical royalty of 9.9% of the price per disk, less a 4% discretionary deduction that takes discounts and bonuses into account.

The West German record industry now hopes for speedy negotiations to cover the period from January 1987 and for urgent action over the return of the outstanding funds held in escrow.

Norbert Thurow, managing director of the West German branch of IFPI, said after the court decision: "In 1983, as in all previous [years], we were prepared to accept a contract with GEMA, which should have been negotiated along with the framework of the BIEM contact. GEMA's departure from BIEM forced us into these long-term proceedings."

"The result has shown that GEMA's solo effort, particularly in the setting of the European Economic Community situation, had no chance of being successful. The court has largely re-established the BIEM contract for Germany. Fortunately, GEMA and BIEM had already decided prior to the court decision that they would work together again in negotiations as of next year."

Erich Schulze, chairman of GEMA, said the proceedings had led to a "remarkable improvement" for GEMA. The fact that the new contract had been limited to Dec. 31, 1986, had opened the way for new negotiations based on the copyright amendment of June 24, 1985. Instead of accepting an alignment with the U.K. royalty rates, which were by far the lowest, the court created a payment situation comparable to those of France and West Germany.

Schulze added that the manufacturers had not been given the right for royalty-free exports to other countries of the EEC. He says that GEMA's "deviation" from BIEM had been an unavoidable result of the lack of a standard contract applicable to all parties—for example, STEMRA-CBS. "It remains to be seen if the previous solidarity can be re-established," observed the GEMA chairman.

(Continued on page 84)

Panel Ponders Pan-European Programming Foes Angered By Anglo-American Influence

BY STEVEN DUPLER

MONTREUX Can Pan-European television and radio programming succeed where Napoleon and Charlemagne failed?

Their common goal—unifying Europe—was the subject of a panel May 13 at the International Music & Media Conference here. The panel, called "Pan-European Programming: Myth Or Reality," focused on the glut of Anglo-American music artists and TV shows infiltrating various European countries via satellite and cable-delivered services like Sky Channel, Super Channel, and soon, MTV Europe.

For some, the panel was mis-titled. Pan-European programming, they say, is already a reality, and the question now is whether this trend is harmful to the creative communities of the various nations.

In a strongly worded statement against the programming of Anglo-American music at the expense of local acts, Michael Kudritski of West Germany's Hansa Records claimed to have research data showing that two out of three Germans would prefer to listen to German-language songs on the radio.

This was hotly disputed from the audience by WEA International chairman Nesuhi Ertegun. "If what you say is true, why is it that 80% of the music sold in [West] Germany is by English and American artists?"

said Ertegun. "I can't believe that German radio stations—or radio stations anywhere—would be able to stay in business by not providing their audience with what it wants to hear."

Jean-Loup Tournier, director general of the French performing rights organization SACEM, said that in the last 10 years, foreign artists' share of total French record

production has jumped from 40% to 60%—and continues to grow.

"Pan-European programming means, at the moment, English-speaking programming," he stated. "We've seen the English language taking the place of the French. Radio and discos are using 90% American and English music."

The cultural problems are exacerbated. (Continued on page 85)

WEA, BASF Chiefs Tangle Over Home Taping Issue

BY NICK ROBERTSHAW

MONTREUX A rare head-to-head confrontation between leading opponents in the home taping debate dominated the final session of the International Music & Media Conference here, May 16.

On one side was WEA chief Nesuhi Ertegun, tireless in his efforts to unite the global music business against a threat he feels undermines its very existence. On the other side, BASF chief applications engineer Bill Andriessen, rather like Daniel in the lion's den at this predominantly record industry gathering, was doing his best to defend what

much of his audience regards as indefensible. If Andriessen did not emerge entirely unscathed, he at least won plaudits for his courage in venturing here in the first place.

Ertegun fired the first shots by recalling his discovery in Saudi Arabia of a pirated version of one of his own early jazz productions, a Charles Mingus album. "They don't just pirate pop," he said. "They steal everything: classical, jazz. They go all the way back."

In Singapore, a country of 3 million people, cassette exports had at one stage reached 120 million units annually, Ertegun said. "The tape suppliers know this was for stolen goods," he said. "Yet when we want to get compensation, who opposes us? The blank-tape firms. They don't want to pay us a cent."

(Continued on page 85)

Central South/Sound Shop Meet Tells All Pssst . . . The Happy Secret Is Out

BY GERRY WOOD

GRAND CAYMAN, British West Indies Randy Davidson, owner of Central South Record Sales and the Sound Shop retail chain, claims his organization has been one of the trade's best-kept secrets. But that claim might not hold true for long.

With business mushrooming by 12% in the most recent quarter as compared with a year ago, the Nashville-based wholesale/retail giant gathered more than 200 of its store managers and company leaders to the Treasure Island Resort here for four days of one-on-one meetings and showcases.

The mood of the May 17-20 enclave was positive. According to Davidson, it was "very upbeat, with an awful lot of enthusiasm around." That didn't prevent the attendees from delving into some thorny nuts-and-bolts problem areas. Sound Shop managers from 61 stores, area managers, and district managers also received projections for the next 12 months.

"We want to control the gross profit a little better," said Davidson, who added the operation is "getting

to the point where we can pinpoint exactly what our pilferage is." Methods to control shoplifting and increase volume were prime areas of discussion at the corporate meeting. Another important topic was developing methods to more effectively balance inventory with sales.

As elsewhere, compact disks are a success story, with vinyl dropping. "CDs are really starting to skyrocket for us," said Davidson, though some of the Sound Shop managers indicated they believe vinyl would be holding its own if record companies were not emphasizing CDs. In a half-year period, the CD sales percentage for the store has risen from 7% in November to 12% of total volume in May.

Davidson set increased goals on a monthly and annual basis for all of the stores. He also pointed to recent successes. The Central South operation—a major wholesale/retail conglomerate involving one-stops, record shops, racks, jukebox racking, white and black gospel divisions, promotions, accessories, and a mail-order firm—has become one of the silent giants in the marketplace, according to Davidson and Chuck Ad-

ams, vice president.

The firm's strength was underscored by the companies taking part in the vendors' day round tables. Participants included Select-O-Hits, CBS Records, A&M Records, the Hits Co., M&S Distributing Co., MCA Distribution, Case Logic, PolyGram Records, Important Records, and WEA Corp.

Other indications of the Central South/Sound Shop clout were the nightly showcases featuring such talents as RCA's K.T. Oslin, MCA's Lyle Lovett, PolyGram's Kathy Mattea, and CBS Records' Asleep At The Wheel.

Vendors increased from nine last year to 13 this year, and despite problems caused by the failure of some of the promotional materials to make it through Cayman customs during a holiday period, the vendor sessions sparked a lively give-and-take.

At the round tables and the merchandising meeting, some themes repeatedly emerged: the need for improved new-release information; methods of breaking new artists; problems in getting promotional materials beyond warehouses intact; the categorization of product (one manager complained, "I even got Randy Travis under 'rock' one time"); and the liaison between buyers and managers—still a gray area judging from the discussions here.

Taking part in the hands-on merchandise meeting were the Sound Shop managers and seven label executives from Nashville: Pam Oliver, WEA sales rep; Clyde Coatney Jr., Select-O-Hits Inc. sales rep; John Pervola, CBS Records sales rep; Lanny Estes, PolyGram sales rep; Sandy Gilliam, MCA sales rep; Ralph Black, Capitol Records Nashville sales rep; and Travis Johnston, RCA field sales rep.

Despite the costs of the meetings, Davidson believes the results are worth the effort and dollars: "It creates a relationship between the managers, gives them a chance to talk to each other and find out that other people have the same problems they do. Very often they come up with ways to fine-tune their own stores. It creates a camaraderie that's excellent—and it's a bargain for the company."

members will receive a ballot from which they will choose the four new board members. The winners will be announced during the opening business session of the VSDA convention in Las Vegas, Aug. 16-20.

The entire board will then meet at the convention and select a new president, vice president, secretary, and treasurer. The new officers will be announced at an awards dinner on the closing night of the convention.

The four candidates previously selected by the VSDA nominating committee are Dave Ballstadt, Adventures in Video, Fridley, Minn.; Lou Berg, Audio/Video Plus, Houston; Steve Burns, RKO/Warner (formally Video Shack), New York; and Charles McCauley, Video Ventures, Hingham, Mass.

AL STEWART

5 More Hats In VSDA Ring 9 Candidates For 4 Board Seats

NEW YORK Five video retailers have been added to the field of candidates vying to fill four vacancies on the Video Software Dealers Assn.'s 15-member board of directors.

The additional nominees were added to the ballot as the result of petitions mailed to the VSDA by members in good standing.

The retailers added to the ballot are Carol Pough, Video Cassettes Unlimited, Santa Ana, Calif.; Roger Gould, Valley Shore Video, Centerbrook, Conn.; Ken Dorrance, Video Station, Alameda, Calif.; Lou Epstein, Video Show Place, Cincinnati; and Alan Caplan, Applause Video, Omaha, Neb.

Each candidate was nominated by at least 20 VSDA members and will join four other dealers who had been previously selected by the association's nominating committee (Billboard, May 2). In July,

BMI Honors Most-Performed Songs

LOS ANGELES Broadcast Music Inc. honored Stephen Bishop's "Separate Lives" plus songwriters/composers David Foster, Patrick Leonard, and Earle Hagen, publisher Warner-Tamerlane, and others in a two-night awards gala here May 13-14.

On the first night of the celebration, which took place at the Beverly Wilshire Hotel, the 35th annual BMI pop awards dinner was held. This event recognized BMI's most-performed pop tunes during the group's survey year, spanning Oct. 1, 1985-Sept. 30, 1986.

The following evening's ceremonies saluted BMI's top television

and film composers and songwriters.

Among those most highly lauded were Bishop, whose "Separate Lives (Love Theme From 'White Nights')" was honored as most-performed song of the year, and Foster, who was named songwriter of the year. Foster received awards for four of his compositions, including "Glory Of Love (Theme From 'The Karate Kid Part II')," "Love Theme From 'St. Elmo's Fire,'" "Now And Forever (You And Me)," and "St. Elmo's Fire (Man In Motion)." The last song received its second BMI award to date.

Jim Vallance (PROC) received

three songwriting citations. Collecting two awards each were Gilbert Alexander Gabriel (PRS), Steven George, Daryl Hall, Will Jennings, Howard Jones (PRS), Nicholas William Laird-Clowes (PRS), John Lang, Richard Page, Carole Bayer Sager, and Ina Wolf.

Other songs were honored that are also previous BMI award winners, including "Stand By Me," "Cherish," "Everytime You Go Away," "Happy, Happy Birthday Baby," "Lost In The Fifties Tonight (In The Still Of The Night)," in addition to the previously mentioned "St. Elmo's Fire" theme.

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Havin' A Good Day. Chrysalis Records executives welcome Dweezil Zappa to the label during a recent reception in New York. His first album, "Havin' A Bad Day," acquired from the Barking Pumpkin label, is slated for a June release. Standing, from left, are Charly Prevost, senior vice president of marketing and artist development; Daniel Glass, vice president of promotion; Zappa; Adam Ritholtz, senior director of business affairs; Jeff Aldrich, executive vice president; and Jack Craig, president.

Executive Turntable

RECORD COMPANIES. Doug D'Arcy is named president of Chrysalis Records International, based in London. He was managing director for the company.

Fred Willms is appointed vice president and chief financial officer of Capitol Industries-EMI Inc. in Los Angeles, succeeding vice president of finance Charles Fitzgerald, who recently resigned. Willms was president of Screen Gems-Colgems Music Publishing.

Manfred Kuehn is named senior vice president and general counsel for the Bertelsmann Music Group in New York. In addition to his new responsibilities, he will continue to serve as deputy general counsel for Bertelsmann



D'ARCY



KUEHN



BROWN



MRVOS

A.G. worldwide.

Zomba Enterprises in London names John Fruin U.K. group managing director. He joins from a broad background in the record industry, most recently serving as a consultant for the company. In a restructuring of its senior management positions, the firm also announces the following: Clive Calder, chairman of the worldwide Zomba Group of Cos.; Ron Schiff, finance director; and Ralph Simon, director of special projects. Chris Clark joins as financial controller.

MCA Records Nashville promotes Tony Brown to senior vice president of a&r. He was vice president of that area.

John Mrvos is appointed director of talent acquisitions, East Coast, for Columbia Records in New York. He was director of a&r talent acquisitions for EMI America.

Mario Ruiz is named director of a&r and marketing for EMI Music's Lat-



RUIZ



LAUER



FRYE



CARR

in American operations. He was director of a&r development for CBS Records' International Division.

Capitol Records promotes Dorene Lauer to national director of media and artist relations, based in Los Angeles. She was East Coast director of that area. Keith Frye joins the label as national promotion director, East Coast, based in Atlanta. He was Southeast regional promotion director for A&M.

GRP Records in New York promotes Richard Carr from director to vice president of finance.

Chris Wheat is appointed manager of publicity and public information, East Coast, for Epic/Portrait/CBS Associated Labels in New York. He was with the Warner Bros. publicity department.

Warner Bros. Records in Burbank, Calif., appoints Linda Forman senior editor/writer. She was project director and associate producer at KCET Los Angeles.

CBS Masterworks in New York names Joseph R. Dalton supervisor of copyrights, a&r administration. He was an intern with the Next Wave Festival at the Brooklyn Academy of Music.

Sparrow Records in Nashville appoints Peter York vice president of a&r and Bob Angelotti director of media relations and promotion. York was director of a&r. Angelotti was director of publicity and special markets.

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Differences In U.S., U.K. Packages Could Rile Collectors 'Sgt. Pepper' CD: The Long & Short Of It

BY GEOFF MAYFIELD

NEW YORK Will U.S. Beatles fans feel shortchanged when they see U.K. packaging for the "Sgt. Pepper's Lonely Hearts Club Band" compact disk?

Capitol president Don Zimmermann says no, but dealers say the variance will definitely be an issue for serious Beatles collectors. Different U.S. and U.K. packages have been created for the title's June 1 release because of contrasts in those retail environments, although both editions will have virtually the same components.

The U.S. edition will be marketed in the long box, the standard for CD merchandising here. The U.K. disk

will be sold in an open-ended sleeve, which bears front- and back-cover art.

The British CD booklet fits inside the sleeve and is slightly larger than the U.S. booklet, which goes inside the jewel box. The U.S. book measures 4³/₄ inches square; the U.K. book is 5⁹/₁₆ by 4⁷/₈ inches.

The U.K. booklet contains a back-page gatefold with the "Sgt. Pepper" cutouts that were printed on a separate sleeve in the original LP release. In the U.S. version, smaller replicas are printed on the back of the disposable long box.

"Essentially all CDs in this country are sold in the 6-by-12, largely for pilferage reasons," says Zimmermann. "There are very few re-

tailers here who would take the CD unless it were in the long box.

"We're going to have all the graphics that were on the original album and everything that is on the British CD. We did the best we could with what we had to work with."

In addition to re-creating the liner notes, lyrics, and art that appeared on the original LP, both the U.S. and U.K. CD booklets include retrospective comments on the album penned by George Martin, its producer, and Peter Blake, who designed packaging for its landmark cover. Excerpts from "The Beatles At Abbey Road," a book to be published this year, offer production details about the "Pepper" sessions.

Zimmermann says his staff decided against odd-size options that have been used for two-disk sets because a variance in the 6-by-12's
(Continued on page 84)



Broadway Solitude. A&M recording artist Suzanne Vega celebrates her Broadway debut performance at a recent reception in Manhattan with label president Gil Friesen, left, and Squeeze member Glenn Tilbrook. Vega, who has just released her second album, "Solitude Standing," was also joined by artists Sting, Joe Jackson, and Rosie Vela.

Ex-Allied Execs Charged In Calif. Credit Union Scam

BY CHRIS MORRIS

LOS ANGELES Kim Richards, president of the now-defunct Allied Artists Records, and his vice president of finance have been arrested and charged in U.S. District Court with bank fraud.

The criminal complaint, filed against Richards and Robert Abernathy, vice president of finance for Allied's parent company, Consolidated Allied Cos., alleges that the executives defrauded Union Bank by securing bank loans for equipment leases using a nonexistent credit union to establish a phony credit line of \$10 million.

If convicted, Richards and Abernathy would face a maximum of five years in prison and a \$10,000 fine.

Abernathy, arrested May 14, and Richards, who turned himself in to U.S. marshals later that day, were

released after posting \$25,000 bail each.

The arrests culminate nearly four months of legal strife for Richards. Allied Artists' parent consortium, CAC, was sued Jan. 20 by Union Bank. The lending institution charged in California Superior Court that Richards and CAC fraudulently secured \$7 million in bank loans (Billboard, Feb. 7). CAC was subsequently sued by General Electric Credit Corp., Circle Business Credit Corp., and National Bank of California for sums totaling over \$6 million.

On Feb. 11, CAC filed for bankruptcy in federal court in Los Angeles, seeking Chapter 11 protection. CAC's secured creditors—mostly lending institutions—have compiled debts totaling \$28.9 million.

An affidavit amended to the criminal complaint filed by Federal Bu-
(Continued on page 82)

Bootlegger Gets More Time Term Upped, 2 Counts Dropped

NEW YORK A man sentenced to 8¹/₂ years in prison and fined \$90,000 in 1983 for his involvement in a nationwide Elvis Presley bootleg record scheme has been resented to 10 years in prison.

William Richard Minor was originally sentenced in Los Angeles federal court on one count of conspiracy, two counts of interstate transportation of stolen property, and six counts of criminal copyright infringement.

Although the two counts of interstate transportation were dropped following the Supreme Court ruling that the provision covering this situation is inapplicable to copyright violations, Chief Judge Manuel T. Real of the U.S. District Court in California, who originally sentenced Minor, increased the net punishment.

Granting the government's motion, he sentenced Minor to one year for each of the copyright counts, up from six months, and to four years for the conspiracy conviction, with all sentences to run consecutively. Minor has filed a notice of appeal

with the 9th U.S. Circuit Court of Appeals.

In another action involving unauthorized recordings, special agents of the FBI executed search and arrest warrants in the Virginia cities of Bristol and Glade Springs on April 30. Benjamin B. Stiltner of Church Hill, Tenn., allegedly caught in the act of printing counterfeit labels, was arrested in Glade Springs and charged with trafficking in counterfeit labels.

Stiltner had pleaded guilty to federal copyright infringement violations in 1985, which involved the sale of pirated sound recordings. He was fined \$2,000 and placed on probation for three years.

At a residence leased by Ilene and Clarence Stiltner in Bristol, FBI agents seized cassette manufacturing equipment, 20,000 allegedly counterfeit labels, 12,000 completed cassettes, and 350 masters. Also seized were hit pop titles and some by local country and gospel acts, in addition to a sophisticated cataloging system for the allegedly counterfeit material.

Lisa Lisa Leaps Beyond Cult Status; Soundtracks A Form Of Musical Chairs

LISA LISA & CULT JAM, who have been gaining steadily in popularity for the past two years, explode on this week's charts. The New York-based trio's current hit, "Head To Toe," jumps to No. 1 on the Hot Dance/Disco and Hot Black Singles charts and leaps nine notches to No. 6 on the Hot 100. Its second album, "Spanish Fly," soars 12 notches to No. 15 on the Top Pop Albums chart.

The immediate across-the-board success of the group's new album stands in stark contrast to the sleeper, format-by-format breakthrough of its last. "Lisa Lisa And Cult Jam With Full Force" had been on and off the chart for 14 months before it finally spawned its first top 10 pop hit, "All Cried Out." The new album generated a top 10 single after just one month.

Lisa Lisa first broke in dance clubs in April 1985 with a British import of "I Wonder If I Take You Home." The song hit No. 1 two months later on both the Hot Dance/Disco Club Play and 12 Inch Singles Sales charts. It ultimately reached No. 6 on the Hot Black Singles chart and No. 34 on the Hot 100. The follow-up single, "Can You Feel The Beat," reached No. 10 on the dance club chart, No. 40 on the black chart, and No. 69 on the Hot 100.

Though neither of those first two records was a pop smash, both remained on the Hot 100 for 20 or more weeks. That suggested wide interest in the group, which was borne out in October 1986, when "All Cried Out" reached No. 8 on the Hot 100 and No. 3 on the Hot Black Singles chart.

"Head To Toe" is likely to become the first record to achieve the Billboard triple crown by hitting No. 1 on the pop, black, and dance/disco charts since Ready For The World's "Oh Sheila" and Stevie Wonder's "Part Time Lover" did the trick in 1985.

SEVERAL ARTISTS on this week's Hot 100 are on loan to rival record companies for film and television soundtrack singles. Capitol's Bob Seger is No. 35 with "Shakedown" on MCA, MCA's Elton John is No. 55 with "Flames Of Paradise" (a duet with Jennifer Rush) on Epic, and Warner Bros.' Al Jarreau is No. 86 with the "Moonlighting" theme on MCA.

Soundtrack singles triggered a similar round of artist/label musical chairs last summer. Columbia's Billy Joel was loaned out to Epic for "Modern Wom-

an," Geffen's Berlin was loaned to Columbia for "Take My Breath Away," and Warner Bros.' Michael McDonald was loaned to MCA for "Sweet Freedom." And earlier this year, Qwest's James Ingram was loaned to MCA for "Somewhere Out There" (a duet with Linda Ronstadt). It's getting so you can't tell the players without a scorecard.

FAST FACTS: Irish artists have two of the top three singles on the Hot 100 for the second straight week, as U2's "With Or Without You" holds at No. 1 and Chris De Burgh's "The Lady In Red" holds at No. 3.

Metal-based acts have three of the top four albums on the Top Pop Albums chart for the first time in history. Bon Jovi's "Slippery When Wet" holds at No. 2, Poison's "Look What The Cat Dragged In" holds at No. 3, and Whitesnake jumps four notches to No. 4. This is the 27th week that "Slippery" has been either No. 1 or No. 2.

Ozzy Osbourne/Randy Rhoads' "Tribute" leaps to No. 8 in its fourth week on the Top Pop Albums chart. It's one rung ahead of where Osbourne's last album, "The Ultimate Sin," was at the same point in its chart life. Barbra Streisand's "One Voice" also cracks the top 10 in its fourth chart week. This keeps pace with her last release, "The Broadway Album," which hit the top 10 in its fourth week in December 1985.

Al Jarreau's "Moonlighting" theme enters the Hot 100 at No. 86 this week—three months after series star Bruce Willis cracked the top five with "Respect Yourself." With "Miami Vice," the hits came the other way around. Jan Hammer's instrumental theme reached No. 1 in November 1985, nearly a year before series star Don Johnson cracked the top five with "Heartbeat." These two superstars aren't the only performers to have a hit record and star in a television show whose theme was a hit record. John Travolta ("Welcome Back Kotter") achieved the same double-barrel success in 1976. So, before that, did Edd "Kookie" Byrnes ("77 Sunset Strip"), Richard Chamberlain ("Dr. Kildare"), Lorne Greene ("Bonanza"), Bobby Sherman ("Here Come The Brides"), and John Schneider ("The Dukes Of Hazard"). Some of these performers have gone on to bigger and better things. Most haven't. Better enjoy it while it lasts, guys.

**CHART
BEAT**



by Paul Grein

You already know it.

You've been following it for years. It's the Billboard Hot 100 program. The original Billboard Charts the industry—and the world—have depended upon for years.

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It is also understood that you will be billed at the rate of \$78 per store for each store participating in the program. Quantity discounts available.

For information, call Brad Lee at (617) 281-3110.

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Title _____

Company _____

Date _____ Number of stores _____

Average Weekly Traffic Per Store
(Foot traffic, not transactions) _____

Phone Number _____

Billing Address _____

NOTES:

1. ALL INFORMATION MUST BE FILLED IN FOR THIS AGREEMENT TO BE VALID.

2. Please attach a mailing list with individual store addresses and contacts.

3. Please return all completed information along with your payment made out to BILLBOARD HOT 100, to Brad Lee, MUSICIAN, P.O. Box 701, Gloucester, MA 01930.



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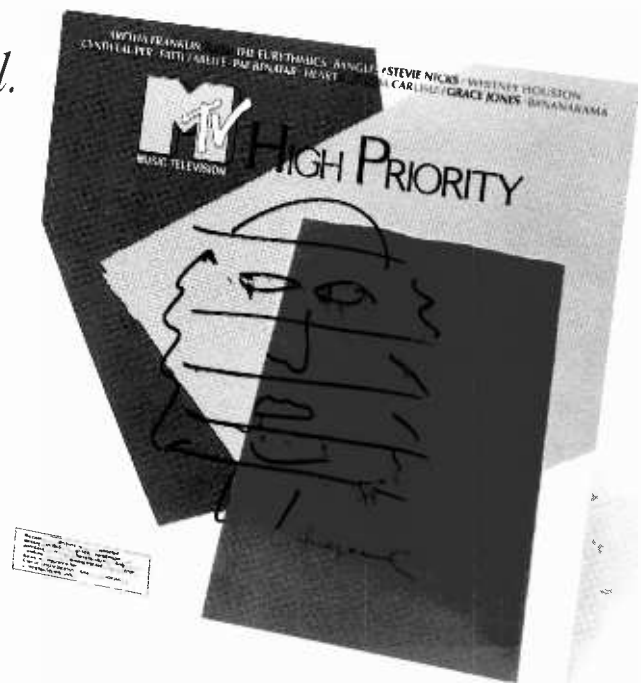
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Clearing the Air

FINE TUNING BMI'S PAYMENT SCHEDULES

The revised BMI bonus payment schedule has become a source of controversy in the songwriter community, as documented in recent issues of Billboard.

BY FRANCES W. PRESTON

This is a year of growth at BMI, a year in which we are making significant improvements both within BMI and in providing service to BMI's writers, composers, publishers, and those foreign writers whose works we license via our contracts with their societies.

Among the improvements are the recently announced revisions in BMI's payment schedule. Advanced technology now permits dramatic improvements in the logging system, which our studies show will result in a substantial increase in the number of performances credited to songs in the BMI repertoire.

Before adopting the revised system, we carefully pretested it on several hundred active BMI writers' and publishers' catalogs to assure ourselves that it would have a beneficial effect and found that the changes were universally positive for this group.

This new technology has also permitted us to make very important distinctions in the calculations of royalties in the many situations in which BMI has no current contract with one or more of the parties.

The overall effect of the change in our payment schedule is to permit us to move toward three important strategic goals: to stabilize the BMI catalog, to maximize income, and to make BMI the home for the strongest group of songwriters, composers, and publishers in America.

I have always felt that it is best for a writer and his/her catalog to be together under the umbrella of one performing rights organization. We welcome writers who left catalogs behind at BMI and joined other performing rights organizations to return and rejoin their catalogs at BMI.

We also understand that some writers who have left BMI may opt to take their catalogs with them to other performing rights organizations.

Although BMI never happily says farewell to a writer, our policies have long made it possible for this kind of transfer of rights. We find it very difficult to understand why another performing rights organiza-

tion would not accept the migration of a writer's catalog regardless of the exclusivity of the rights. In fact, every performing rights organization in the world, save one, does accept nonexclusive rights.

Another way of looking at the changes in our payment schedule is that, quite frankly, we have put BMI writers, composers, publishers, and those foreign writers and publishers whose works we license

payment schedule and of your board's concern in the statement which you forwarded to me.

"I believe your concerns are based on a misunderstanding which I will try to clarify, and I would ask your help in transmitting this information to your board.

"First, let me make it clear that the decision to change our payment schedule was not made by BMI's board of directors. It was made by

join. "There has never been a barrier to a writer leaving BMI and taking his rights along. A writer who leaves has always been able to remove his rights when he terminates his contract.

"And in view of the new payment schedule, BMI is assuring the terminated writer who wishes to transfer his rights the opportunity to move them as of Jan. 1, 1987, if BMI is notified by Oct. 1, 1987.

"If he has a *writer-owned* publishing company, he is free to move his works any time during the present year. If a terminated writer wishes to rejoin his catalog at BMI before Jan. 31, 1988, the bonuses will be made retroactive to Jan. 1, 1987, so that no monies will be lost.

"We have no desire to appear to be benefiting from any former BMI writers' catalog if those writers wish to transfer it to another performing rights organization.

"I would also like to mention that embodied in the new payment schedule are a number of very complex distinctions relating to the bonus payments for non-BMI writers. For example, your catalog, which was not accepted by ASCAP during the period in which it would not license nonexclusive rights, will continue to be eligible for the bonus as it is being paid via your co-writers assignment.

"I am in full agreement with your contention that our energies should be marshaled in the fight against those who seek to undermine the payment of performance royalties.

"This objective cannot be achieved by writers airing their criticisms of any performing rights organization through the media at a time when proponents of the Boucher bill and others are already trying to convince legislators and the public that no performing rights organization is worth saving.

"I look forward to working with you and the guild as the new source licensing legislation works itself up the agenda on committees, House and Senate."

In closing, let me say I am determined that BMI be regarded as the most stable and as having the strongest family of writers and composers of any performing rights organization. I believe the improvements we are making this year, including the new payment schedule, are an aggressive move toward that goal.

'Quite frankly, we have put BMI writers, composers, & publishers in a preferred position'

Frances Preston is president and chief executive officer of BMI.



in a preferred position.

We believe that our ability to maximize revenue over the long term depends upon our capability to compensate our family of writers and composers with a higher level of royalties than those received by writers who have opted to leave BMI for other performing rights organizations.

BMI is not alone in this preferential treatment. Every performing rights organization has rules that apply only to writers who are associated with that organization and benefits that are lost as a writer terminates the association. In some cases, as much as nine months' royalties and any accrued funding is lost upon termination.

This preferential treatment for BMI writers and composers has caused some concern and misunderstanding in addition to some incorrect information about details of BMI's new payment schedule. Much of this was aired in a recent Commentary by George David Weiss, president of the Songwriters Guild of America (Billboard, May 9).

I responded to his concerns in a letter that same week, and I feel that it would be helpful if I shared my response in this column.

"Dear George: "I was surprised and somewhat dismayed to read of the concerns you expressed about the new BMI

BMI's management.

"There has been a gradual change over the years in the pattern and amount of music used in broadcasting, and our payment system is being brought up to date to reflect those changes. We have in the past (1977, 1980, 1984) changed our payment system as circumstances justified it. This latest change is the result of factors which have been changing for some time, but which had to be carefully studied to see what the total effect would be before we altered our system.

"With its new payment schedule BMI has, I feel, simply enhanced the benefits associated with being a BMI writer, or a writer member of a foreign society whose works we license, and put the interests of those writers ahead of all others. Nothing in this new schedule reduces the 'freedom' of any writer to move from one performing rights organization to another or presents any 'coercion' to maintain membership or repertoire with one or the other.

"In America, writers have a choice among performing rights organizations, as they do among publishers, and they freely make a *business* decision to assign their performing rights to one of them. Having done so, however, I don't think any writer is entitled to all the benefits of the performing rights organization he has chosen *not* to

move stolen goods from one market to another. But the majority are shoplifted or smash-and-grab burgled by junkies who can get \$5 each, no questions asked, from a few sleazy dealers.

Legitimate retailers here will not even handle used CDs, except for trade-ins from known customers. Those who deal in suspect goods are encouraging theft from retailers and distribution centers as well as opening themselves up to more theft and burglary.

Don MacLeod

Music Millennium
Portland, Ore.

Artists need to be aware of their marketing as much as of any facet of their career.

Edward R. Salamon
Exec. V.P./Programming
United Stations Programming Network
New York

USING NETWORK RADIO

Congratulations to Joe Trelin on his excellent article concerning artists and network radio (May 16).

Too often, artists are victimized by shortsighted managers or publicists who don't realize the value of radio publicity. Ironically, at the same time, the record companies of these same artists are placing advertising on network radio shows at several thousand dollars per 30-second spot.



TRAFFICKING IN STOLEN CDs

Can Earl Paige be serious? As a retailer, I have to marvel at the lack of street smarts in his recent Retail Track column on used compact disks (May 16).

In our market area 80% of all "used CDs" are stolen from retail stores or burgled from homes or warehouses. Some, more professional groups

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Michael's 'Sex' Forces Lyrics Issue AIDS Epidemic Renews Debate

BY KIM FREEMAN

NEW YORK "It's tough to be a programmer in the '80s," laments Dene Hallam, PD of hit outlet KCPW Kansas City, Mo., who was mulling an add decision on George Michael's "I Want Your Sex" at presstime and the larger issue of the extent to which a station should play moral guardian for its audience.

Unquestionably, "I Want Your Sex" is on a rapid track to hit status. Based on airplay from programmers who plucked the single off of MCA's "Beverly Hills Cop II" soundtrack, "I Want Your Sex" would have been the highest debuting record on the Billboard Hot 100 this week had it been available as a single at retail. Because of that response, Columbia, Michael's label, rush-released the single May 18. (See story, page 32.)

At the same time, many of the programmers who have added the record do express concern that some listeners may interpret the song's lyrics as advocating promiscuity in an age when "safe sex" has become a watchword. Others contend that the song's treatment of sex will not surprise, sway, or

offend listeners. At any rate, most say they will be watching audience feedback on the track with an especially careful eye as it gains exposure.

"On the one hand, the timing of this record literally couldn't be

'The timing of this record literally couldn't be worse'

worse," says Hallam. "On the other hand, as a PD, I don't think it's my responsibility to censor what the public wants to hear." Over the May 15-17 weekend, KCPW held a "Beverly Hills Cop II" promotion, which included a few spins of the Michael record. "The movie hasn't even opened yet, and we're already getting requests on this," says Hallam.

Given the record's early success, Hallam says he will most likely add it soon. "It looks like there'll be no stopping this locomotive, but I am going to require that my jocks make some mention advocating safe-sex practices when they play it."

Steve Kingston, operations manager at WHTZ "Z-100" New York, says the station didn't "think too long" about adding the single, and, indeed, the track moved into the top 10 requested songs there after just a few days of play.

At presstime, Z-100 had taken the measure of keeping the song's title off the air, with a memo telling air talents to refer to the track as the new George Michael song from the movie soundtrack.

"Since the inception of top 40, you could tear apart the lyrics of many hit songs," says Kingston. "When we tested this record, we got many more positives than negatives, but it's just that we don't want to call attention to the fact that we're playing a record called 'I Want Your Sex.' Obviously, it's a very sensitive issue."

Kingston notes that Z-100 initially added the track with the "sex" in the "I want your sex" chorus edited out. He says, however, that "it just didn't do justice to the song."

Crossover outlet WQHT "Hot 103" New York has been engaged in a bold safe-sex campaign for several months, but PD Joel Salkowitz says playing "I Want Your Sex" for the past two weeks is in no way a contradiction to that campaign.

A while ago, Hot 103 visited New York City nightclubs to pass out free condoms. And last week it became the first Gotham station to air controversial AIDS awareness and prevention commercials, which are part of Mayor Ed Koch's citywide media blitz against the killer disease.

"I've never been a big believer in censoring what gets played on the radio," says Salkowitz. "Hey, it's just a song. It's going to be featured in a huge movie, and we got requests for it instantly."

Salkowitz says he's not aware of any complaints on the record. "We don't think that we negate the points we're trying to make with the safe-sex campaign at all by playing this song."

Chris Collins, PD of hit outlet KSFM "FM-102" Sacramento, says he added the record without reservation, mostly because listeners to his morning show are used to things that are far more

(Continued on page 13)

OUTA' THE BOX

Programmers reveal why they have jumped on certain new releases.

TOP 40/CROSSOVER

MCA's "Beverly Hills Cop II" soundtrack has generated three instant-reaction records for KSFM "FM-102" Sacramento PD Chris Collins, who made quick adds of offerings by Bob Seger, the Jets, and George Michael. (See related story, this page.) A song destined for No. 1, says Collins, is Surface's "Happy" (Columbia). "The minute I played this, I started getting calls from record stores because they couldn't keep it in stock," he reports. An exception to FM-102's usual urban lean is Motley Crue's "Girls, Girls, Girls" (Elektra). "This is definitely a superstar band," says Collins, who has the single spinning after 3 p.m. right now but expects to move it into full-time rotation soon. New to most of the country but not Collins is Phil Satchi's "Wheel Of Fortune" (A&M), a ballad he describes as highly distinctive, very classy, and worthy of attention. "All my research shows that people really like the sound of this record," he says. "Now, if some other people would support it, I think the record could really kick in."

ALBUM ROCK

This week's PD of the week, WHJY Providence's Ken Carson, has plenty of records to rave about. They start with new artist Richard Marx, whose debut track is "Don't Mean Nothing" (Manhattan). After two weeks of play, the song has generated an amazing amount of phones, says Carson. "With the many celebrities helping him out, this is a very talked-about record," the PD says. "Every time we play it, we get somebody calling to ask who it is." Carson offers an advance tip on Tom Kimmel's "That's Freedom" (PolyGram). "This is going to smash onto the charts next week," he says. "I don't want to compare him to anybody, but Kimmel's type of music fills a void that I think exists today for good honest music with great lyrical composition." Mason Ruffner's "Gypsy Blood" (CBS Associated) is also very hot at WHJY, says Carson, whose parting shot goes to John Hiatt's "Thank You Girl" (A&M). "My promotion director and I were listening to A&M's CD sampler during a meeting, and when we heard this we both grabbed for the cover to see who it was," he enthuses. Familiar with Hiatt's critically acclaimed track record, Carson says, "This is the one that'll prove to the biz that Hiatt's ready for the big time."

COUNTRY

"This is an especially good time for new releases," says KIIQ Reno, Nev., PD Tony Thomas. The first of many favorites is Reba McEntire's "One Promise Too Late" (MCA). "This is strong with females, but it's also got that wondering-what-it-would-have-been appeal that any adult can relate to." Also carrying a strong lyric line is Michael Martin Murphey's "A Long Line Of Love" (Warner Bros.), says Thomas. "I think this will have that same kind of appeal as the Judds' 'Grandpa,'" says Thomas. "It's heartfelt and folksy yet contemporary at the same time. Murphey sings terrifically, and I think this track will hook a lot of people." Described by some as the "Bruce Willis of country," T. Graham Brown's latest, "Brilliant Conversationalist" (Capitol), is indeed brilliant, in Thomas's estimation. "A lot of people look twice at their radio when they hear this," says Thomas, praising the track's "clever lyrics and extremely strong r&b background." Thomas is also KIIQ's morning talent, and he says Brown's track gives personalities plenty of jumping-off points.

KIM FREEMAN

newslines...

NEW CITY COMMUNICATIONS, Bridgeport, Conn., has agreed to a stock purchase of Tulsa, Okla.-based Swanson Communications. The \$20 million deal gives NewCity (formerly known as the Katz group) control of KRMG-AM Tulsa, KKNF-FM Oklahoma City, and KKYX/KLLS San Antonio, Texas. KQMJ Tulsa and certain other Swanson assets will be distributed to a partnership of Swanson shareholders before the transaction is finalized. NewCity owns 11 outlets in seven markets. They are KWEN-FM Tulsa; WZZK-AM-FM Birmingham, Ala.; WEZN Bridgeport; WDBO/WWKA Orlando, Fla.; WYAY Atlanta; WFTO/WAAF Worcester, Mass.; and WSYR/WYYY Syracuse, N.Y.

TIM DORSEY is named VP of the CBS radio division, retaining his station manager position at CBS' KMOX/KHTR St. Louis. He is an 11-year CBS veteran and has been the combo's manager for the past year.

ROBERT AUSFELD is named VP/GM of WABY/WKLI Albany, N.Y. He had been the combo's station manager since 1982.

KAZY/KRST Albuquerque have been sold to Wagontrain Broadcasting by Burroughs Broadcasting for \$5.25 million.

AMERICA'S MOST ASTUTE PROGRAMMERS
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▶ Check Vox Jox Page in the June 13 issue for a chance to win the New Music Seminar 8 Sweepstakes.



Billboard

1987 RADIO AWARDS

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

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will go to Program Directors, Music Directors, Air Personalities and Promotion Directors . . . in Top 40/Crossover, Urban, Album Rock, Country and AC radio outlets. Awards will be made in large, medium and small market categories, based on Arbitron definitions.

— 10 AWARDS

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will go to the best weekly National Music Program: one for each format.

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- (1) Voters will nominate one entry in each category. These will be tabulated (by an independent auditing service). The top 5 nominees in each category will be put on a Final Ballot.
- (2) Billboard readers will then select one winner in each category on this Final Ballot. These will be tabulated to determine the Winners.

*The Billboard Radio Awards will be the **only** awards in the industry nominated and voted on by all facets of the industry . . . radio, retail, record labels, recording studios, talent and publishing.

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WHICH APPEARS IN THE JUNE 6 ISSUE OF BILLBOARD!**

**BILLBOARD RADIO AWARD WINNERS
ANNOUNCED SEPTEMBER 12
IN THE NAB RADIO '87 ISSUE**

GET YOUR NOMINATIONS READY!

On Air Software Brings DJs To World Of Hi-Tech

BY CHARLENE ORR

DALLAS While various software packages have brought programmers happily into the computer age, few air personalities have benefited from hi-tech tools in their day-to-day duties. Jim Radcliffe, the afternoon personality known as Jim Tyler on top-rated country outlet KPLX here, is out to change that with his On Air Software.

In his 20 years of broadcasting experience, Radcliffe says, he has seen programs written to make everybody's job easier except those who desperately need the luxury of organization and ready information—air talents.

Radcliffe's Studio Information System is designed to replace in-studio card-file setups with a "video" card file. SIS allows personnel to store information on full, computer-screen "cards" that feature color and graphics. Anything from plug cards to weather forecasts to liners to live copy that can be written on a 3-by-5 card can be stored on the system. While on air, personalities can call to the screen any set or sets of information.

In addition to the video card file, Radcliffe's system is programmed with a variety of features that make it applicable to stations in a variety of formats. Some of those features include:

- A pop-up note pad that can be superimposed over any card, allowing DJs to script bits, make notes for themselves, or pass messages to the PD.

- The Contest Control Module, which allows personalities to log winners automatically into a file. The file can make year-end promotion reports much easier as well as hold "professional" contest winners at bay by having their names handy.

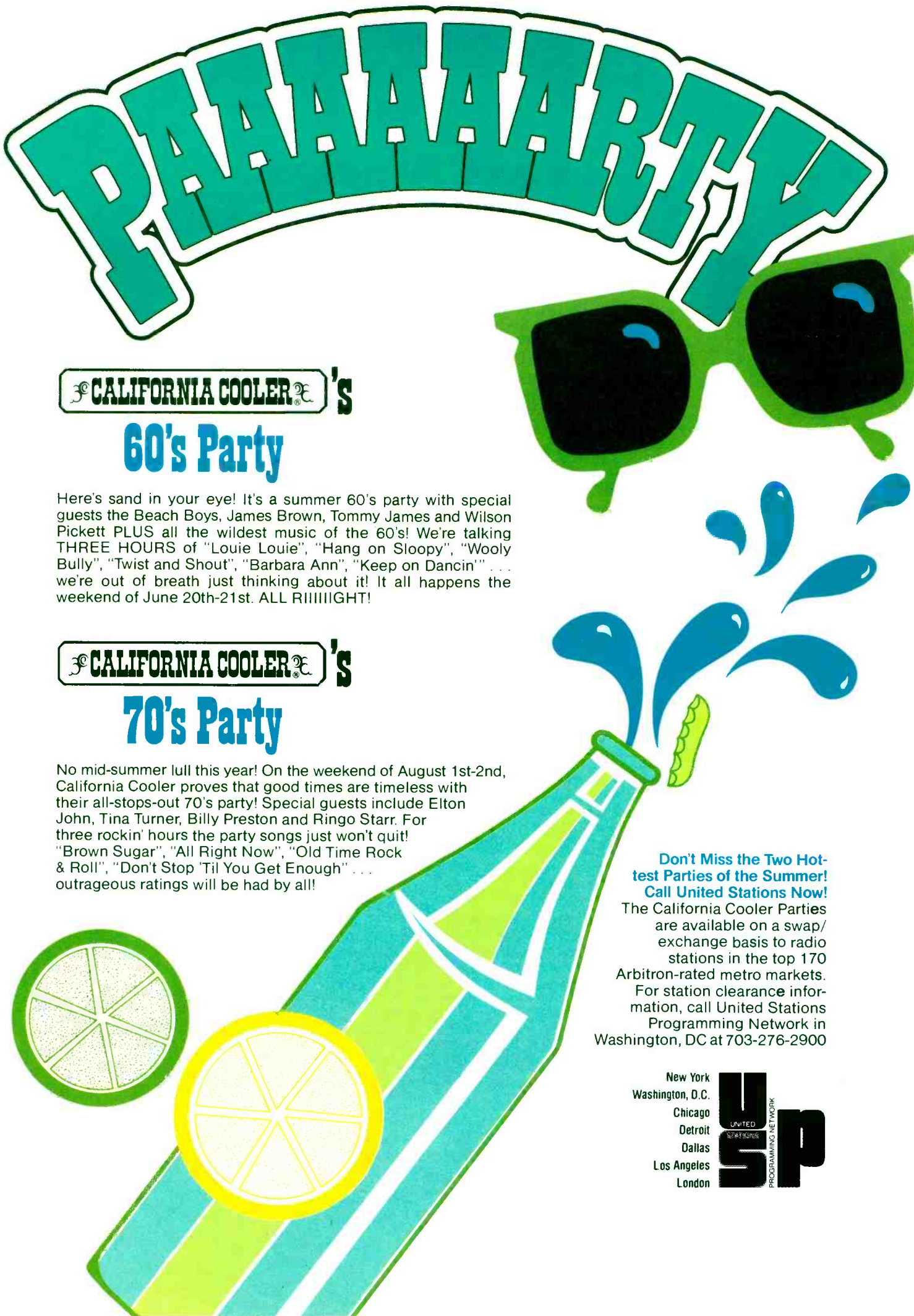
- The Phone Director module, which is designed for stations or programs that take frequent calls. It lists up to six telephone lines and keeps a total of the calls taken and the time on hold. It also has next-caller indicators and provides a demographic breakdown of the callers. A polling indicator tells operators the tally of different responses on talk-show topics, rate-a-record segments, and other features involving listener opinions. And producers can leave brief messages on the temperament of callers on hold for the show's host.

Station employee rosters, directories, and other records and manuals can be stored for easy access by any station staffer. Artist bios, special features, and production elements can be called up quickly.

"The only limit to the system is the station's imagination," says Radcliffe, who stresses the simplicity of the program's operation.

In addition to KPLX, top urban outlet KKDA here is happy with SIS. According to KKDA assistant PD Terri Avery, the system is "great," and her jocks were using it just a few days after its installation. Local rumors also have AC outlet

(Continued on next page)



CALIFORNIA COOLER's 60's Party

Here's sand in your eye! It's a summer 60's party with special guests the Beach Boys, James Brown, Tommy James and Wilson Pickett PLUS all the wildest music of the 60's! We're talking THREE HOURS of "Louie Louie", "Hang on Sloopy", "Woolly Bully", "Twist and Shout", "Barbara Ann", "Keep on Dancin'" ... we're out of breath just thinking about it! It all happens the weekend of June 20th-21st. ALL RIHHHIGHT!

CALIFORNIA COOLER's 70's Party

No mid-summer lull this year! On the weekend of August 1st-2nd, California Cooler proves that good times are timeless with their all-stops-out 70's party! Special guests include Elton John, Tina Turner, Billy Preston and Ringo Starr. For three rockin' hours the party songs just won't quit! "Brown Sugar", "All Right Now", "Old Time Rock & Roll", "Don't Stop 'Til You Get Enough" ... outrageous ratings will be had by all!

Don't Miss the Two Hottest Parties of the Summer! Call United Stations Now!

The California Cooler Parties are available on a swap/exchange basis to radio stations in the top 170 Arbitron-rated metro markets.

For station clearance information, call United Stations Programming Network in Washington, DC at 703-276-2900

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Listener Gets the Benz. WBCY Charlotte, N.C., listener David Underwood, right, gets the Benz—Mercedes Benz, that is—as he collects the grand prize in phase two of WBCY's cash and cars giveaway. WBCY air personality Jeff Wicker hands Underwood a check for \$5,000, but had a hard time handing over the keys to the Mercedes 190-E.

SUGGESTIVE LYRICS

(Continued from page 10)

outrageous. "We say things worse than George Michael could ever sing," he says. "We let them complain all they want about what's on the show, but they don't even think about the records."

Beyond that, Collins says the song describes attitudes that are old hat in this day and age. "That's life these days. Look what happens on soap operas every day," he notes. And if there are complaints, Collins appears to file that possibility in the "any press is good press" drawer. "If you're shooting for women and teens as an audience base, you have to have people talking about you."

Larry Berger, PD of WPLJ "Power 95" New York, says the Michael record hasn't become an issue yet. "I'll never say never [about adding it], but it does seem the timing is sort of bad," he says. Just a few months ago, Berger took the 1983 hit "So Many Men, So Little Time" out of Power 95's oldies rotation. "I just wasn't comfortable with that record in these times."

ON AIR SOFTWARE

(Continued from preceding page)

KVIL contemplating the package.

SIS works best on the IBM PC XT or AT with one disk drive and a 20- or 30-megabyte hard disk and EGA monitor. For stations with smaller budgets, an IBM PC or clone with at least a 256K Ram, one disk drive, and a color monitor will work fine, says Radcliffe. Because of the color combinations used to highlight and flash new or pertinent information, an IBM monochrome cannot be used.

**HAVE YOU SEEN
THE NEW LOOK OF
TALENT? TURN
TO PAGE 32**

Debuts in June

ENTERTAINMENT Express

STARRING NINA BLACKWOOD



Take A Non-Stop Ride On The Entertainment Express With Nina Blackwood

Welcome to Entertainment Express. For one hour each week, Entertainment Express will transport your listeners right to the front of today's music scene.

Entertainment Express is an all-new show from The United Stations Programming Network, geared to today's contemporary audience. And who better to reach that audience than the host, Nina Blackwood? Your listeners already know Nina from MTV and as the current music correspondent on Solid Gold and Entertainment Tonight. Because of her vast experience and knowledge of rock music, Nina's developed a great deal of credibility with your audience. What your listeners get is straight talk, candid observations and all the latest rock news from the artists themselves. Each week Entertainment Express will fill your listeners in on the latest goings-on in a timely, newsworthy and exciting manner.

But Entertainment Express isn't just news and interviews. It's music, lots of music, as Nina plays today's hits. Anyone that's breaking big will be featured on Entertainment Express.

So don't miss out. Get your ticket and journey with Nina Blackwood aboard the Entertainment Express. Pulling into your station the first week of June.

Entertainment Express is available on a swap/exchange basis to stations in the top 170 Arbitron-rated metro markets.

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

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

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FCC Nixes Plea From Pacifica To Assess Material

BY BILL HOLLAND

WASHINGTON The FCC has refused a request by Pacifica Foundation Inc. that it screen in advance programming to be broadcast June 16 by the company's WBAI New York outlet. The program contains language that might be judged indecent under new FCC guidelines.

The refusal follows a May 8 request by Pacifica for a "declaratory ruling" on the FCC's recent expanded reading of the U.S. Supreme Court's 1978 decision in *Pacifica vs. the FCC*—the so-called "seven dirty words" case.

"No way are we going to screen programs in advance," says Jim McKinney, chief of the FCC's Mass Media division. "If you think we're having some First Amendment concerns [with the new guidelines] now, you can imagine what would happen if we did that."

Pacifica told the FCC in its request that "unless the commission declares the broadcast would be indecent," WBAI will broadcast the reading of the text at approximately 11 p.m. The broadcast will be preceded by a warning that the text contains language that may be objectionable to some listeners.

The name of the text and its author were not mentioned in the Pacifica request, but McKinney says that a "resident intellectual" on his staff had identified the material. He declines to name it, however, saying, "There's some game playing going on."

A Pacifica spokesman later identified the text as "Ulysses," the once-banned novel by James Joyce, now universally acclaimed as a masterpiece.

Among the quoted language in the request were the following words and phrases: "kissing my bottom," "frigging," "titties," "fuck," "shit," and other, more graphic references.

William J. Byrnes, an attorney for Pacifica, admitted he was using the June 16 date to embarrass the FCC. It has become an annual tradition nationwide to conduct readings from the sprawling novel on that date. "I would like them in their deepest hearts to realize that judging words or phrases in isolation is foolish," Byrnes says.

Pacifica also maintained in its four-page request that it could not be sure that no children would be in the audience during the broadcast. The FCC has narrowed the hours for broadcast of programs with sensitive material; until recently, there was a 10 p.m. cutoff.

Pacifica stated that because it does not currently subscribe "to any ratings service," it would not be able to determine if children would be listening to the station at the 11 p.m. start time for the program.

Pacifica is already in hot water at the FCC for a broadcast on one of its California stations. The FCC has forwarded to the Justice Department evidence that the broadcast was obscene.



WAVE GOODBYE TO THE COMPETITION!

On July 4th weekend the Beach Boys rule! Their music has symbolized sun and Fun, Fun, Fun for over 25 years. And now they're gonna

Do It Again with the 1987 3-hour Beach Boys 4th of July Radio Special.

The Beach Boys themselves will be there, with the stories behind their biggest hits and a quarter-century musical retrospective that'll knock your sandals off!

In addition to being America's all-time favorite sons of summer, the Beach Boys are hot RIGHT NOW! Millions watched their recent prime-time TV special... leader Brian Wilson has contributed a new song to the hit film "Police Academy 4"... and they're back on the charts with great singles like "Getcha Back," "Rock 'N' Roll To The Rescue" and "California Dreamin'."

On July 4th the Beach Boys will be delivering Good Vibrations and spectacular ratings! The Beach Boys 4th of July Radio Special is available on a swap/exchange basis to stations in the top 170 Arbitron-rated metro markets. To reserve this all-new special for your station call United Stations Programming at 703-276-2900.

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

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For Those Who Don't Want Quite As Much 'Sex,' A Promo CD From Columbia

CONCERN ABOUT the lyrical content of George Michael's "I Want Your Sex" may be put to rest as soon as programmers get a hold of the three-version CD Columbia sent out May 21 (see story, page 10). Yes, the take PDs have been using, which is off of MCA's "Beverly Hills Cop II" soundtrack, could be interpreted by some listeners as taking an inappropriately casual approach to sexual practices during these AIDS-wary times. The tracks on the CD offer lyrical alterations that give the tune quite a different meaning. Major-market response to the soundtrack version has been remarkable, and Columbia's CD move ought to allow PDs catering to more conservative markets equal time with the track.

GANNETT UPDATE: Jim Morrison takes his programming talents to Gannett's top 40, KSD-FM St. Louis. He leaves middays at WQXI-FM Atlanta; he resigned his longtime PD duties there a few months back. Also new to KSD is J.C. Corcoran, who surfaces there as morning man after being off the scene for a while following his complicated departure from the St. Louis leader, album rock outlet KSHE. Joining Corcoran on KSD's new "Breakfast Club" are two other longtime KSHE-ers: Joe Mama Mason and Don "DJ" Johnson.

Top 40 outlet KCPW "Power 95" Kansas City has two hot openings. For his next MD, PD Dene Hallam is looking for a "radio and music junkie who's had some experience with research and computers and would eventually like to be a Gannett PD." Those overly interested in the well-known glamorous side of an MD's duties need not apply. Hallam is seeking someone with sincere interest in the overnight shift.

Meanwhile, back at Gannett's western outpost, KIIS Los Angeles, Gene Sandbloom did in fact resign from the MD post for the associate a&r director slot at MCA. Sandbloom's impressive career started with an internship at KIIS in 1982, and he went on to earn many industry awards during his tenure there. Programming veteran Jack Silver, currently the associate producer of Rick Dees' KIIS morning show, will serve as interim MD.

DIR'S EXCLUSIVE alliance with David Bowie for his forthcoming Glass Spider tour (Billboard, May 16) bore more fruit May 22 with a 15-minute live press conference during which Bowie announced tour dates and performed two songs live. It was offered first to affiliates of DIR's concert series, "The King Biscuit," on which a Bowie concert will be broadcast at some point in the future... Alan Wolmark departs his post as RCA's director of national album promotion after four years.

No wonder John Chommie left full-service AC outlet WGBB Long Island, N.Y., for the PD-ship at WFLY Albany, N.Y. (Vox Jox, May 23)—the station was slated to go all-news/talk May 23. "It's about time the nation's 12th-largest market had a 24-hour-a-day information and news station," says WGBB's newly appointed operations manager, Rick DeLisi.

NASHVILLE FAVORITE Eddie Edwards will be leaving country outlet WSIX soon to take his morning shtick to Malrite's KLAC Los Angeles, which is the same path current KLAC morning man Gerry House followed last year. House will now be moving to mornings on Malrite's sister FM, country outlet KZLA Los Angeles, which should make for an interesting battle.

Back in Music City, country stalwart WSM is having fun with a plug from President Reagan that news anchor Liz White secured during a recent Washington, D.C., press conference. While most of the reporters in attendance were busy quizzing the Prez on the Iran/Contra affair, White popped him a written promo and told Reagan she couldn't go home unless he read it. So, there's the President on tape saying he

listens to "WSM, the 50,000-watt blowtorch of the South" whenever he's in town. At presstime, WSM was weighing White House requests to stop airing the liner.

Bob Thurgaland, aka Bob Todd, is back in the biz and would like to hook up with long-lost pals from his days at WQXI Atlanta, CKLW Detroit, and elsewhere. He's now the operations manager at easy listening/big band combo KFXM/KDOU San Bernardino, Calif., and can be reached at 714-825-5555.



by Kim Freeman

also changing the AC format to more of a "contemporary crossover" top 40 hybrid—sort of like what WPGC was in the old days but done up '80s style. The format will be aimed at trendsetting women ages 18-34, says Hill.

A WINNER?: KZZP Phoenix air personality Bruce Kelly has taken his talents to the recording studio. The results: "The Lottery," a 12-inch record that has been picked up by Los Angeles-based Macola Records. It's reportedly getting airplay on such stations as KRQQ Tucson, Ariz., and KOY Phoenix, among others.

The song, which was the creation of producer/songwriter Wayne Vlean, takes a lighthearted look at the hopes and dreams of lottery players nationwide. According to Kelly, KZZP was playing the record for some three weeks prior to his signing with the label. The song, which was "getting good listener response," was subsequently pulled from the air by station management because of conflict-of-interest concerns, says Kelly.

Michael Sergio, the man who parachuted over Shea Stadium during last year's World Series—as an entry in WXRK "K-Rock" New York's Be Outrageous contest—is facing a jail term because he won't reveal the name of the pilot who flew him over the field, which was in violation of Federal Aviation Administration regulations. According to a conversation Sergio had with K-Rock morning man Howard Stern, he could get 18 months in jail or an indefinite term designed to get him to rat on his pilot/friend.

TRIVIA QUESTIONS: Who was the last person to sign an ABC contract, as opposed to a Cap Cities/ABC contract? ... What station did KWSS San Jose, Calif.'s giant inflatable radio belong to before KWSS got it?

Speedy recovery wishes go to KITY San Antonio, Texas, morning zoo men Charlie Chalupa and David Conn, who suffered blows to their noses from a wacked-out passer-by while selling kisses in a fund raiser for the local Zoological Society... Joe Walsh continues to dabble as a DJ. Most recently, the rocker filled in at classic rocker KCBQ "Eagle 105" San Diego and spent much of the week lining up an impromptu concert to cap off the week.

GOOFIN': Nice parody on WHTZ "Z-100" New York, titled the "Oprah Winfrey Song/My Thighs." Set to the tune of Mary Wells' hit "My Guy," the lyrics include lines like, "There's nothing you can do/They won't go away/They're my thighs"... And if you scramble Z-100's famous calls you get WTHZ Tallahassee, Fla., where morning man Scott McKenzie notes with delight the similarities between Atlantic Starr's "Always" and the Rick Dees ditty "Eat My Shorts." Word is McKenzie's dubbed the two together on his show to nice effect.

FOR WEEK ENDING MAY 30, 1987

Billboard

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				Compiled from national album rock radio airplay reports.	
				★★ NO. 1 ★★	
1	1	1	7	TOM PETTY & THE HEARTBREAKERS MCA	JAMMIN' ME
2	2	6	10	U2 ISLAND	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR
3	10	—	2	BOB SEGER MCA	SHAKEDOWN
4	7	30	3	HEART CAPITOL	ALONE
5	5	14	6	FLEETWOOD MAC WARNER BROS.	SEVEN WONDERS
6	3	9	7	GREGG ALLMAN EPIC	ANYTHING GOES
7	8	8	7	THE TRUTH I.R.S.	WEAPONS OF LOVE
8	13	13	7	BRYAN ADAMS A&M	INTO THE FIRE
9	15	19	5	DAVID BOWIE EMI-AMERICA	TIME WILL CRAWL
10	12	12	8	LITTLE AMERICA GEPHEN	WALK ON FIRE
11	6	7	8	ROCK AND HYDE CAPITOL	DIRTY WATER
				★★★ POWER TRACK ★★★	
12	30	—	2	RICHARD MARX MANHATTAN	DON'T MEAN NOTHING
13	4	5	12	FROZEN GHOST ATLANTIC	SHOULD I SEE
14	17	20	5	CROWDED HOUSE CAPITOL	SOMETHING SO STRONG
15	18	24	4	TOM PETTY & THE HEARTBREAKERS MCA	RUNAWAY TRAINS
16	16	16	7	PETER WOLF EMI-AMERICA	CAN'T GET STARTED
17	22	29	9	U2 ISLAND	BULLET THE BLUE SKY
18	36	—	2	DAN FOGELBERG EPIC	SHE DON'T LOOK BACK
19	9	3	9	DAVID BOWIE EMI-AMERICA	DAY IN, DAY OUT
20	26	38	3	MASON RUFFNER CBS ASSOCIATED	GYPSY BLOOD
21	11	2	10	BRYAN ADAMS A&M	HEAT OF THE NIGHT
22	23	23	6	TESLA GEPHEN	LITTLE SUZI
23	20	18	11	WHITESNAKE GEPHEN	STILL OF THE NIGHT
24	14	4	11	U2 ISLAND	WITH OR WITHOUT YOU
25	31	36	15	GENESIS ATLANTIC	IN TOO DEEP
				★★★ FLASHMAKER ★★★	
26	NEW ▶		1	MOTLEY CRUE ELEKTRA	GIRLS, GIRLS, GIRLS
27	24	27	6	GARY MOORE VIRGIN	OVER THE HILLS AND FAR AWAY
28	37	37	23	BON JOVI MERCURY	WANTED DEAD OR ALIVE
29	19	11	14	LOU GRAMM ATLANTIC	READY OR NOT
30	32	39	3	LITTLE STEVEN MANHATTAN	TRAIL OF BROKEN TREATIES
31	27	31	4	ROBERT CRAY MERCURY	RIGHT NEXT DOOR
32	42	—	2	SUZANNE VEGA A&M	LUKA
33	33	33	5	FLEETWOOD MAC WARNER BROS.	TANGO IN THE NIGHT
34	NEW ▶		1	WARREN ZEVON VIRGIN	SENTIMENTAL HYGIENE
35	NEW ▶		1	JON BUTCHER CAPITOL	HOLY WAR
36	41	44	4	MONDO ROCK COLUMBIA	PRIMITIVE LOVE RITES
37	21	17	10	THE CULT SIRE	LOVE REMOVAL MACHINE
38	NEW ▶		1	BRYAN ADAMS A&M	HEARTS ON FIRE
39	39	42	4	R.E.M. I.R.S.	AGES OF YOU
40	45	—	2	PATTY SMYTH COLUMBIA	DOWNTOWN TRAIN
41	25	21	8	ERIC CLAPTON WARNER BROS.	RUN
42	34	28	7	REO SPEEDWAGON EPIC	VARIETY TONIGHT
43	38	40	4	THE OTHER ONES VIRGIN	WE ARE WHAT WE ARE
44	44	35	5	FLEETWOOD MAC WARNER BROS.	ISN'T IT MIDNIGHT
45	NEW ▶		1	WHITESNAKE GEPHEN	HERE I GO AGAIN
46	28	10	11	EDDIE MONEY COLUMBIA	ENDLESS NIGHTS
47	47	—	2	DAVID BOWIE EMI-AMERICA	BANG BANG
48	NEW ▶		1	ACE FREHLEY ATLANTIC	INTO THE NIGHT
49	29	15	10	FLEETWOOD MAC WARNER BROS.	BIG LOVE
50	35	25	14	CUTTING CREW VIRGIN	(I JUST) DIED IN YOUR ARMS

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.

Brazilian Music Stirrs Quiet Storm Resurgence In Mainstream Formats

BY CHRIS MCGOWAN

LOS ANGELES Brazilian music, which has primarily found airplay on jazz stations in the last 20

years, has been steadily working its way into the mainstream this year. And it has often been doing it the hard way, with songs sung in Portuguese.

KUTE Los Angeles and KBLX Berkeley, Calif. (both with quiet storm formats), KTWV Los Angeles, KTIM San Rafael, Calif., and WBLS New York (on its late-night quiet storm show) are among the many nonjazz, commercial outlets playing such Brazilian acts as Djavan, Gal Costa, Azymuth, Tania Maria, Kenia, Milton Nascimento, Ivan Lins, Astrud Gilberto, and Flora Purim & Airto.

KUTE Los Angeles has been the radio leader in the resurgence of interest in Brazilian music and currently programs some 10-15 Brazilian acts. Heavy listener response to Brazilians like Djavan and Gal Costa played by KUTE triggered large sales of their imported albums in the Hollywood Tower Records outlet in 1985 and was considered a major factor in the move by several major U.S. labels to release Brazilian product domestically in 1987.

PolyGram alone now has more than 50 Brazilian albums on sale in the U.S. Qwest Music Group, Quincy Jones' publishing company, is working on several U.S. projects involving Djavan, Lins, Nascimento, and other Brazilians as performers and/or songwriters.

"When a major commercial station in Los Angeles can play a record in Portuguese right after a record by Luther Vandross, I think it's very significant," says Harry Gandy, music director for KUTE. "Brazilian music is doing very well for us."

Although most programmers feel that the Brazilians must sing in English to achieve large-scale commercial success, many feel they can still achieve significant but limited sales singing in Portuguese, as did Nascimento and Lins (who made the Billboard top 50 in jazz sales for 1986).

"People pick up a certain optimistic mood in the music," says KUTE DJ Talaya. "With Djavan, women especially just go nuts. They say, 'I don't care what he's saying. I love it!' Anita Baker even called us to find out who he was."

"We play 'Esquinas' by Djavan and people buy it even though they don't know what it's about," says WBLS PD B.K. Kirkland. "But we read the translation so we can tell people what the lyrics mean if they call. We'll play as much Brazilian music as we can get, if it fits our format."

"It's not a problem to play music sung in Portuguese because the feeling and melody are what it's about," says KBLX PD Tony Kilbert. "We play soulful music, and Brazilian music is very soulful, full of joy, hope, sorrow, and fun."

Late 1987 may prove to be a turning point for Brazilian acts in the U.S., as several albums featuring collaborations between major American artists and Brazilian stars are expected.

FOR WEEK ENDING MAY 30, 1987

Billboard

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HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	2	8	LISA LISA & CULT JAM COLUMBIA	HEAD TO TOE
2	2	1	10	ATLANTIC STARR WARNER BROS.	ALWAYS
3	3	4	7	HERB ALPERT A&M	DIAMONDS
4	7	14	5	SURFACE COLUMBIA	HAPPY
5	5	6	10	KIM WILDE MCA	YOU KEEP ME HANGIN' ON
6	6	10	8	THE BREAKFAST CLUB MCA	RIGHT ON TRACK
7	12	24	3	WHITNEY HOUSTON ARISTA	I WANNA DANCE WITH SOMEBODY
8	4	3	10	MADONNA SIRE	LA ISLA BONITA
9	25	—	2	THE WHISPERS SOLAR	ROCK STEADY
10	10	5	14	JODY WATLEY MCA	LOOKING FOR A NEW LOVE
11	9	9	8	SMOKEY ROBINSON MOTOWN	JUST TO SEE HER
12	18	15	8	KLYMAXX CONSTELLATION	I'D STILL SAY YES
13	19	20	5	KENNY G. ARISTA	SONGBIRD
14	11	13	7	LIONEL RICHIE MOTOWN	SE LA
15	21	26	3	NONA HENDRYX EM-AMERICA	WHY SHOULD I CRY
16	14	17	11	THE SYSTEM ATLANTIC	DON'T DISTURB THIS GROOVE
17	16	23	3	DEBBIE GIBSON ATLANTIC	ONLY IN MY DREAMS
18	13	11	5	U2 ISLAND	WITH OR WITHOUT YOU
19	27	—	2	CLUB NOUVEAU WARNER BROS.	WHY YOU TREAT ME SO BAD
20	8	8	6	CAMEO ATLANTA ARTISTS	BACK AND FORTH
21	20	27	3	SHIRLEY MURDOCK ELEKTRA	GO ON WITHOUT YOU
22	24	28	3	FREDDIE JACKSON CAPITOL	I DON'T WANT TO LOSE YOUR LOVE
23	15	7	7	ANITA BAKER ELEKTRA	SAME OLE LOVE (365 DAYS A YEAR)
24	22	21	14	THE COVER GIRLS FEVER	SHOW ME
25	NEW	1	1	CHRIS DE BURGH A&M	THE LADY IN RED
26	17	16	14	COMPANY B ATLANTIC	FASCINATED
27	23	18	6	CUTTING CREW VIRGIN	(I JUST) DIED IN YOUR ARMS
28	29	—	2	JESSE JOHNSON A&M	BABY LET'S KISS
29	NEW	1	1	JANET JACKSON A&M	THE PLEASURE PRINCIPLE
30	26	—	3	MONET LIGOSA	MY HEART GETS ALL THE BREAKS

HAVE YOU SEEN THE NEW LOOK OF TALENT? TURN TO PAGE 32

FOR WEEK ENDING MAY 30, 1987

Billboard

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HOT ADULT CONTEMPORARY™

Compiled from a national sample of radio playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	4	6	10	ALWAYS WARNER BROS. 7-28455	ATLANTIC STARR
2	3	3	20	THE LADY IN RED A&M 2848	CHRIS DE BURGH
3	1	2	9	LA ISLA BONITA SIRE 7-28425/WARNER BROS.	MADONNA
4	8	14	6	IN TOO DEEP ATLANTIC 7-89316	GENESIS
5	6	11	9	NOTHING'S GONNA CHANGE MY LOVE FOR YOU AMHERST 311	GLENN MEDEIROS
6	2	1	12	JUST TO SEE HER MOTOWN 1877	SMOKEY ROBINSON
7	10	15	9	SONGBIRD ARISTA 1-9588	KENNY G.
8	5	5	9	SE LA MOTOWN 1883	LIONEL RICHIE
9	12	12	8	IF SHE WOULD HAVE BEEN FAITHFUL... WARNER BROS. 7-28424	CHICAGO
10	13	16	7	MEET ME HALF WAY COLUMBIA 38-06690	KENNY LOGGINS
11	7	4	13	THE FINER THINGS ISLAND 7-28498/WARNER BROS.	STEVE WINWOOD
12	9	8	10	SAME OLE LOVE (365 DAYS A YEAR) ELEKTRA 7-69484	ANITA BAKER
13	17	18	6	CAN'T WE TRY COLUMBIA 38-07050	DAN HILL
14	11	9	11	DON'T DREAM IT'S OVER CAPITOL 5614	CROWDED HOUSE
15	20	26	3	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) ARISTA 1-9598	WHITNEY HOUSTON
16	14	13	15	I'LL STILL BE LOVING YOU RCA 5065	RESTLESS HEART
17	18	19	6	THE LAST UNBROKEN HEART MCA 53064	PATTI LABELLE & BILL CHAMPLIN
18	15	7	11	BABY GRAND COLUMBIA 38-06994	BILLY JOEL FEATURING RAY CHARLES
19	16	10	13	I KNEW YOU WERE WAITING (FOR ME) ARISTA 1-9559	ARETHA FRANKLIN AND GEORGE MICHAEL
20	21	31	3	GIVE ME ALL NIGHT ARISTA 1-9587	CARLY SIMON
21	28	—	4	EVERY LITTLE KISS RCA 14361	BRUCE HORNSBY & THE RANGE
22	25	32	3	I'D STILL SAY YES CONSTELLATION 53028/MCA	KLYMAXX
23	22	24	18	YOU CAN CALL ME AL WARNER BROS. 7-28667	PAUL SIMON
24	19	17	16	NOTHING'S GONNA STOP US NOW GRUNT 5109/RCA	STARSHIP
25	30	33	4	WHY CAN'T THIS NIGHT GO ON FOREVER COLUMBIA 38-07043	JOURNEY
26	31	35	4	WITH OR WITHOUT YOU ISLAND 7-99469/ATLANTIC	U2
27	26	29	4	ONLY LOVE KNOWS WHY WARNER BROS. 7-28383	PETER CETERA
28	24	27	4	(I JUST) DIED IN YOUR ARMS VIRGIN 7-99481	CUTTING CREW
29	35	38	3	KISS HIM GOODBYE OPEN AIR 0022/A&M	THE NYLONS
30	23	20	6	THERE'S NOTHING BETTER THAN LOVE EPIC 34-06978/E.P.A.	LUTHER VANDROSS WITH GREGORY HINES
31	29	23	6	BIG LOVE WARNER BROS. 7-28398	FLEETWOOD MAC
32	38	39	3	I KNOW WHAT I LIKE CHRYSALIS 43108	HUEY LEWIS & THE NEWS
33	34	36	5	WILD HORSES CBS ASSOCIATED 4-06699/E.P.A.	GINO VANNELLI
34	27	21	19	MANDOLIN RAIN RCA 5087	BRUCE HORNSBY & THE RANGE
35	33	25	23	YOU GOT IT ALL MCA 52968	THE JETS
36	32	22	15	STONE LOVE MERCURY 888 292-7/POLYGRAM	KOOL & THE GANG
37	NEW	1	1	ALONE CAPITOL 44002	HEART
38	36	28	18	LET'S WAIT AWHILE A&M 2906	JANET JACKSON
39	NEW	1	1	YOU KEEP ME HANGIN' ON MCA 53024	KIM WILDE
40	NEW	1	1	LIES JIVE 1038/RCA	JONATHAN BUTLER

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

Featured Programming



Bono-fied U2 Interview. Rock journalist Timothy White takes a breather with U2 lead singer Bono, right, in San Francisco as the two record an interview for Radio Today's "Rock Stars." The weekly Radio Today program recently featured U2's British hit single "A Celebration," which was never released in the U.S., and the band's never-before-aired "Out Of Control" demo.

THE COMEDY MAVENS at ProMedia, New York, have inked a deal with Dave Kolin, aka "Dr. Dave the Dentist," of the National Comedy Network. The agreement makes ProMedia the exclusive distributor of NCN. Similar in form to ProMedia's "Fun Factory," the NCN 60-second drop-in service features comedy bits, bogus commercials, and song parodies and is offered on a cash basis. Kolin is probably best-known for his recent "Ballad Of Jim And Tammy" and "Vanna, Take Me A Letter" parodies and his contributions to "John Lander's Hit Music USA."

The agreement broadens ProMedia's catalog of comedy services. As that repertoire grows, ProMedia wants to offer "one-stop shopping" to stations seeking comedy material. The National Comedy Network will be distributed separately from "Fun Factory," and ProMedia plans to have the NCN service available in the near future.

MANY SYNDICATORS launched their summer specials during the Memorial Day weekend, but that was just the tip of the iceberg. Here's a little more. **United Stations** has 21 specials scheduled for the Memorial Day/July 4/Labor Day season, *not* counting "Country Six-Pack" and two **Dick Bartley** specials.

The largest single block of USPN's programming is the eight 90-minute parts that make up "The Beatles Silver Anniversary Specials," for weekends starting July 11. Each of the Fab Four is put in the spotlight as well as the band's early years, films, million sellers, and live performances.

July 4 brings "Billboard's Official Top 40 Made In The USA Hits," which should make for fascinating listening; USPN then takes that approach for the third time during the season with "Billboard's Official Top 40 Hits Of The Beatles," set for Labor Day.

Also due from the network is the three-hour "Jefferson Starship/Airplane: 20 Years Of Rock," for July 4. A sadder anniversary will be observed with "Elvis Presley: A Decade Of Memories" (August 15-16), commemorating the 10th anniversary of the singer's death. Another legendary artist is honored in the three-hour "Stevie Wonder Silver Anniversary Special," for Labor Day. And that folks, is obviously an abbreviated list.

WESTWOOD ONE will cover the three major summer holidays and then some. The impressive "Rolling Stone's 20th Anniversary" series of specials rolls on with June's two-hour look at rock's best live performances of the past 20 years and August's survey of the top recordings. The two two-part specials that began on Memorial Day weekend, "60's At The Beeb" and "The Beat Goes On," wrap up July 4, and country formats will most likely get a July 4 special as well. Another probable for July 4 is a focus on Amnesty International. You can bet that just scratches the surface as well.

NBC RADIO ENTERTAINMENT graces the July 4 weekend with a 20-hour retrospective of rock's first 30 years, "The Rock Of Your Life,"

for the third year in row. The original, 30-hour version is in the Museum of Broadcasting's permanent collection. For Labor Day, NBC will chronicle landmark events in rock history with the four-hour "Great Moments In Rock" . . . **DIR Broadcasting** will bring a '60s version of its Memorial Day "Top 70 Of The '70s" to the July 4 celebration, using the same mail-in balloting technique it has used in the past (Billboard, May 16) . . . **CBS RadioRadio** is

running its 16-week summer beach party, "The Spirit Of Summer." The weekly, one-hour summertime oldies revival show goes to three hours on the holiday weekends . . . And **MCA Radio Network** can be expected to pop the top on at least four summer coolers.

PETER J. LUDWIG

Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multi-

ple dates indicate that local stations have option of broadcast time and dates.

- May 25, Stevie Ray Vaughan/Cutting Crew, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.
- May 25, Pretenders, Line One, Westwood One, one hour.
- May 25-31, Singing Drummers, Pioneers In Music, DIR Broadcasting, one hour.
- May 25-31, Led Zeppelin, In Concert BBC Classic, Westwood One, 90 minutes.
- May 25-31, John Sebastian, Classic Cuts, MJI Broadcasting, one hour.
- May 25-31, Larry Boone, Live From Gilleys, Westwood One, 90 minutes.
- May 25-31, Smokey Robinson, Part 1, Special Edition, Westwood One, one hour.
- May 25-31, Kenny Loggins, Part 1, Pop Concert/Star Trak Profiles Series, Westwood One, one hour.
- May 25-31, Tom Petty, Rock Today, MJI Broadcasting, one hour.
- May 29-31, David Bowie, Hot Rocks, United Stations, 90 minutes.
- May 29-31, Jon Butcher, Rock Connections, CBS RadioRadio, one hour.
- May 29-31, Temptations, Motor City Beat, United Stations, three hours.
- May 29-31, Eddie Money, Superstar Concert Series, Westwood One, 90 minutes.
- May 29-31, Eddie Rabbitt, Country Today, MJI Broadcasting, one hour.
- May 29-31, David Bowie, Hot Rocks, United Stations, 90 minutes.
- May 30-31, Gary Morris, Country Closeup, ProMedia, one hour.
- May 30-31, Buffalo Springfield/Beach Boys, Reelin' In The Years, Global Satellite/ABC Radio Networks, 90 minutes.
- May 30-31, Deniece Williams/Nona Hendryx, Radioscope, Lee Bailey Productions, one hour.
- May 31, Crowded House, King Biscuit Flower Hour, DIR Broadcasting, one hour.
- May 31, Magical Strings, Musical Starstreams, Frank Forest Productions, two hours.
- May 31-June 6, Truth/George Martin, Rock Over London, Radio International, one hour.

Washington Roundup

BY BILL HOLLAND

REVIEW THE CROSS-INTEREST laws . . . That's what the Federal Communications Commission announced it would do as it began an inquiry into the need for the policy, which bans individuals from having substantial cross-interests in two broadcast stations or a broadcast station, newspaper, or cable system serving the same area. The commission calls the review "comprehensive," and staffers say to expect a loosening up of the old rules.

IF AND WHEN there is a comparative-renewal proceeding for the license of RKO General's WFYR-FM Chicago, the FCC, it has announced, will have already chosen a challenger. A commission administrative law judge has chosen East Lake Communications. Three other challengers were denied. Back in March, the FCC reactivated most of the nine comparative-renewal proceedings involving 13 RKO stations after mediated negotiations failed to produce a comprehensive settlement.

CONDEMNATION, criticism, and clarification: The National Assn. of Broadcasters recently made a statement concerning indecent and ob-

scene programming that actually made three statements. It condemned such broadcasts; suggested the new FCC rulings might be "overly broad" and "constitutionally suspect"; and also managed to phrase it all in the form of a petition to the FCC to further clarify the new guidelines, because "not all broadcasters are fully aware yet of exactly what the new FCC guidelines for indecency entail."

COMBINED EFFORT: Remember the announcement a few months back that NAB and RAB would get together for a one-time, short-term effort at raising radio's reputation with the public? Well, now the two have agreed to cooperate in a joint national marketing campaign to raise public awareness of radio. Each organization had already been planning such a campaign; the co-op effort will enhance the effort.

THE FCC APPROVED a \$3.4 billion buyout May 13 of Viacom International Inc. by Viacom Inc., a subsidiary of National Amusements Inc., which at present has no media interests. Viacom International, of course, has nine radio stations, TV stations, cable systems, and cable networks. The commission also denied petitions objecting to the transfer of control filed by Arch Commu-

nication Corp. and Wodlinger Broadcasting. Radio stations include WMZQ-AM/FM Arlington, Va.; WRVR-AM/FM Memphis, Tenn.; WLAK-FM Chicago, Ill.; WLTW-FM New York; and KIKK-AM/FM Pasadena/Houston, Texas.

WHITE HOUSE VETO? No one knows yet whether the White House will give a thumbs down to an expected fairness doctrine bill. The measure has already passed the Senate and is expected to pass the House after 33-8 vote out of the House Energy and Commerce Committee.

THE FCC has proposed to amend its rules to allow noncommercial educational FM stations located within 199 miles of the U.S./Mexican border to submit applications based on signal contours rather than on the allocation table. The measure would make FCC treatment of these stations "consistent" with the treatment of other such stations in other parts of the U.S., the commission says.

NO COMPLAINTS does not equal no problem, according to the NAB. Its brand-new survey shows that listeners do not complain to the FCC when they hear static or interference on radio stations.

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Sir Duke, Stevie Wonder, TAMLA
2. I'm Your Boogie Man, K.C. & the Sunshine Band, TK
3. Dreams, Fleetwood Mac, WARNER BROS
4. Got To Give It Up (Part I), Marvin Gaye, TAMLA
5. Gonna Fly Now (Theme From "Rocky"), Bill Conti, UNITED ARTISTS
6. Couldn't Get It Right, Climax Blues Band, SIRE
7. Lucille, Kenny Rogers, UNITED ARTISTS
8. Lonely Boy, Andrew Gold, ASYLUM
9. Feels Like The First Time, Foreigner, ATLANTIC
10. When I Need You, Leo Sayer, WARNER BROS

POP SINGLES—20 Years Ago

1. Groovin', Young Rascals, ATLANTIC
2. Respect, Aretha Franklin, ATLANTIC
3. I Got Rhythm, Happenings, B.T. PUPPY
4. Release Me (And Let Me Love Again), Engelbert Humperdinck, PARROT
5. The Happening, Supremes, MOTOWN
6. Sweet Soul Music, Arthur Conley, ATCO
7. Him Or Me—What's It Gonna Be?, Paul Revere & the Raiders, COLUMBIA
8. Creeque Alley, Mamas & the Papas, DUNHILL
9. Somethin' Stupid, Nancy & Frank Sinatra, REPRISE
10. Girl, You'll Be A Woman Soon, Neil Diamond, BANG

TOP ALBUMS—10 Years Ago

1. Rumours, Fleetwood Mac, WARNER BROS
2. Hotel California, Eagles, ASYLUM
3. The Beatles At The Hollywood Bowl, CAPITOL
4. Rocky (Soundtrack), Various, UNITED ARTISTS
5. Marvin Gaye Live At The London Palladium, TAMLA
6. Commodores, MOTOWN
7. Go For Your Guns, Isley Brothers, T. NECK
8. Songs In The Key Of Life, Stevie Wonder, TAMLA
9. Barry Manilow Live, ARISTA
10. Endless Flight, Leo Sayer, WARNER BROS

TOP ALBUMS—20 Years Ago

1. More Of The Monkees, COLGEMS
2. I Never Loved A Man The Way I Love You, Aretha Franklin, ATLANTIC
3. Revenge, Bill Cosby, WARNER BROS
4. Mamas & The Papas Deliver, DUNHILL
5. Dr. Zhivago (Soundtrack), MGM
6. The Sound Of Music (Soundtrack), RCA/VICTOR
7. The Monkees, COLGEMS
8. The Best Of The Lovin' Spoonful, KAMA SUTRA
9. My Cup Runneth Over, Ed Ames, RCA VICTOR
10. Surrealistic Pillow, Jefferson Airplane, RCA VICTOR

COUNTRY SINGLES—10 Years Ago

1. Luckenbach, Texas (Back To The Basics Of Love), Waylon Jennings, RCA
2. If We're Not Back In Love By Monday, Merle Haggard, MCA
3. I Can't Help Myself, Eddie Rabbitt, ELEKTRA
4. Married But Not To Each Other, Barbara Mandrell, ABC/DOT
5. Your Man Loves You, Honey, Tom T. Hall, MERCURY
6. I'll Do It All Over Again, Crystal Gayle, UNITED ARTISTS
7. That Was Yesterday, Donna Fargo, WARNER BROS
8. It's A Cowboy Lovin' Night, Tanya Tucker, MCA
9. Burning Memories, Mel Tillis, MCA
10. I'm Getting Good At Missing You (Solitaire), Rex Allen Jr., WARNER BROS

SOUL SINGLES—10 Years Ago

1. Got To Give It Up (Part I), Marvin Gaye, TAMLA
2. Sir Duke, Stevie Wonder, TAMLA
3. Hollywood, Rufus Featuring Chaka Khan, ABC
4. Whodunit, Tavares, CAPITOL
5. Break It To Me Gently, Aretha Franklin, ATLANTIC
6. High School Dance, Sylvers, CAPITOL
7. Show You The Way To Go, JACKSONS, EPIC
8. It Feels So Good To Be Loved So Bad, Manhattans, COLUMBIA
9. I Don't Love You Anymore, Teddy Pendergrass, PHILADELPHIA
10. I Can't Get Over You, Dramatics, ABC

Ken Carson Is WHJY Providence's Fix-it Man

BY DAVE WYKOFF

"MORE THAN ANYTHING else, I think I'm a fixer. I can come into a difficult situation for a radio station and turn things around. I'm a very good judge of character in the people I'm working with—that's what I'm best at—and I can use this to help them develop as personalities or as station representatives. Also, I can see the problems or difficulties facing a station in its market very quickly, and then I can project forward from that to a vision of where the station should move." These aren't exactly modest words, but, then again, Ken Carson, program director at quickly rising rocker WHJY Providence, R.I., isn't the most modest person you'll ever meet.

And his experience bears out his self-confidence. Only 27 years old, Carson has served as program director at three FM outlets, and he has had more than modest success turning each into a contender in its own market.

Now at WHJY, Carson is making waves among New England's established broadcast elite. Building on a strong regional identity, aggressive promotions, and entertainment-minded on-air personalities, Carson has led WHJY to sup-

plant traditional area leaders WBCN Boston and WAAF Worcester, Mass., in his market. He has also made a large dent in the New Bedford, Mass., market,

'I feel like I'm a coach with the most talented athletes in the country'

the next one north on the way up to Boston.

WHJY has, according to Carson, challenged WPRO-FM, Providence's long-time ratings benchmark. He says that his next goal is "to establish WHJY as the dominant, heritage station in the market. And I think that we can do that very soon."

CARSON CAME to the station in the early fall of last year, at a time when WHJY had run through three different PDs in a year's time.

"The jocks and the staff were confused. They really didn't understand the station's mission, and it wasn't their fault either. The constant changeovers among PDs and the lack of communication in what direction everyone was to be working toward both greatly contrib-

ed to the confusion," he says.

Still, Carson saw great potential for growth. "When the owners, Federal Communications Corp., purchased the station, they didn't buy the equipment and the transmitter. They bought the people here, and top-to-bottom they're some of the most talented I've ever worked with.

"In a sense, I feel like I'm a coach with a staff of the most talented athletes in the country. My job is to help develop their talent and direct it toward the team goal. And, it's a team of everyone here. Not just the jocks, not just the salespeople, not just the promotions staff," he says.

In working with his on-air personalities, Carson looks to develop highly entertaining personas that have a streetwise point of view. Says Carson, "The hardest part of developing a station is to get listeners to tune in as friends. Our jocks should be as entertaining as possible, but they can't forget their relation to their audience. They should want to see, hear, and purchase the same things as their listeners do.

"My goal is to have it as if our announcers are able to sit in the back seat of their listeners' cars when they're driving around. My jocks don't want to be up on a pedestal; they want to be out with their friends," he says.

CARSON IS A STRONG believer in frequent performance evalua-

tions, something he learned from Tim Moore while heading Saginaw, Mich.'s WHNN-FM. "The performance evaluation keeps us all working on constantly improv-

'My jocks don't want to be on pedestals—they want to be out among friends'

ing. We get together and go over air checks, focusing on 15 different areas. These give the jocks an idea of exactly what they need to work on and why—also something to refer back to to measure improvement," says the ever-energetic Carson, who speaks in the same showy manner in person as he has in his 10-plus years of working as a DJ.

Carson isn't particularly bothered that his responsibilities at WHJY do not call for on-air work. "When I came here, I thought I'd miss being on the air. But now that's the last thing on my mind. I've gotten more done off-air since I've been here than I've accomplished in my whole life," he says.

WHJY has garnered much recent press for its morning DJ, Carolyn Fox, whom some consider a "shock radio" performer in the

Howard Stern mold. Carson, in true PD fashion, stands firmly behind Fox, calling her shows "nothing other than good radio entertainment for an adult-oriented station. I don't think that she's dirty, gross, or whatever her detractors call it. And it's not as if she's promoting derogatory racial stereotypes or making graphic sexual depictions.

"Moreover, she's one of our most devoted, hard-working, professional jocks. We sit down together after each show and go over her performance, and then she and Rudy Cheeks [who appears on the show with Fox] brainstorm for an hour or so. And they prepare their own bits on their own. She must average six hours of prep for each four-hour show," says Carson.

Before coming to WHJY, Carson spent a year working as a DJ and programming Reno, Nev.'s leading top 40 outlet, KHTZ, where he worked with Pollock & Associates consultant David Brewer. Carson's work with Brewer dates even further back, though, to his first job at WOVV-AM/WIRA-FM in Fort Pierce, Fla. He later worked with Brewer at the aforementioned WHNN in the late '70s.

Carson cites consultancy and eventual ownership as two of his most important career goals. "They're the kinds of things that seem to naturally follow from the fix-it talent I've developed over my years in radio," he says.

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Poison, Talk Dirty To Me' and 'Crowded House, Don't Dream It's Over'.

Table for KMEL 100.5, P.D.: Lee Michaels. Includes songs like 'Lisa Lisa & Cult Jam, Head To Toe' and 'Smokey Robinson, Just To See Her'.

Table for Eagle-106 WEGX, P.D.: Charlie Quinn. Includes songs like 'The Breakfast Club, Right On Track' and 'David Bowie, Day-In Day-Out'.

Table for 94-9 P.D.: Fleetwood Gruber. Includes songs like 'U2, With Or Without You' and 'Kenny G, Songbird'.

Table for Kiss 106.5 FM, P.D.: Kevin Metheny. Includes songs like 'Chris De Burgh, The Lady In Red' and 'U2, With Or Without You'.

Table for Dallas, P.D.: David Anthony. Includes songs like 'Genesis, In Too Deep' and 'U2, With Or Without You'.

Table for all hit 97.1 WYGL The Eagle, P.D.: John Roberts. Includes songs like 'Genesis, In Too Deep' and 'U2, With Or Without You'.

Table for Silver 92.3, P.D.: Harry Nelson. Includes songs like 'U2, With Or Without You' and 'Cutting Crew, (I Just) Died In Your A'.

Table for Philadelphia, P.D.: Charlie Quinn. Includes songs like 'U2, With Or Without You' and 'Fleetwood Mac, Big Love'.

Table for WJOL 99.2, P.D.: Gregg Swedberg. Includes songs like 'Kim Wilde, You Keep Me Hangin' On' and 'Huey Lewis & The News, I Know What I'.

Table for St. Paul, P.D.: David Anthony. Includes songs like 'Genesis, In Too Deep' and 'U2, With Or Without You'.

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CBS Ties With Record Bar For O'Kanes Promotion

BY GERRY WOOD

NASHVILLE With the O'Kanes' newest single, "Can't Stop My Heart From Loving You," hitting the No. 1 spot on Billboard's Hot Country Singles chart and the duo's debut LP, "The O'Kanes," peaking in the top 10, it is clear that CBS Records' game plan to help secure those impressive re-

sults has been a success.

One of the keys was a cooperative venture between CBS Records/Nashville and Record Bar. They staged an innovative sales promotion/tour support effort that heightened consumer and media visibility with the O'Kanes, their single, and their album. The primary focus was on the Southeast region, although the impact of

the campaign has been felt chainwide, according to Barrie Bergman, president and chief executive officer of Record Bar.

"We've never had a better coordinated program or promotion with any label about any act," claims Bergman. "Basically, they built a tour around our stores."

The program started March 31 and was slated to run through May

6, but the success of the initial sales campaign spurred a follow-up chainwide four-week promotion, which began May 14. Promotional events were organized around eight concert dates that make up the O'Kanes Record Bar Tour schedule: Myskins in Charleston, S.C.; Rockefeller in Columbia, S.C.; the Palomino in Charlotte, N.C.; Longbranch in Raleigh, N.C.; Stonewalls in Atlanta; Down Home in Johnson City, Tenn.; Peabody Alley in Memphis; and the WTQR Family Reunion in Winston-Salem, N.C.

The O'Kanes LP and cassette were specially priced at \$4.99 chainwide and supported by several point-of-purchase and promo materials. These included two-color, full-color, and show-print posters; tour T-shirts; and two-sided flats (front cover/back cover graphics).

Three Record Bar stores received portable compact disk players, following a contest in which participating stores were judged on their efforts in interactively using all provided promotional materials. To qualify, displays had to be set up at least three days before the local tour date and remain in store a minimum of three days after the concert. T-shirts were worn by all store employees on the day of the concert in their market. The show-print posters were part of the product display and were placed in areas with the highest traffic. Jamie O'Hara and Kieran Kane—the members of the O'Kanes—visited the various Record Bar stores in the area of the concerts.

Radio was drawn into the promotion with the production of 60-second spots and radio buys on ma-

JOR country stations in all four markets.

Bergman believes one of the longest-lasting advantages for the duo will stem from the in-person shows staged for the Record Bar workers. "They came to our warehouse and sang—and now our people are in love with the O'Kanes, and the O'Kanes are in love with us. To take basically an unknown group and to give an entire chain top-of-the-line awareness, CBS couldn't have done a better job." Bergman also gives credit to Mary Ann McCreedy, director of sales and product development, CBS Records/Nashville, and Vicki Layne, media supervisor, Adventures Associates.

Bergman points to the length of the promotion and the extent of it as two items that set it apart from previous ventures with labels. "That came from the O'Kanes' management and from the label side," he adds.

A survey of Record Bar personnel reflects the success of the promotion: "The price point makes it easy to sell—and we sell it when we play it," says Phil Melton of Raleigh. "Personal selling is moving it," says Barry Elliott of Statesville, N.C. And Robb Houser of Johnson City says, "My managers turned me on to the O'Kanes, and it has been a best seller since release."

Sales are hot, according to Bergman. "We're selling some records, and that's the best kind of feedback you can get."

Asked if he would try the promotion again, Bergman answers, "Absolutely." He adds that he would only launch such a campaign "with the right acts. They have to be very special."



Columbia Records executives join recording duo the O'Kanes backstage before their two sold-out shows at The Bottom Line in New York. Joining in the festivities are, in the front from left, Joe Casey, vice president of promotion; Paul Smith, senior vice president/general manager, marketing; Kieran Kane of the duo; Rick Blackburn, senior vice president/general manager; Jamie O'Hara of the duo; and Roy Wunsch, vice president, marketing. In the back, are, from left, Jim Carlson, associate director of product management, and Danny Yarborough, vice president of sales.

Cayman Island Retreat Brings New Music To Caribbean Nashville Sound Takes Tropical Vacation

THE COUNTRY-CAYMAN CONNECTION: The latest expansion of the country music industry beyond the U.S. borders has resulted in the genre crossing the azure waters of the Caribbean into the Cayman islands. This broadening of country's appeal points to the depth and potential of country music and also raises speculation as to why this situation has occurred.

Perhaps it's the laid-back style of both country music and the Caymans. It might also be the simple, yet profound lyrics of country, which lend themselves so well to island life. But, most likely, it's one common factor that these two diverse entities share: the people, who are relaxed and creative.

All of the observations are prodded by the grand-opening ceremonies of the new Treasure Island Resort, a facility located on Grand Cayman island and owned by Nashville music industry luminaries Larry Gatlin, Conway Twitty, Randy Davidson (owner of Central South Record Sales and the Sound Shop retail chain), Dave Rowland, Helen Cornelius, and Deborah Allen.

The May 13-17 opening ceremonies brought a large contingent of the Nashville music business to the Caymans, along with metro Nashville Mayor Richard Fulton, Tennessee Tourism Commissioner Sandra Fulton, and a large media contingent, including executives of Country Music Television, The Nashville Network, and various network radio and syndicated shows. The ribbon-cutting ceremonies took place at the new facility. Showcases featuring some of the owner-talents put the spotlight on the Gatlin Brothers, Twitty, Cornelius, Conley, Rowland, and Sandy Pinkard and Richard Bowden, a couple of nonowners, who wowed the crowds with two nights of sterling, off-the-wall performances.

The main force behind this country/Cayman combo is Davidson. He enticed both the country stars and

Nashville business world into investing in this promising venture, his dream. Located 2 miles from Georgetown on Seven Mile Beach, the resort will become one of country music's prime jewel showcases. All of the artist-partners are committed to appear at the establishment's nightclub during its first year of operation. They'll spend off-hours slumming in the VIP suites atop the hotel as they ponder where to grab their next fish dinner or whether the next day's activities will consist of scuba diving or snorkeling in waters that are proclaimed to be about the best in the world for both. The tropical-garden atmosphere of the hotel was designed by Bob Werle, who won awards for his work in the Opryland Hotel's impressive Conservatory.



The nightclub has state-of-the-art lighting and sound that will allow the recording of al-

bums—and I predict it won't be long before several country albums are recorded live in the Caymans.

There's a long history of respect and creative communion between Nashville and the Caymans. But Davidson sums it up best: "I was looking for the perfect retreat in 1979 and did a great deal of research. I wanted a place with a stable government, no budget difficulties, close to the U.S., and great waters for diving. The Caymans matched everything on my list. And the people from the Caymans sold me from the beginning."

NEWSNOTES: Take them out to the ball game! Baseball fans are in for a musical treat this year at many of the Major and Minor League games. MTM's trio, Schuyler, Knobloch, & Bickardt, has combined their three life passions (singing, songwriting, and sports) into customized team copies of their latest single, "American Me," for 24 Major League and 17 Minor League baseball markets. Penned by Schuyler and

(Continued on page 22)



by Gerry Wood

FOR WEEK ENDING MAY 30, 1987

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HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 28 REPORTERS	SILVER ADDS 50 REPORTERS	BRONZE/ SECONDARY ADDS 58 REPORTERS	TOTAL ADDS 136 REPORTERS	TOTAL ON CHART
WHY DOES IT HAVE TO BE RESTLESS HEART RCA	6	17	25	48	49
SNAP YOUR FINGERS RONNIE MILSAP RCA	7	13	16	36	110
TELLING ME LIES PARTON, RONSTADT, HARRIS W.B.	4	12	20	36	41
ONE PROMISE TOO LATE REBA MCENTIRE MCA	5	12	17	34	101
YOU'VE LOST THAT LOVING... CARLETTE LUV	3	11	15	29	29
BRILLIANT CONVERSATIONALIST T. GRAHAM BROWN CAPITOL	2	9	18	29	29
TRAIN OF MEMORIES KATHY MATTEA MERCURY	7	5	13	25	70
A LONG LINE OF LOVE MICHAEL MURPHEY WARNER BROS.	4	6	15	25	66
WHISKEY, IF YOU WERE... HIGHWAY 101 WARNER BROS.	5	7	10	22	71
FALLIN' OUT WAYLON JENNINGS MCA	5	10	5	20	87

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

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CONVERSATIONALIST**

the new album by
T. GRAHAM BROWN



Produced by Bud Logan

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FROM *Capitol*

NASHVILLE SCENE

(Continued from page 20)

Knobloch, the tune has become the springtime anthem, with home team fans cheering from the first words, "I love the game of baseball..."

Willie Nelson has agreed to his first prime-time special—"Willie Nelson: Texas Style." Nelson is working with producer/director Don Mischer—whose other television projects include "Kennedy Center Honors," "Baryshnikov in Hollywood," "Carnegie Hall: A Grand Reopening," and the Tony Awards telecasts—on the 60-minute show. The show is being taped in Nelson and Mischer's home state of Texas. It also stars Bruce Hornsby and

Ray Charles, among others, and is scheduled for a fall air date on CBS... Speaking of prime-time slots on the tube: Charlie Daniels appeared in the May 10 episode of "Murder She Wrote," starring Angela Lansbury. Daniels played Stoney Carmichael, who was, what else? A recording artist.

Former Grand Ole Opry tour guide and hostess Carolyn Rada Hollaran has plans to release her third book in June. "Our Brightest Stars In Country Music" features the stars in country music yesterday, today, and tomorrow. For further information on Hollaran's

books contact: Nashville Celebrity Book Publishers, P.O. Box 101545, Nashville, Tenn. 37210-1545... The Nashville division of Wendy's International recently completed production on a new radio/TV campaign for summer. The promotion features rock/blues singer Jimmy Hall (of the Jeff Beck band and Wet Willie fame) performing a remake of the Mungo Jerry '70s hit "In The Summertime," singing the line, "In the summertime, you'll have Wendy's on your mind." The music was produced by Six-Fifteen Productions, and Deaton Flanigen Productions filmed the TV commercial on

location in Myrtle Beach, S.C. Both companies are based in Nashville... The "Nashville Red Book" has come to life. Alan J. Post and Larry Pacheco have put together an extensive listing of Nashville's music and entertainment scene—an easy-to-use handbook of addresses and phone numbers. The directory will be updated every six months and sells for \$7. Contact: C/O Alarydon Enterprises, 1207 Faydur Court, Nashville, Tenn. 37219.

Belmont College student Teresa Saurbier topped the competition at the college's second annual Tent 'N' Talent spectacular, a talent compe-

tion judged by five of Nashville's key industry figures—David Skepner, president of the Buckskin Co.; Tony Brown, vice president of a&r, MCA Records; Jeff Gwaltney, general manager, Opryland talent; Alan Bernard, chief executive officer, MTM Records; and Roger Gordon, vice president/general manager of Jobete Music. Saurbier's efforts brought her \$100 cash and five hours of session time at Studio 19... Conway Twitty will host his fourth annual "Country Explosion" concert Sunday, June 7 at Nashville Municipal Auditorium.

FOR WEEK ENDING MAY 30, 1987

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store and one-stop sales reports.	
				★★ NO. 1 ★★	
1	1	1	10	EMMYLOU HARRIS, DOLLY PARTON, LINDA RONSTADT ● WARNER BROS. 1-25491 (9.98) (CD)	TRIO 5 weeks at No. 1
2	2	2	16	GEORGE STRAIT ● MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
3	9	13	3	DWIGHT YOAKAM REPRIS 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
4	5	5	14	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
5	4	3	16	HANK WILLIAMS, JR. WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
6	3	4	49	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
7	6	6	25	RESTLESS HEART RCA 5648 (8.98) (CD)	WHEELS
8	7	7	59	DWIGHT YOAKAM ● REPRIS 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
9	8	8	41	SWEETHEARTS OF THE RODEO COLUMBIA 40406	SWEETHEARTS OF THE RODEO
10	NEW		1	RANDY TRAVIS WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
11	11	10	30	GEORGE JONES EPIC 40413	WINE COLORED ROSES
12	10	9	27	THE O'KANES COLUMBIA BL 40459	THE O'KANES
13	12	11	32	ALABAMA ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
14	14	15	28	KATHY MATTEA MERCURY 830 405-1/POLYGRAM (CD)	WALK THE WAY THE WIND BLOWS
15	13	12	32	REBA MCENTIRE ● MCA 5807 (8.98) (CD)	WHAT AM I GONNA DO ABOUT YOU
16	18	20	9	ASLEEP AT THE WHEEL EPIC 40681	ASLEEP AT THE WHEEL
17	16	18	34	LYLE LOVETT MCA/CURB 5748/MCA (8.98)	LYLE LOVETT
18	15	14	13	OAK RIDGE BOYS MCA 5945 (8.98)	WHERE THE FAST LANE ENDS
19	23	24	9	JOHN CONLEE COLUMBIA 40442	AMERICAN FACES
20	17	17	56	STEVE EARLE MCA 5713 (8.98) (CD)	GUITAR TOWN
21	21	25	66	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
22	31	39	3	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
23	19	16	80	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
24	29	29	12	MOE BANDY MCA/CURB 5914/MCA (8.98)	YOU HAVEN'T HEARD THE LAST OF ME
25	25	27	12	RICKY VAN SHELTON COLUMBIA 40602	WILD EYED DREAM
26	28	21	29	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 40431	PARTNERS
27	22	22	19	EDDY RAVEN RCA 5728-1-R (8.98)	RIGHT HAND MAN
28	20	19	32	EARL THOMAS CONLEY RCA 5619-1-R (8.98) (CD)	TOO MANY TIMES
29	34	34	10	JUDY RODMAN MTM 71060/CAPITOL (8.98)	A PLACE CALLED LOVE
30	24	23	15	THE BELLAMY BROTHERS MCA/CURB 5721/MCA (8.98) (CD)	COUNTRY RAP
31	NEW		1	CHARLEY PRIDE 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
32	26	28	49	T. GRAHAM BROWN CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
33	36	41	4	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
34	27	26	15	WAYLON JENNINGS MCA 5911 (8.98) (CD)	HANGIN' TOUGH
35	38	35	114	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
36	39	36	13	KRIS KRISTOFFERSON MERCURY 830 406-1/POLYGRAM	REPOSSESSED
37	37	47	6	CONWAY TWITTY MCA 5969 (8.98)	BORDERLINE
38	41	37	51	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM (CD)	FOUR FOR THE SHOW

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	40	40	10	STEVE WARINER MCA 5926 (8.98)	IT'S A CRAZY WORLD
40	43	45	7	CHARLY MCCLAIN EPIC 40534	STILL I STAY
41	44	58	3	JANIE FRICKIE COLUMBIA 40666	AFTER MIDNIGHT
42	33	33	25	HOLLY DUNN MTM ST 1052/CAPITOL (8.98)	HOLLY DUNN
43	35	32	36	GARY MORRIS WARNER BROS. 1-25438 (8.98) (CD)	PLAIN BROWN WRAPPER
44	52	—	2	ANNE MURRAY CAPITOL 12562 (8.98) (CD)	HARMONY
45	32	30	53	BILLY JOE ROYAL ATLANTIC/AMERICA 90508 (8.98)	LOOKING AHEAD
46	50	46	18	SCHUYLER, KNOBLOCH & OVERSTREET MTM ST 71058/CAPITOL (8.98)	SKO
47	30	31	32	SAWYER BROWN CAPITOL/CURB ST-12517/CAPITOL (8.98) (CD)	OUT GOIN' CATTIN'
48	53	57	3	JOHNNY CASH MERCURY 832 031-1/POLYGRAM	JOHNNY CASH IS COMING TO TOWN
49	54	44	132	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
50	42	38	65	REBA MCENTIRE ● MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
51	51	48	9	MICHAEL MARTIN MURPHEY WARNER BROS. 1-25500 (8.98)	AMERICANA
52	46	43	33	MICHAEL JOHNSON RCA AEL1-9501 (6.98)	WINGS
53	67	50	133	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME 1
54	57	65	4	JOHNNY PAYCHECK MERCURY 422-830404-1/POLYGRAM (CD)	MODERN TIMES
55	49	—	5	MICKEY GILLEY EPIC 40670	BACK TO BASICS
56	55	42	15	NANCI GRIFFITH MCA 5927 (8.98) (CD)	LONE STAR STATE OF MIND
57	62	66	44	EXILE EPIC FE 40401 (CD)	GREATEST HITS
58	61	61	297	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
59	59	54	5	GENE WATSON EPIC 40644	HONKY TONK CRAZY
60	60	—	2	JOHN SCHNEIDER MCA 5973 (8.98)	YOU AIN'T SEEN THE LAST OF ME
61	45	49	45	HANK WILLIAMS, JR. ● WARNER/CURB 1-25412/WARNER BROS. (8.98) (CD)	MONTANA CAFE
62	64	59	23	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
63	56	60	7	DAVID ALLAN COE COLUMBIA 40571	A MATTER OF LIFE... AND DEATH
64	71	64	472	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
65	70	62	29	KENNY ROGERS LIBERTY 5112/CAPITOL (9.98) (CD)	TWENTY GREATEST HITS
66	68	73	18	DONNA FARGO MERCURY 422 830236-1/POLYGRAM	WINNERS
67	48	52	32	DAN SEALS EMI-AMERICA PW 17231 (8.98) (CD)	ON THE FRONT LINE
68	72	—	39	T.G. SHEPPARD COLUMBIA FC 40310	IT STILL RAINS IN MEMPHIS
69	47	51	25	KENNY ROGERS RCA 5633 (8.98) (CD)	THEY DON'T MAKE THEM LIKE THEY USED TO
70	63	63	94	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
71	58	53	83	EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
72	75	67	36	MARIE OSMOND CAPITOL/CURB ST-12516/CAPITOL (8.98) (CD)	I ONLY WANTED YOU
73	65	56	31	RICKY SKAGGS EPIC FE 40309 (CD)	LOVE'S GONNA GET YA
74	74	70	8	K. D. LANG & THE RECLINES SIRE 1-25441 (8.98) (CD)	ANGEL WITH A LARIAT
75	66	55	51	GEORGE STRAIT ● MCA 5750 (8.98) (CD)	#7

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HOT COUNTRY SINGLES

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Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes songs like 'IT TAKES A LITTLE RAIN', 'JULIA', 'I WILL BE THERE', etc.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes songs like 'PUT ME OUT OF MY MISERY', 'NOT TONIGHT I'VE GOT A HEARTACHE', 'TRAIN OF MEMORIES', etc.

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Now, More Label Credits Than Ever!

SOMEONE CALL the "Guinness Book Of World Records," quick! There *has* to have been a record set by this business for its profusion of "mix by"/"edit by" credits. What does that mean? It means that once again dance music somehow carved out its own niche in postproduction where there was none, by virtue of its consultants being so tuned in to what kids like. So there are two or three credits for each title, often outnumbering artist and producer! Funny world, innit?

Living In A Box's "Living In A Box" (Chrysalis) got instant reaction as an import; this relaxed, jazzy but propulsive cut has excellent, street-oriented mixes by **Arthur Baker**, with **Junior Vasquez** at the edit block... **Simphonia Featuring Carmen Brown's** "It Ain't Right (Whatcha Do)" (Atlantic) may well be the very best **Paul Simpson** production of recent months, with its smoking rhythm track and strong, economical arrangement... **J.M. Silk's** "Cry Of The Lonely" (RCA) is a big step away from four-on-the-floor house, a radio-oriented cut that incorporates the left-field post-production of **Freddie Bastone** (edit by **Chep Nunez**) and strong, uncommon narrative elements.

Dorothy Galdez's "One Love" (A&M), a British production by **Phil Fearon** (of the recent "House Party" remake), is a surprisingly close approximation of our Latin disco sound, considering it's not happen-

ing at all with British "soul" ideologues; the cut is given an even more New York Latin/hip-hop spin by its **Justin Strauss/Murray Elias** mix and **Nunez** edit... **Cathy Swan's** "Can't Take These Lies" (Midnight Sun, 212-840-9253) is more of the catchy Latin/teen sound, co-produced by New Yorkers **Omar Santana**, **Tommy Musto**, and **Frankie Bones**.

REMIXES: **Jody Watley's** "Still A Thrill" (MCA) gets a hard, Cameo-like treatment in **Louil Silas Jr.'s** remix; not the obvious second-single choice, but it could be important to her image for the crossover audience... **Full House's** "Communicate" turns out to be the first Chicago underground record signed to a U.S. major label; Epic is releasing the D.J. International original along with a **Bastone** remix that neatens up the production considerably but is still wild enough to be a summer shot in the arm even for the already frantically paced "hot" radio... Meanwhile, the much-requested "So Sweet" by **Loleatta Holloway** has been readied for imminent 12-inch release in a spacy, clean-sounding vocal mix and typical jacking dub with **Holloway's** testifying... **Nona Hendryx's** outstanding "Why Should I Cry" (EMI America) is re-released with three new **Jam/Lewis** mixes, all of them greatly improved with a much more powerful, clubby backbeat... **Diana Ross's** "Dirty



by Brian Chin

Looks" (RCA) is also much stronger as a midtempo dance track as re-mixed by **Francois Kevorkian** and **Ron St. Germain**... **Timex Social Club's** "Mixed Up World" (Danya) is much beefier in a **Phil Harding** remix, a much stronger, worldly-wise statement befitting "Rumours."

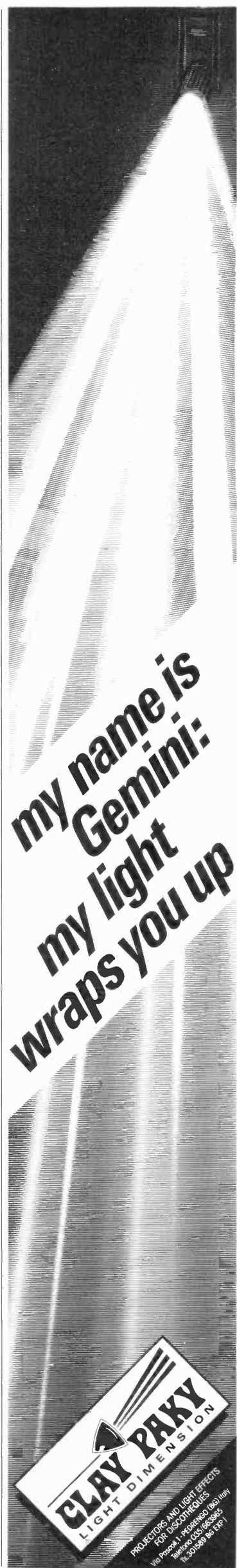
BRIEFLY: In other house-and-clone items, **Ralph Rosario's** "You Used To Hold Me" (Hot Mix 5, 312-622-1499) looks like an important new breaker. In our neck of the woods, at least, a strong (even if imperfect) female vocal adds much to the appeal of house music; **Xaviera Gold** does the honors here... **Mr. Lee & Kompany's** "Can You Feel It" (Chicago Connection) reprises familiar bass and sample work, with a male vocal... **Xperiment's** "Karn Evil" (Underworld) is determinedly anonymous bass-and-groove jack material, with live percussion.

Little Steven's "Trail Of Broken Treaties" (Manhattan) is an improbable but effective dance fusion that's Dylan-sounding at moments... **Jill Jones**, one of **Prince's** new protégée acts, crosses Kraftwerk and the trademark Minneapolis sound in "Mia Bocca" (Paisley Park), mixed by **Baker** and edited by **Gail King**... **The Truth's** "Weapons Of Love" bears more than passing resemblance to **Robert Palmer's** hit singles; all radio and clubs should note... **Russ Brown's** second single, "Take My Love" (Jump Street), sports a very assured vocal in a midtempo electro setting... **Hashim's** "I Don't Need Your Love" (Precise, 212-304-8753) trades the seminal trance/hip-hop of "The

Soul" for a bouncy house variant... **Jill's** "Friendly Advice" (Wide Angle), following up "Match Made Up In Heaven," is more smoothly delivered, both musically and vocally, in the Miami version; the New York mix is typically harder... **Ana's** "Shy Boys" (Pare) reprises the **Janet/Jody** groove with a **Jellybean** remix... **Spin's** "We Sacrifice" (Atlantic) fuses midtempo Eurobeat with an American vocal sound, with additional production by **Boris Granich** and **Paul Brown**.

NOTES: **Claude Guay** and **Robert Holmes** shared top honors in the final round of the third annual Montreal DJ competition, held May 7 at the L'Esprit nightclub. Third-place **Luc Raymond** and **Mario Rioux** were the other competitors in a two-heat final that incorporated a 20-minute prepared set and a three-man spin-off in which each mixed out of each other's records in random rotation. We thank Hot Spot's **Larry Day**, Multi-Dor Record Pool's **Jim Hurtubise**, and DJ **Robert Ouimet** and friend for their kind hospitality. Observation: Everybody, even the suit-and-tie business crowd and the fashion-conscious slummers, knows how to dance, really dance, in Montreal.

The **Pet Shop Boys** and the great vocalist **Dusty Springfield** are teamed up for a single-to-come, "What Have I Done," mixed for clubs by **Shep Pettibone**... "Do It Properly," a highly popular dub plate circulated in New York as a mysterious pirate 12-inch (on Fierce Records), is being copied in an original production by the four DJ/producers who'd done the medley strictly as a preproduction pilot tape. The legal version will be released on Groove Line, a division of New York Groove Records... Also: another popular pirate medley, "Rock The House," is being reworked as an original production; it may appear first as a British import.



my name is Gemini:
my light wraps you up

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Desire—Candy J
Move Your Body—On The House
Visions—Professor Funk
Friendly Advice—Jill
Thief—Charlotte McKinnon
Jack Me—J. Jumpin Perez
Beat Of My Heart—Jacqueline
Looking For Love—Tom Hooker
Let's Play House—Gangsters—RMX
Let Me Be The One—Safire
Powerhouse—House People
House E.P.—Tyree
Passion—Passion

We Can Work—Exit—Prod Blaze
Boom Boom—P. Lekakis—Rmx
Hot And Cold—Nebula
Summerlime—Sandra Ford
Lies—Suzy Swan
Fantasize Me—Pleasure Pump
Be Mine Tonight—Promise Circle
The Key—Dexter D
I Will—Lori Zee
Never Can Say Goodbye—Chio Chio
If You Love Somebody—B. Doust
Turntable Terror Trax Vol II
Power—Cultural Vibe
Communicate—Full House—(rmx)
Don't Let Go—Tasha
No! Mr. Boom Boom—Body Heat
The More I See You—Bubbles
Take Some Time Out—Arnold Jarvis
Can't Get Enough—Liz Torres

EUROPEAN 12"

De Blanc—Mon Amor

Forrest Connection—Ready To Go
Shy Rose—I Cried For You
Are You Man Enough—C.C. Catch
Loving In Snow—Ocean Wings
Marche—I Want You
Atrium—Weekend
Lian Ross—Do You Wanna Funk
Up + Down—Larabell
Dance Dance Dance—Ziggy
Time Will Tell—Twins
Latin Fire—Fancy

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Enigma Bows Label Synthecide Records

BY BRIAN CHIN

NEW YORK With the launch of the new Synthecide Records, the Los Angeles-based indie label Enigma hopes to add dance music to the string of niche-market successes that now stretches from Christian metal to pop-rock.

Synthecide is a joint venture of Enigma and Formula I Music, the Los Angeles-based firm headed by producer **Jon St. James** that spawned the **Stacey Q.** hit "Two Of Hearts." According to Enigma president **Wesley Hein**, St. James provides the company's "ticket to credibility. It's not a market to take lightly."

Accordingly, Enigma has lined up a list of distributors entirely separate from the independent distributors of its existing line, which includes California Record Distributors, JFL, Landmark, Universal, and Unique.

Under a strategy similar to the **Tommy Boy/Warner Bros.** linkup, Synthecide 12-inch singles will be

distributed independently, and if sales warrant, a 7-inch single and album will be released and promoted through Enigma's relationship with Capitol.

The partnership of Enigma with dance music is hardly a stretch, it should be noted. **St. James' band SSQ**, in which **Stacey Q.** was a member, had released a record on Enigma which eventually was picked up by EMI America. **St. James** recently released a solo album on Enigma. (Berlin's first incarnation as a synthesizer band also originated from Enigma.)

Initial single release on Synthecide is **Bardeaux's** "Three Time Lover," a **St. James** production that has picked up early radio and club play in the West Coast and Florida areas. Approximately 10,000 copies have been shipped so far. **Hein** expects the label to have an output of four to eight singles per year. "Hopefully, we have several niches," says **Hein**. "Stryper and the **Smitherens** are [already] as far apart as you can get."

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'Graceland' Tour Widens Its Scope Warners Targets Blacks With Radio

NEW YORK Warner Bros. is launching a major promotional effort to attract black audiences to Paul Simon's expanded "Graceland" tour, beginning June 15 in Atlanta. Black radio stations and those with large black audiences will be crucial in telling blacks about this eight-city arena tour showcasing South African music, according to Warner Bros. black promotion vice president Tom Draper.

"We are trying to keep this as nonexclusive as we can," says Draper. "The whole idea is for black people to see these concerts. What we're asking them to do is to look at this from a more civic point of view." Headliner Simon, along with Ladysmith Black Mambazo and Hugh Masekela—the tour's other prime attractions, both with current Warner Bros. product—have pledged nearly 100% of ticket revenues to charity. The money will be divided into thirds, with the United

Negro College Fund, a fund set up to aid imprisoned South African children, and local charities each receiving a share.

Tickets, T-shirts, and copies of "Graceland," the 1986 Grammy record of the year, Ladysmith's "Shaka Zulu," and Masekela's "Tomorrow," on the Warner Bros.-distributed Qwest label, will be given away in each city "to create a level of awareness in the black community for music that despite the awards and acclaim still doesn't have a high profile," says Draper. Key black retail outlets will also be targeted for window displays and ticket giveaways.

The stations that have confirmed their involvement are WYLD and XKS Boston, V-103 and KISS 104 Atlanta, CBH and JOB Detroit, WGCI and WBMX Chicago, WLUN Milwaukee, and outlets in Washington, D.C., and New York that have yet to be announced.

The new single from "Graceland" is "Diamonds On The Soles Of Her Shoes," which features Ladysmith's 10-part backing harmonies. Draper says music from Masekela's album "should generate airplay on more passive, quiet storm stations," while Ladysmith's primarily a cappella recording, with lyrics in English and Zulu, will be played mostly on college radio. This doesn't preclude either album from benefiting from the tour, says Draper.

"Very little of Simon's sales have been based on airplay," he notes. "We came with 'You Can Call Me Al' twice, and it didn't really catch on. Yet Simon's last album sold half a million, and this album has sold 5 million. This music is the key. I think that anyone who sees this tour will be turned on to it, especially black audiences where you can feel the connections between the music we grew up with and this African music."



Manhattan Jam. Steve Arrington has signed with Manhattan Records. Welcoming the ex-Slave lead singer, right, is senior vice president of a&r Gerry Griffith. Arrington's next album, "Jam Packed," is scheduled for fall release and reunites him with former producer Jimmy Douglass.

Kim Richardson Leads Canada's BMAC Awards

BY KIRK LAPOINTE

OTTAWA Kim Richardson, last year's Juno winner for most promising female vocalist, walked off with two key honors at the annual Black Music Assn. of Canada awards and business luncheon, held May 15.

Richardson was voted top female artist, and her single "Peek-A-Boo" was given the nod as the top track of the year. Richardson's producers, Carl Harvey and Carol Otway, aka C&C, took top honors in their field, and her label, A&M of Canada, was voted the top record company by the association.

The third annual awards show, held at Toronto's Royal York Hotel, drew a sellout crowd of 300, including a head table of top label executives. Only two years ago, the luncheon room was half full, and then only midlevel industry

representatives showed.

But this year, says BMAC executive director Daniel Cauderon, "we've really come of age and been taken seriously." He attributes the growth in part to the association's successful lobbying of the industry to feature two black music awards in the annual Juno ceremonies. Last year, Richardson and another black singer, Billy Newton-Davis, broke through as the Junos' most promising vocalist winners, lending further credence to the burgeoning black music business in Canada.

This year's BMAC ceremony drew national media attention and featured performances by Something Extra, Debbie Johnson, John James, Glenn Ricketts, and Harrison Kennedy.

The top group award went to Manteca, a jazz-oriented Toronto

(Continued on next page)

The Challenge Is Capitol's Will Freddie Jackson Go All The Way?

IT'S BEEN ONLY two years since Freddie Jackson debuted with "Rock Me Tonight." He was a chunky ex-Melba Moore background singer, former member of an obscure Capitol act called Mystic Merlin, and ex-computer programmer—just another of the many singers looking to make a name for themselves. At the time "Rock Me Tonight" was released, Jackson was initially overshadowed by two New York contemporaries, Lillo Thomas, whom Jackson had sung backgrounds for, and Kashif, whose then hot production sound was an influence on the writer-producer of "Rock Me Tonight," Paul Laurence.

But that all seems like ancient history now. Jackson's second album, "Just Like the First Time," has ended a 24-week run at No. 1 on the black chart and still hovers in the top 10 after selling 2 million copies.

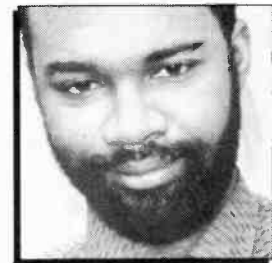
He's had five No. 1 records, including two in a row, "A Little Bit More" (a duet with Moore) and "Tasty Love"; he is the first singer to achieve that feat since Dinah Washington did it in 1961.

One key to Jackson's success is his management company, Hush Productions. Equally important is Jackson's voice and musical backing. Much has been made by writers and fans of the similarities between Jackson's and Luther Vandross' timbre, and there are some. But Vandross' range is higher, his phrasing smoother, and he has a taste for long, languid ballads that showcase his dexterity.

Jackson's voice is huskier and more overtly sexual and melodramatic, qualities that have been carefully exploited by Laurence ("Rock Me Tonight," "Tasty Love"), Barry Eastmon ("You Are My Lady"), and the four writers—including Gene McFadden and John Whitehead—who composed "I Don't Want To Lose Your Love." These little, tightly focused, mid-tempo tales of love have been consistent enough in lyric and sound to have been the product of one writer. Taken as a whole, the songs have given Jackson as strong an aural image as his flamboyant costumes have visually. His music isn't gritty, but it does have funky grooves and a softly soulful quality.

Jackson has become a multiplatinum artist with precious little pop play. The challenge that faces Capitol's

new management team is to cross over this solidly black-based artist. It was something their predecessors failed to do with two equally fine acts, Peabo Bryson and Maze Featuring Frankie Beverly. Though Jackson has yet to experience much top 40 play, his love songs have always been comfortable on AC radio, which gives Capitol a base to work from. Time will tell. After all, it took Epic several albums and a movie tie-in with "Dangerous People" to generate any substantial nonblack exposure for Vandross.



SHORT STUFF: Prince's new single is the humorous "If I Was Your Girlfriend." Many were expecting Paisley Park and Warner Bros. to come out with "Housequake" next because the record already has extensive airplay around the country. The thinking is probably that "House-

quake" is somewhat burned-out in some key markets and, considering that the company has a double album to sell, the more cuts exposed to the public the better. Word from Europe is that the tour dates have gone well; extra shows are being added in some countries.

... With Lisa Lisa & Cult Jam's "Head To Toe," Surface's "Happy," and Regina Belle's "Show Me The Way," Columbia is promoting three of the year's best records. Warner Bros. is looking to break its first significant young black male vocalist, a Benny Medina signee with the unusual name of Sherrick. Two classics, the Ohio Players' "Fire" and Allen Toussaint's New Orleans-style standard "Yes We Can Can," receive flashy updates on Sly & Robbie's new Bill Laswell-produced Island album, "Rhythm Killers." The album has a host of talented guests on it (ex-Parliament and Sly Fox member Gary "Mudbone" Cooper among them), but the most surprising is Bootsy Collins' appearance on all six tracks playing guitar, not bass. Collins also wrote the lyrics and much of the music for the single "Boops (Here To Go)." ... The System's Mic Murphy has produced a 12-inch for PolyGram on a young singer named Angelica Chaplin. The song is "Anyone Else" ... The single from Stephanie Mills' new MCA record is the Nick Martinelli-produced "I Feel Good All Over."

The Rhythm and the Blues

by Nelson George

FOR WEEK ENDING MAY 30, 1987

Billboard

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HOT BLACK SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 17 REPORTERS	SILVER ADDS 29 REPORTERS	BRONZE/ SECONDARY ADDS 55 REPORTERS	TOTAL ADDS 101 REPORTERS	TOTAL ON
FAKE ALEXANDER O'NEAL TABU	10	18	28	56	58
THIGH RIDE TAWATHA EPIC	7	4	20	31	61
IF I WAS YOUR GIRLFRIEND PRINCE PAISLEY PARK	2	8	20	30	46
I'M IN LOVE LILLO THOMAS CAPITOL	6	5	17	28	61
TINA CHERRY GEORGIO MOTOWN	5	6	15	26	51
DIRTY LOOKS DIANA ROSS RCA	4	6	15	25	93
SATISFIED DONNA ALLEN 21 RECORDS	2	6	14	22	82
D.Y.B.O. STARPOINT ELEKTRA	3	3	15	21	80
THE PLEASURE PRINCIPLE JANET JACKSON A&M	2	8	10	20	58
WHAMMY ONE WAY MCA	2	6	12	20	56

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.

Michael Fires Off 'Cop' Hit

BY STEVE GETT

NEW YORK With radio stations already playing George Michael's "I Want Your Sex" off the MCA soundtrack "Beverly Hills Cop II," Columbia's promotional staff rushed the single last week.

Sources say Columbia was forced to switch gears after MCA serviced advance copies of the soundtrack two weeks ahead of its May 18 commercial release. MCA was eager to create a buzz on the whole album and, specifically, on cuts by the Jets and James Ingram, both of which are slated for upcoming single release. Additionally, MCA has Bob Seger's "Shakedown" already out as the album's leadoff single.

Cross-promotion between labels on soundtracks can "sometimes be very difficult," says Michael Lippman, who co-manages ex-Wham! vocalist Michael with Rob Kahane. "Specifically with regard to George and this single, CBS has a very big

investment," adds Lippman. "He's one of its major artists, and it's obviously concerned to make sure his records go out to radio and that his image is out there. CBS was kind enough to allow us to put the song on the MCA soundtrack, but we were always concerned that it had the rights to the single."

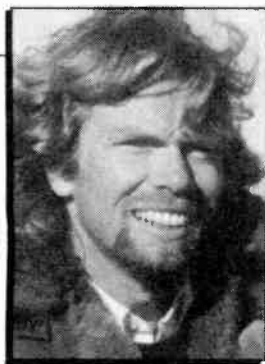
According to Lippman, "I Want Your Sex" provides an "excellent opportunity" to keep Michael in the public's eye while he completes his upcoming debut solo album for Columbia. "He had the hit with Aretha Franklin and his album's coming in October, so we felt this was the perfect bridge between those projects," says Lippman.

It's the first time Michael has contributed a song to a movie. "He was asked to be involved in 'Top Gun,' but he didn't think that was right for him at the time," says Lippman. "He was looking for a movie that was consistent with this melody that was running around in his

head. He's a fan of Eddie Murphy, so we played it for [film producers] Don Simpson and Jerry Bruckheimer and they loved it."

Of the potential dangers of being associated with a movie, Lippman says, "The biggest possible minus is that the movie isn't well received, and therefore people don't take the music seriously. In this case, we saw the movie, thought it was great, and knew it would be a blockbuster. Another unique thing is this is the first time we know of that a song written for a movie will contain no footage of the film in the video. George had a concept for a video, and he felt that putting movie footage in there would merely look gratuitous."

Michael and Andy Morahan recently co-directed the "I Want Your Sex" video in London. The singer has since returned to Denmark to complete his album. "He's about halfway through the record," says Lippman.



ONE TO ONE

Richard Branson discusses Virgin's renewed venture into the U.S.

Richard Branson, head of the ever-expanding Virgin empire, talks to Billboard talent editor Steve Gett about this year's U.S. relaunch of the label, helmed by managing directors Jordan Harris and Jeff Ayeroff.

Q: What was the motivation behind reactivating Virgin here?

A: When we first attempted it in 1980, we had almost no resources at all. We were completely frustrated by the fact that bands like the Human League weren't breaking in the U.S., and we felt others weren't doing a good job with them. So we put aside a minute sum of money and said, "Well, let's have a go for nine months. If it works, great, and if it doesn't, we'll bow out gracefully." It did work to the extent that we got one or two bands to a level whereby their next releases then broke very big. But our company's turnover was, say, about \$20 million then, compared to about \$600 million now.

The main thing that's happened since then is the company abroad has really become the foremost record company. We've set up in 20 other countries around the world—from Canada right down to New Zealand and small countries like Greece—and every single one of those companies is profitable and very successful. Because we were worth so much abroad, we figured we could use that strength to help us in America. Also we found a team, which we think is second to none, and with the right team of people you can achieve pretty much anything. As far as Jeff and Jordan were concerned, we'd known them well. Phil Quartararo [Virgin promotion VP] we'd not known so well, but we knew if we got those three it could be a great nucleus.

Q: Have you given them a free hand for the first six months?

A: Yes, very much so. The way I run companies is generally to get them set up, get involved in the initial stages, and then let people run them as if they were their own companies. Obviously, if there's something like a Steve Winwood signing, I'll get involved.

Q: On the subject of Winwood, is Virgin aggressively pursuing other high-price talent?

A: Our policy in the past has been to sign unknown acts that we feel have long-term potential and not to sign the megastars. Having said that, an act like Steve Winwood, who's got unbelievable staying power, we felt it would be worth signing. It was a tremen-

dous feather in the cap for everybody here that he decided to leave Warner Bros. and join a company that'd only just opened office.

Q: So for you, in a sense, signing Winwood was a combination of a safe bet and a good PR move?

A: Well, if Steve's contract had come up in five years time, we would have been equally keen to sign him. When you set up a new record company, or any new company, it's important to get the momentum going quickly. The knockers and the vultures are always keen to jump on a new company and not give it a chance if it doesn't get its act together fast. For us, the difference between this and the last time, is that we're setting this company up for forever. We've got the resources, even if we weren't successful, to know

that we can fund it for the next decade. But getting the success going quickly gets the ball rolling, attracts artists, and proves that we mean business.

Q: Do you plan to start developing new U.S. talent?

A: Yes, we very much want to start developing grass-roots bands here. For Warners and CBS, about 60% of their product abroad is from the U.S. We haven't enjoyed that at all today. One great plus of having a very strong arm here is that it's not just the U.S. that's going to benefit. All our foreign companies will benefit enormously. Warren Zevon is the first signing in the U.S.

At the same time, Jordan and Jeff are also very determined to establish artists we feel should have been broken here in the past and who've got a great following abroad. Mike Oldfield, for example, is still one of Virgin's top three selling acts worldwide.

Q: How do you divide your time between all the Virgin concerns?

A: You have to learn the art of delegation, which I learned a number of years ago. One has to find the right people so that you can trust them to get on with the job.

With Virgin, we've got 125 companies, 125 small units of people that are effectively running their own operations, almost independently, but they've got the comforting feeling that there is sort of the Virgin umbrella there. I've always had this philosophy of never letting anything get too big. With the U.K. record division, the moment the label got to a certain size, we then set up Siren and 10 Records. Cutting Crew came from Siren. It was discovered from that small unit of people, working separately from Virgin.

'We found a team that is second to none'

ARTIST DEVELOPMENTS

AUSSIE ADVENTURES

Australian band Pseudo Echo is racing up the Hot 100 Singles chart with its version of "Funkytown," originally a hit for Lipps Inc. in 1980. Oddly enough, the cover was not included on the initial shipment of "Love An Adventure," Pseudo Echo's first U.S. album, on RCA.

"We assembled this album from material that had been released in Australia," says Rick Dobis, RCA executive vice president. "When we put it out, we decided to come with the song 'Living In A Dream,' which we felt was a good song for establishing a base here for the band."

Adds Butch Waugh, the label's vice president of promotion, "'Living In A Dream' was working in various parts of the country, but then suddenly there was a buzz on 'Funkytown.' Radio stations had started picking up on [Australian] import 12-inch copies, and four or five times a week people were telling me, 'Man, you've got a smash on your hands!' So eventually we decided to come with 'Funkytown,' even though we still felt very strongly about the first single."

The "Love An Adventure" album was a major hit in Australia last year, and Pseudo Echo released "Funkytown" there a few months ago to placate its huge following. The song has since been added to the U.S. version of the album, according to Dobis. He adds that RCA has instituted an exchange policy at retail to accommodate consumers who want to trade in copies without the new single.

MARX MOVES

One of the fastest-breaking tracks at album rock radio is "Don't Mean Nothing," the leadoff single from the eponymous Manhattan debut album by 23-year-old singer/songwriter Richard Marx. Instant response to the song can



New York Debut. Rock & Hyde singer Paul Hyde belts out the duo's current Capitol hit, "Dirty Water," during a recent set at Manhattan's Ritz. (Photo: Chuck Pulin)

be attributed in part to the presence of Joe Walsh on guitar and two of his former Eagles buddies, Randy Meisner and Timothy B. Schmidt, on backing vocals.

"Having those guys on the record certainly helps, but it's still a wonderful song in itself," says Gerry Griffith, Manhattan senior vice president of a&r.

Manhattan signed Marx last year after the artist auditioned for Griffith and label president Bruce Lundvall. "We were knocked out," says Griffith. "When he played for us, we knew he was very special and that he had an enormous depth of talent." When the deal was inked, Marx cut his debut album with David Cole, producer of Bob Seger's "Like A Rock" album.

Though Marx's solo career is just starting to take off, he is no stranger to the music business. His

track record includes singing on Lionel Richie's "All Night Long" album and writing for the likes of Kenny Rogers, Chicago, and Philip Bailey. "He knows just about every musician in L.A.," says Griffith.

Upcoming projects for Marx, represented by Allen Kovac and Steve Drimmer of the L.A.-based Left Bank Management organization, include producing tracks for Meisner and ex-Tubes front man Fee Waybill.

CARLY CLICKS

Carly Simon will be getting additional promotion for her debut Arista album, "Coming Around Again," via an hourlong HBO special, slated for a July 18 premiere. The program will feature nine songs from the new album, together with a medley of older hits, according to Jim Cawley, Arista vice president of sales.

"This is the greatest opportunity imaginable," says Cawley. "Having the HBO special is the perfect dream you could wish for to continue the exposure on her album." Initial response to Simon's album, bulleted at No. 41 in its sixth week on the Top Pop Albums chart, has been "wonderful," he adds.

"We came with the title track [also the theme song to the movie "Heartburn"] last year," says Cawley. "The airplay that got at top 40 and adult contemporary stations really put her back on radio and gave us a great base to work from."

Arista launched Simon's album with a heavy retail campaign, says Cawley. "We went out with 150,000, serviced it very aggressively, and the reorders have doubled that figure," he adds. "It's been a great retail success. The album's top 10 at a lot of accounts."

"Give Me All Night," the second single from "Coming Around Again," debuted at No. 83 on last week's Hot 100 Singles chart.

(Continued on page 41)

ARTIST DEVELOPMENTS

(Continued from page 32)

BOINGO BOXED

MCA is issuing "We Close Our Eyes," the second single from Oingo Boingo's latest album, "BOI-NGO," on Wednesday (27). Additionally, the label plans to step up its marketing campaign on "BOI-NGO" with the June 15 release of "Boingo In A Box"—a boxed set containing five 7-inch singles, featuring all of the tracks on the album together with the previously unreleased song "Mama" and a free poster.

The eight-piece band is due to complete a monthlong U.S. tour on Saturday (30) in Salt Lake City, Utah. "They'll be taking a brief break after that because some 'Boingo babies' are due in June," says manager Mike Gormley. "The band's coming back for some dates on the West Coast in July; there's an Australian tour in August; then it's Europe in September and back to the States in the fall."

WAITE'S RETURN

EMI America has scheduled a June 17 release for John Waite's new album, "Rover's Return." The first single, "These Times Are Hard For Lovers," goes out to radio Monday (25).

The single, co-penned and produced by Desmond Child—who co-wrote Bon Jovi's "You Give Love A Bad Name" and "Livin' On A Prayer"—was a last-minute addition to Waite's album.

"We were already mixing when I ran into Desmond at the studio," says Waite. "He was working on a track for Ronnie Spector's album. We hit it off straight away and

ended up writing and recording the song in a matter of days. It was totally spontaneous. We'd already picked another cut as the first single, but once management [Frontline/Trudy Green] and everyone at the label heard 'These Times Are Hard For Lovers,' it was a unanimous decision to come with it."

Coinciding with the release of the single—a promo-only CD is being serviced—Waite is embarking on a national radio and retail promo tour. Plans call for him to start live dates at the end of July.

COUNTRY CHARGE

Vic Faraci, senior vice president of Warner Bros./Nashville, makes note of a "major, major campaign" for the label's hotter-than-hot new country product, which includes the second albums from Randy Travis and Dwight Yoakam and the Dolly Parton-Linda Ronstadt-Emmylou Harris collaboration, "Trio."

Yoakam's new album, "Hillbilly Deluxe"—the follow-up to his 1986 debut, "Guitars, Cadillacs, Etc., Etc."—is bulleted at No. 64 after just three weeks. "Country radio has gone crazy over the record," says Faraci. Of the new Travis album, "Always & Forever," he adds, "With the account orders, we absolutely shipped over 500,000 right out of the box." As for "Trio," Faraci says, "The album is over 900,000 already."

First up in the label's two-month sales campaign was an early-May, two-week discount program on six titles, including the first efforts by Travis and Yoakam, the "Trio" set, and the latest albums from Hank Williams Jr., the Nitty Gritty Dirt



From Z To A. Pia Zadora gives Charles Aznavour some pointers while rehearsing at Manhattan's Top Cat Studios for their upcoming U.S. tour. (Photo: Chuck Pulin)

Band, and Michael Martin Murphey. All configurations, including compact disk—"that's a new twist for us," says Faraci—were discounted by 5%.

From Monday (25) to June 15, the label will be running a national sales contest that will involve the WEA sales and merchandising group and retail winners. "It's quite a program," says Faraci. He adds that there will be a total of 16 winners for the most outstanding sales and visibility at the consumer level. Individually boxed merchandising kits—containing a theme poster, tent card, one-by-one name boards, and an in-store compilation LP and cassette—are going out to 3,349 accounts, says Faraci.

"Last year our theme for the year was 'Warner Nashville, the new tradition.' This year our theme is 'The new tradition is the winning tradition,'" says Faraci.

The Talent Report: Edited by Steve Gett. Reporters: Linda Moleski (New York) and Dave DiMartino (Los Angeles).

Pirate Beatles CDs Rising From Japan

THE FOLKS AT Capitol were reportedly none too pleased when a few initial CD pressings of the Beatles' "A Hard Day's Night" showed up early in record stores packaged as Kate Bush's EMI America album "The Whole Story." Chances are they'll go really nuts when they come across a number of illegal Beatles CDs from Japan just surfacing here.

The Beat (your No. 1 source for CD oddities) has already tracked down two pirate CDs hailing from the land of the rising yen, both compilation packages—"The Best 1962-64" and "The Best 1964-66." Though not endorsing said product, we feel compelled to inform Beatles addicts that these sets contain 10 tracks not yet available on Capitol CDs, including classics like "She Loves You," "From Me To You," "Day Tripper," and "Paperback Writer."

Rumors abound that a further seven unofficial Beatles CDs are being traded in Japan; they resemble the CDs Capitol has released here but have some track variations. Word is that some of the cuts on the Japanese disks were mastered from LPs.

ENCINO NEWS: Tom Petty's house in the hills of Encino, Calif., was destroyed by fire May 17. The L.A. fire department believes the rocker may have been the victim of an arson attack because traces of flammable liquid were found on one of the wooden porches. According to police reports, however, there were no witnesses, nor was a motive for the crime apparent.

When the flames broke out at 9 a.m., Petty was eat-

ing breakfast with his wife and their 5-year-old daughter. Though the rocker and his family escaped unharmed, a housekeeper suffered minor injuries. At presstime, Petty was said to be "shaken, but fine." He still plans to kick off his tour June 26 in Tucson, Ariz.

On a lighter note, the day before the Petty fire, Graham Nash and David Crosby had a double wedding ceremony at Nash's Encino home. After the knots were tied, the veteran rockers and their new brides jumped in the pool, much to the amusement of the star-studded guest list, which included Don Henley, Stephen Stills, Jackson Browne, Grace Slick, Don Felder, and Roger McGuinn.

SHORT TAKES: Remember we told you about new PolyGram signing Curiosity Killed

The Cat entering the U.K. album charts last week at No. 1 with its highly auspicious debut album? Oddly enough, that same feat has just been achieved by Swing Out Sister with its debut album, "It's Better To Travel," which is also being released here by PolyGram in the summer... The Smiths have reportedly parted company with manager Ken Friedman... Bogus backstage passes for U2's upcoming London concerts have been fetching about \$15 at various street markets in the Brit capitol... Definitely check out Danny Wilson's "Mary's Prayer" from the new Virgin album "Meet Danny Wilson"... Art Garfunkel has signed with Ken Greengrass for management and ICM for concert bookings.



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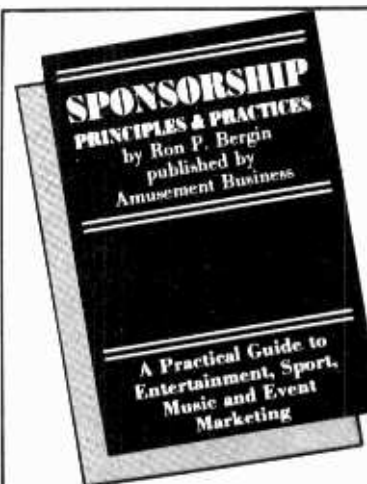
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Big-Time U.S. Gabriel Tour; Wolf Gets Started June 18

BACK FOR MORE: Peter Gabriel is returning to the U.S. concert circuit this summer for another series of shows to promote his Geffen album "So."

Confirmed venues and dates include the Great Woods Center, Mansfield, Mass., July 15-16; the Spectrum, Philadelphia, July 20; Pine Knob Music Theatre, Clarkston, Mich., July 23; Poplar Creek Music Theater, Hoffman Estates, Ill., July 24; Markus Amphitheater, Milwaukee, July 25; and the Blossom Music Center, Cuyahoga Falls, Ohio, July 27. A New York-area date is expected to be announced shortly.

Meanwhile, Gabriel is gearing up for a monthlong European tour, set to begin June 1 in France. He was recently in New York to shoot a video for his next Geffen single, "Mercy Street."

WOLFMAN COMETH: Peter Wolf tells On The Road that he will begin an extensive tour in support of his latest EMI America album, "Come As You Are," on June 18 in Albany, N.Y. Longtime Wolf fans will be interested to know that he'll probably be performing several

songs from his J. Geils Band days, in addition to material from his two solo albums. "It doesn't seem likely that I'd avoid playing some of the songs I've written in the past," says Wolf.

Wolf says the video for his new single, "Can't Get Started," was filmed in a club to "really get that side of what I do across and make people realize it's what I do best. Performing live has always been my main forte, always."



SHORT TAKES: All 120,104 tickets for Pink Floyd's Sept. 22-23 concerts at the Exhibition Stadium, Toronto, were gone within 19 hours... **Loris Smith** will resign as general manager of New Jersey's Giants Stadium and Meadowlands Arena on June 1 to become executive director of Manhattan's Jacob Javits Convention Center... During the recent ninth annual Royal New York Doo Wop Show at Radio City Music Hall, veteran DJ **Cousin Bruce** announced that **Dion** will headline WCBS-FM's 15th-anniversary celebration concert on June 19 at the same venue.

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BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD BRUCE HORNSBY & THE RANGE RY COODER	Laguna Seca Raceway Monterey, Calif.	May 9-10	\$800,000 \$20	40,000 sellout	Bill Graham Presents
HUEY LEWIS & THE NEWS LONNIE MACK	Arena, Madison Square Garden Center New York, N.Y.	May 4-5	\$710,000 \$20/\$18.50	37,000 sellout	Ron Delsener Ents.
LUTHER VANDROSS SHIRLEY MURDOCK	Spectrum Philadelphia, Pa.	May 17-18	\$604,987 \$18.50	33,414 36,874	Stageright Prods. G Street Express
IOWA JAM: BON JOVI CINDERELLA	Grandstand, Iowa State Fairgrounds Des Moines, Iowa	May 17	\$516,165 \$20/\$17.50	29,097	Beikin Prods. Music Circuit Presentations
NEIL DIAMOND	Norfolk Scope Convention Center Norfolk, Va.	May 14-15	\$346,175 \$17.50/\$15	19,875 sellout	Eric/Chandler Ltd.
GRATEFUL DEAD	Frost Amphitheatre Stanford Univ. Stanford, Calif.	May 2-3	\$326,632 \$18.50	19,000 sellout	Bill Graham Presents
FRANK SINATRA JAN MURRAY	Capital Centre Landover, Md.	May 8	\$324,140 \$25	13,048 18,000	Muscentre Prods.
BON JOVI CINDERELLA	Coliseum, Birmingham-Jefferson Civic Center Birmingham, Ala.	May 14	\$258,300 \$15	17,220 sellout	New Era Prods.
BILLY IDOL THE CULT	Cow Palace San Francisco, Calif.	May 11	\$257,133 \$19.50/\$17.50	14,500 sellout	Bill Graham Presents
NEIL DIAMOND	Dean Smith Center Univ. of North Carolina Chapel Hill, N.C.	May 13	\$247,378 \$17.50/\$15	14,141 sellout	Eric/Chandler Ltd.
LUTHER VANDROSS SHIRLEY MURDOCK	Kemper Arena, American Royal Center Kansas City, Mo.	May 9	\$246,067 \$16.50/\$14.50	15,818 17,708	Lewis Grey Attractions Stageright Prods. Concert Entertainment
IRON MAIDEN Y & T TESLA WASTED	Spartan Stadium San Jose State Univ. San Jose, Calif.	May 1	\$245,260 \$20/\$17.50	13,619 30,000	Bill Graham Presents
BILLY IDOL THE CULT	Spectrum Philadelphia, Pa.	May 8	\$237,808 \$17.50	13,589 sellout	Avalon Attractions
BILLY IDOL THE CULT	Irvine Meadows Amphitheatre Laguna Hills, Calif.	May 9	\$236,278 \$17.50/\$14	15,000 sellout	Avalon Attractions
HUEY LEWIS & THE NEWS LONNIE MACK	Capital Centre Landover, Md.	May 11	\$235,270 \$17.50	13,444 16,842	Cellar Door Prods.
BILLY JOEL	Frank Erwin Center Univ. of Texas at Austin Austin, Texas	April 22	\$222,229 \$17.50/\$15	13,119 15,062	in-house PACE Concerts
LUTHER VANDROSS SHIRLEY MURDOCK	The Arena St. Louis, Mo.	May 8	\$219,240 \$17.50	12,528 17,000	Stageright Prods. Taurus Advertising
HUEY LEWIS & THE NEWS LONNIE MACK	Buffalo Memorial Auditorium Buffalo, N.Y.	May 13	\$204,374 \$17	12,022 13,000	Festival East Concerts
NEIL DIAMOND	Ovens Auditorium-Charlotte Coliseum Charlotte, N.C.	May 12	\$202,215 \$17.50/\$15	11,616 sellout	Eric/Chandler Ltd.
BON JOVI CINDERELLA	Stokley Athletic Center Univ. of Tennessee Knoxville Knoxville, Tenn.	May 13	\$194,852 \$16.50	11,991 sellout	Sunshine Promotions
LUTHER VANDROSS SHIRLEY MURDOCK	Arena, Myriad Convention Center Oklahoma City, Okla.	May 10	\$184,373 \$15.50	12,229 14,990	Stageright Prods. Taurus Advertising
LUTHER VANDROSS SHIRLEY MURDOCK	Mid-South Coliseum Memphis, Tenn.	May 7	\$176,517 \$16.50	10,698 12,219	Stageright Prods. Summitt Mgmt.
LUTHER VANDROSS SHIRLEY MURDOCK	New Haven Veterans Memorial Coliseum New Haven, Conn.	May 16	\$156,485 \$17.50/\$15.50	8,947 10,615	Stageright Prods. Sunsong Prods.
LUTHER VANDROSS SHIRLEY MURDOCK	Rochester Community War Memorial Rochester, N.Y.	May 15	\$151,795 \$17.50	8,949 sellout	Stageright Prods. G Street Express
BON JOVI CINDERELLA	Arena, Von Braun Civic Center Huntsville, Ala.	May 12	\$148,365 \$15	9,891 sellout	New Era Prods.
THE JUDDS LEE GREENWOOD	Fox Theatre St. Louis, Mo.	May 9	\$144,663 \$23.90/\$18.90/\$15.90/\$6.90	9,330 sellout	Fox Concerts
DIANA ROSS	Arco Arena Sacramento, Calif.	May 1	\$137,940 \$21	6,897 8,500	Bill Graham Presents
BRUCE HORNSBY & THE RANGE	Red Rocks Amphitheatre Denver, Colo.	May 16	\$131,499 \$15.40	8,571 9,000	Fey Concert Co.
ANN JILLIAN MAURICE HINES	Fox Theatre St. Louis, Mo.	April 21	\$129,048 \$23.90/\$18.90/\$15.90/\$6.90	20,899 32,655	Fox Concerts
GEORGE STRAIT KATHY MATTEA	Lubbock Municipal Auditorium- Coliseum Lubbock, Texas	May 8	\$118,980 \$15	8,011 sellout	Varnell Ents.
GEORGE STRAIT KATHY MATTEA	Coliseum, Amarillo Civic Center, Amarillo, Texas	May 9	\$100,215 \$15	6,701 sellout	Varnell Ents.
GEORGE STRAIT KATHY MATTEA	Arena, Riverside Centroplex Baton Rouge, La.	May 15	\$95,062 \$15.50	6,421 8,305	Varnell Ents.
JACK WAGNER	Felt Forum, Madison Square Garden Center New York, N.Y.	May 15	\$85,900 \$20/\$17.50	4,500 sellout	Ron Delsener Ents.
PETER, PAUL & MARY	Fox Theatre St. Louis, Mo.	May 1	\$77,926 \$23.90/\$18.90/ \$15.90/\$6.90	4,665 sellout	Fox Concerts
CONWAY TWITTY LORETTA LYNN	Mabee Center Tulsa, Okla.	May 8	\$76,320 \$15	5,354 7,200	Jayson Promotions
STEVIE RAY VAUGHAN OMAR & THE HOWLERS	Mud Island Amphitheatre Memphis, Tenn.	May 14	\$74,985 \$15	4,999 sellout	Mid-South Concerts
PSYCHEDELIC FURS DRAMARAMA	Warfield Theatre San Francisco, Calif.	May 16-17	\$74,848 \$17.50	4,277 sellout	Bill Graham Presents
THE JUDDS SOUTHERN PACIFIC	Concerts in the Country, Lanierland Cumming, Ga.	May 16	\$72,802 \$10.50	7,119 8,332	in-house
GEORGE JONES BILL MONROE & THE BLUE GRASS BOYS LYLE LOVETT	Huntington Civic Center Huntington, W.Va.	May 16	\$68,726 \$14	4,909 6,500	J.M.T. Prods.

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'Nick Rocks' A Good Research Tool

Nickelodeon Show Reflects 11-15 Demo

BY STEVEN DUPLER

NEW YORK By reflecting the tastes of the important but difficult-to-reach 11- to 15-year-old record buyer, MTV Networks' 3-year-old "Nick Rocks" daily video-clip show may be one of the most valuable but unsung research tools available to labels.

The show—which is programmed almost exclusively from viewer requests culled from the 5,000-6,000 letters it receives each week—runs for a half-hour after school Monday through Friday and at lunch time on Saturday and Sunday on MTV Networks' Nickelodeon channel.

"Nick Rocks" celebrated the cablecasting of its 400th segment on Friday (29). No specific ratings breakdowns are available for the show itself. However, the Nickelodeon channel reaches 32 million households.

Producer Andy Bamberger says that because "Nick Rocks" is programmed by "tweens" (a marketing term describing the "in-between" years of childhood and adolescence) for each other, the show can serve as a mirror for the kinds of music and the particular acts most appealing to this demographic.

While most of the music requested by the youthful audience can be typed as "high-energy dance," Bamberger says it is interesting to observe that "kids in this demo defy musical labels. They're much more open to all kinds of genres—pop, rock, r&b—just about everything but ballads."

Thus, he says, "Our playlist is

wide open. Our format is not nearly as restricted as other video shows." However, heavy metal is one category that does not do well in the request letters: "They're still pretty young for that," says Bamberger.

An even more notable fact is

'Labels love to get exposure with our age group'

that many of the acts who receive the most clip requests in a given week are not always among that week's chart toppers. For instance, current favorites include the Monkees, Janet Jackson, Starship, the Jets, Duran Duran, and the Bangles—none of which have a single charting in the top 20 or above in the Billboard Hot 100 this week.

"The labels love to get exposure with our age group," says Bamberger. "They check out our viewer mail and our contest entries to keep a finger on the pulse of that market."

Bamberger programs 25-30 clips a week from the thousands of letters the show receives. "Nick Rocks" also airs a Friday "count-down" show, featuring the three most-requested clips of that week.

In order to keep the cards and letters coming, viewer incentives are employed, including "personality-driven" artist contests (past participants have included Michael Jackson and Menudo) and the use of audience letters as intros for

the videoclips.

Additionally, celebrity guest hosts are a staple of the show. The stars—who have included actors Rob Lowe, Steve Guttenberg, and Scott Ballentine; musicians Huey Dolenz; and others from music, film, and sports—play both their own favorite clips and the viewer requests.

Lately, "Nick Rocks" is getting even more aggressive in giving kids a reason to communicate with the show. Since January of this year, "Nick Rocks" has been soliciting homemade videotapes of kids making their clip requests. "The number of home video requests we've been receiving is getting bigger all the time," says Bamberger. "As you can imagine, the kids love that kind of exposure."

Since Nickelodeon cannot take part in its sister channel MTV's exclusivity deals with labels, "Nick Rocks" receives videos on roughly the same timetable as other "out-side shows," Bamberger says.

But, he notes, "There are some clips for which labels call on us specifically. They'll call sometimes and say, 'Here's something we're sure your audience would want to see.'"

Bamberger's future plans include increasing the number of guest hosts and the frequency and impact of the show's promotional activities. One planned event is a Star For A Day promotion, in which a viewer will get to host "Nick Rocks" from the Hard Rock Cafe here. Participants in that special include MCA's Jets and Kool-Aid.



Manhattan Gets Taken. Cypress Records artist Jennifer Warnes is shown on location in New York shooting the video for her single "First We Take Manhattan" from "Famous Blue Raincoat," the Canadian-born vocalist's album of songs penned by Leonard Cohen. The clip was directed by Paula Walker and produced by Pam Tarr for Strato Films. Cohen appeared for a brief cameo.

Firm Moves Into Artist Management

Screen Link Broadens Base

BY JIM BESSMAN

NEW YORK As its third birthday approaches, Screen Link, a video marketing company based here, is broadening its focus with a move into artist management.

The firm, headed by former MTV executives Gale Sparrow and Chip Rachlin, already represents 16 video directors, including such top practitioners of the craft as Russell Mulcahy, Brian Grant, David Mallet, and Jim Yukich.

The firm now has taken on Beach Boy Carl Wilson and local musician Glenn Morrow as its first management clients and says it will add others on a limited basis.

According to the principals, this move into artist management does not signal any slackening in Screen Link's original role as a video director rep firm. The recent signing of '60s pop artist Peter Max and the continued activity of its other directors are cited by the company as evidence of both Screen Link's own health and that of the industry as a whole.

Rachlin, who had extensive artist booking and management experience prior to his MTV stint, will be most closely involved in Screen Link's new endeavor, though he says that both this company function and the Sparrow-guided video marketing end will significantly overlap.

One such case is the Morrow signing. The firm had signed video director Adam Bernstein, who had earlier worked with Morrow's band, Rage To Live.

Says Sparrow, "Adam came in with videos by Rage To Live and They Might Be Giants. Not only did we love the director but we loved both bands on his reel and felt they had huge potential. So our involvement with Glenn as managers stems naturally from the video side of Screen Link."

She says that the company is also shopping Morrow's indie record label Bar None Records for a major

distribution deal. Both Rage To Live and They Might Be Giants are Bar None recording artists.

The signing of Wilson as Screen Link's first management client also evolved from a prior relationship; Rachlin was the Beach Boys' booking agent during a '70s tenure with ICM, and he promoted the group's 1971 "comeback" concert at Carnegie Hall.

Sparrow also points to Rachlin's late '70s artist management activities on behalf of the Kinks, the Babys, and Gino Vanelli while working with Renaissance Management.

"Because of his background, Chip has been asked a number of times to get back into management, so we're now doing it on an extremely selective basis," she says. Adds Rachlin: "We'll play to our strengths, whether working on a solo album for Carl, or getting Grant his next video."

Sparrow says that Screen Link will continue its current exclusive concert consultancy with ABC Radio and exploit the "obvious" potential tie-ins to MTV or other cablecasting outlets and corporate sponsorship.

"With our MTV backgrounds, if the opportunity arises to work with our artists in a concert situation, we're fully equipped to negotiate deals tying in with TV and radio," she says.

As for the company's music video involvement, Sparrow reports that the recruiting of Max, who directed the video to Missing Persons' "Surrender Your Heart," offers the chance to "expand the concept" of the video director to include participation in a recording artist's entire marketing campaign.

"His graphics are so distinguished that they can encompass all the elements—album cover, posters, T-shirts, and all other promotional items," she says. "All these derive directly from the visuals in the video."

Because of the extensive nature of such projects, Sparrow says that

(Continued on next page)

Video Track

NEW YORK

NOTED VIDEO DIRECTOR Jim Yukich completed Little Steven's clip for "Trail Of Broken Treaties," the first single off Little Steven's upcoming Manhattan album, "Freedom—No Compromise." Among the latest projects Yukich directed are clips for Genesis' "In Too Deep" and REO Speedwagon's "Variety Tonight."

Newcomer **Nayobe** just wrapped a video for "Second Chance For Love," the third single off her eponymous debut Fever/Sutra album. The clip's story line revolves around a love affair gone wrong, blending performance footage with "flashbacks" of conceptual scenes. It was lensed at various locations in Manhattan in black-and-white and color film. **Lionel Martin** directed. The clip can be seen on WABC-TV's "Hot Tracks."

Geffen recording act **Wang Chung** is the latest group to be spotlighted in MTV's "Live At The Ritz" series, produced by **Holly St. Lifer** of Monarch Entertainment.

LOS ANGELES

TINA TURNER'S video for "Break Every Rule," the title track off her new Capitol release, takes a candid look at life on the road through behind-the-scenes footage taped during her recent European tour. **Andy Morahan** directed the piece, which recently world-premiered on MTV. Morahan also created clips for **Simply Red's** "The Right Thing" and the **Thompson Twins'** "Get That Love." **Richard Bell** produced for **Vivid Productions**.

Another clip that focuses on life on the road is **Bon Jovi's** "Dead Or Alive," directed by **Wayne Isham**. Among Isham's other credits are videos for **Ozzy Osbourne's** "Crazy Train," **Bryan Adams'** "Heat Of The Night," and the **Cutting Crew's** "One For The Mockingbird."

Vivid Productions was also responsible for **Survivor's** new video, for "Man Against The World."

Playing off the song's lyrics, it incorporates historic stock footage with conceptual segments, filmed on location at the Los Angeles Coliseum, Malibu Beach, and downtown L.A. **Tony Vanden Ende** directed. **Bill Brigode** and **Lyn Healy** co-produced. The clip supports the group's latest Scotti Bros./Epic album, "Making The Seconds Count."

Rockers Journey continue to put out their concert-type music videos with "Why Can't This Night Go On Forever," directed by **Mike Collins**. The clip supports the latest single off the group's Columbia album "Raised On Radio."

Feature-film director **Peter Nydrle** has taken his talents to **Libman-Moore Productions** of Hollywood. His recent credits include clips for **Andy Taylor's** "I Might Lie" and **Jeff Lorber & Karyn White's** "Facts Of Love."

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.

Video/film licensing legislation will be introduced in Canada ... see page 68

MTV PROGRAMMING		WEEKS ON PLAYLIST	
MUSIC TELEVISION This report does not include videos in recurrent or oldie rotation.			
VIDEOS ADDED THIS WEEK	BEASTIE BOYS NO SLEEP TIL BROOKLYN Columbia	SNEAK PREVIEW	
	THE CULT LIL' DEVIL Sire/Warner Bros.	MEDIUM	
	CHRIS DeBURGH LADY IN RED A&M	ACTIVE	
	SHEILA E. KOO KOO Warner Bros.	BREAKOUT	
	ACE FREHLEY INTO THE NIGHT Atlantic	BREAKOUT	
	HIPSWAY ASK THE LORD Columbia	BREAKOUT	
	IMMACULATE FOOLS TRAGIC COMEDY A&M	MEDIUM	
	RICHARD MARX DON'T MEAN NOTHIN' Manhattan	HIP CLIP	
	BOB SEGER SHAKEDOWN MCA	SNEAK PREVIEW	
	SUICIDAL TENDENCIES POSSESSED TO SKATE Caroline	BREAKOUT	
SURVIVOR MAN AGAINST THE WORLD Scotti Bros./CBS	ACTIVE		
SUZANNE VEGA LUKA A&M	BREAKOUT		
SNEAK PREVIEW VIDEOS	CUTTING CREW ONE FOR THE MOCKINGBIRD Virgin	3	
	GENESIS IN TOO DEEP Atlantic	3	
	HEART ALONE Capitol	2	
	BRUCE HORNSBY & THE RANGE EVERY LITTLE KISS RCA	3	
	EDDIE MONEY ENDLESS NIGHTS Columbia	5	
	TOM PETTY & THE HEARTBREAKERS JAMMIN' ME MCA	5	
	POISON I WANT ACTION Capitol	2	
	REO SPEEDWAGON VARIETY TONIGHT Epic	3	
	TINA TURNER BREAK EVERY RULE Capitol	3	
	STEVE WINWOOD BACK IN THE HIGH LIFE Warner Bros.	2	
HEAVY ROTATION	*BRYAN ADAMS HEAT OF THE NIGHT A&M	9	
	*BON JOVI WANTED DEAD OR ALIVE Mercury/PolyGram	5	
	DAVID BOWIE DAY-IN DAY-OUT EMI	10	
	BREAKFAST CLUB RIGHT ON TRACK MCA	12	
	ERIC CLAPTON RUN Warner Bros.	4	
	*CROWDED HOUSE SOMETHING SO STRONG Capitol	6	
	CUTTING CREW (I JUST) DIED IN YOUR ARMS Virgin	15	
	EUROPE ROCK THE NIGHT Epic	13	
	FLEETWOOD MAC BIG LOVE Warner Bros.	7	
	*BILLY IDOL SWEET SIXTEEN Chrysalis	5	
	*JOURNEY WHY CAN'T THIS NIGHT GO ON FOREVER Columbia	5	
	KENNY LOGGINS MEET ME HALFWAY Columbia	11	
	SIMPLY RED THE RIGHT THING Elektra	13	
	*U2 WITH OR WITHOUT YOU Island	11	
PETER WOLF COME AS YOU ARE EMI	13		
ACTIVE ROTATION	*ROBERT CRAY BAND RIGHT NEXT DOOR (BECAUSE OF ME) PolyGram	6	
	FROZEN GHOST SHOULD I SEE Atlantic	12	
	OZZY OSBOURNE CRAZY TRAIN CBS	4	
	OTHER ONES WE ARE WHAT WE ARE Virgin	7	
	PSYCHEDELIC FURS HEARTBREAK BEAT Columbia	17	
	THE TRUTH WEAPONS OF LOVE I.R.S.	6	
	WHITESNAKE STILL OF THE NIGHT Geffen	10	
	KIM WILDE YOU KEEP ME HANGIN' ON MCA	4	
	MEDIUM ROTATION	JON ASTLEY JANE'S GETTING SERIOUS Atlantic	2
		CINDERELLA SOMEBODY SAVE ME PolyGram	13
THE CURE WHY CAN'T I BE YOU Elektra		4	
LEVEL 42 LESSONS IN LOVE PolyGram		10	
LITTLE AMERICA WALK ON FIRE Geffen		15	
LIVING IN A BOX LIVING IN A BOX Chrysalis		2	
GARY MOORE OVER THE HILLS AND FAR AWAY Virgin		6	
ROCK & HYDE DIRTY WATER Capitol		7	
MASON RUFFNER GYPSY BLOOD CBS		2	
BERNIE TAUPIN FRIEND OF THE FLAG RCA		5	
TESLA LITTLE SUZI Geffen		7	
THRASHING DOVES BEAUTIFUL IMBALANCE A&M		5	
XTC DEAR GOD Geffen		3	
BREAKOUT ROTATION		AUTOGRAPH DANCE ALL NIGHT RCA	3
	BILLY BRANIGAN CAN'T LUV U PolyGram	2	
	BRIGHTON ROCK CAN'T WAIT FOR THE NIGHT Atlantic	2	
	CONCRETE BLONDE DANCE ALONG THE EDGE I.R.S.	3	
	JOHN FARNHAM YOU'RE THE VOICE RCA	2	
	FATE I WON'T STOP Capitol	3	
	COLIN JAMES HAY CAN I HOLD YOU Columbia	4	
	HOODOO GURUS GOOD TIMES Elektra/Big Time	6	
	KBC BAND WHEN LOVE COMES Arista	3	
	LITTLE STEVEN TRAIL OF BROKEN TREATIES Manhattan	2	
	MONDO ROCK PRIMITIVE LOVE RITES Columbia	6	
	PARTLAND BROS. SOUL CITY Manhattan	4	
	PSEUDO ECHO FUNKY TOWN RCA	2	
	BRUNO RADOLINI (BRUCE WILLIS) YOUNGBLOOD Motown	4	
	RED 7 WHEN THE SUN GOES DOWN MCA	5	
	STRYPER FREE Enigma	10	
	THE THE HEARTLAND Epic	5	
	T'PAU HEART AND SOUL Virgin	3	
	GINO VANNELLI WILD HORSES Epic	3	
	WEDNESDAY WEEK MISSIONARY Enigma	4	

* Denotes former Sneak Preview Video. For further information, contact Jeanne Yost, director of music programming, MTV, 1775 Broadway, New York, N.Y. 10019.

VIDEO MUSIC

VH-1 Sets In-Store Promo For Kenny G Grand Prize Is A Trip To Montreux

BY JIM BESSMAN

NEW YORK VH-1, which has been credited by Arista for its role in breaking Kenny G (Billboard, May 16), has now launched its first-ever in-store merchandising program in further support of the artist.

Its new promotion, which is being publicized with the line, "VH-1 and Kenny G invite you to see Kenny G at the Montreux Jazz Festival," offers a grand-prize trip to Montreux. It is being heavily backed by point-of-purchase materials and on-air VJ mentions tagging the participating retail chains: Musicland, Record World, Tower Records, Sound Warehouse, Turtles, and National Record Mart.

VH-1's initial retail involvement, according to its executives, underscores the channel's stated goal to promote record sales through programming. They say that it will be followed by future retail tie-ins.

"It's very important to us that record companies recognize our success in breaking new artists and feel our sales impact on the product we play," says Jeffrey Rowe, VH-1's vice president. "So we've been actively looking for the right artist to tie in with on the retail level."

For Rowe, the video for Kenny G's current single provided the key element of timing.

He says, "With Kenny G and 'Songbird,' we were for the first time presented with a case where

sales were going up on something that we were programming which otherwise was receiving little or no airplay."

For Barry Levine, Arista's director of creative marketing, who based the promotion on a local radio/retail campaign just concluded in five major markets, the timing "couldn't be better, with the single being a recent breaker and moving up the charts."

Jim Cawley, the label's vice president of sales, specifically credits VH-1 play of "Songbird" for creating consumer awareness of "Duotones," the Kenny G album from which the single was culled.

Says Cawley, "We've literally had instances where people walk into record stores and describe the video: 'Where the guy's walking on the beach and playing sax?'"

Rowe cites similar findings in VH-1's own retail research—together with numerous reports from radio programmers who were getting listener requests for "Songbird" as a result of the VH-1 play—as the catalyst that led to the dealer tie-in with Arista.

Rowe adds, however, that the station's recently solidified programming policy has enabled it to mount such a campaign. "The channel's much more together now than it has been in the past, and we also have the internal manpower to carry out this kind of project."

In developing the promotion, VH-

1 enlisted the services of Norman Schoenfeld, MTV's manager of record retail merchandising, who also puts out MTV's Direct Hits newsletter to retailers.

"We want that alignment with record sales," says Schoenfeld, pointing out that such "MTV-style" promotions build credibility for the channel at retail. He adds that VH-1 will now "aggressively" pursue further retail tie-ins and points to the channel's recently launched Nouveaux Video category—which heavily programs a clip by a new artist who isn't getting heavy airplay—as another "merchandising vehicle."

He says, "The problem with retailers is they have so much to sell that we can't demand much space from them. But with Nouveaux Video we can get in by positioning ourselves with a single, focused idea."

Schoenfeld expects that the Nouveaux Video will eventually be merchandised at retail through materials bearing both its own and the channel's logos.

P-o-p materials for the Kenny G campaign, which have been sent to participating dealers in kits with special stickers, include contest posters, easel-backed counter cards filled with entry blanks, and the current Kenny G artist poster and "Duotones" album flats.

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.

CAMEO
Back And Forth
Word Up/PolyGram
Lenny Grodin
Larry Blackmon

THE CURE
Why Can't I Be You
Kiss Me, Kiss Me, Kiss Me/Elektra
Lisa Bryer/Glo Productions
Tim Pope

DANNY WILSON
Mary's Prayer
Meet Danny Wilson/Virgin
Jim Bambrick/Fugitive Films
Su Huntley, Donna Muir

FAITH NO MORE
We Care A Lot
Faith No More/Slash
Trilling/Stout Productions
Bob Biggs, Jay Brown

GENESIS
In Too Deep
Invisible Touch/Atlantic
Paul Flattery/Split Screen
Jim Yukich

LOS LOBOS
La Bamba

By The Light Of The Moon/Warner Bros.
Sherman Halsey/Century City Artists
Sherman Halsey

MANOWAR
Blow Your Speakers
Fighting The World/Atco/Atlantic
Niles Siegel/Niles Siegel Organization
Niles Siegel

GARY NUMAN
Radio Heart
Critique/Atco/Atlantic
Andy Picheta/West & Miller Ltd.
Simon West

SIMPLY RED
Infidelity
Men & Women/Elektra
Sharon Oreck/No Pictures
Mary Lambert

SPEAR OF DESTINY
Strangers In Our Town
Outlands/Virgin
Shelagh Kearan/Limelight
Danny Kleinman

SCREEN LINK

(Continued from preceding page)

Max will limit himself to no more than three a year, though he may direct other videos that do not require his additional involvement in marketing.

Rachlin points to Screen Link's signing of Max as proof that the video business is strong. "The reason we discussed working with him is that we feel that videos are now being taken more seriously, from the beginning to the end of an artist's marketing campaign, and are no longer just an afterthought."

Adds Sparrow, "More than before, label people are now acknowledging video's extreme importance as a marketing tool and have more realistic expectation levels. And the business has become more sophisticated, which is why we can act as an agency."

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IRS Guidelines On Tape Depreciation Studied

BY EARL PAIGE

LOS ANGELES The lack of Internal Revenue Service guidelines for depreciation on video stores' rental libraries has become a hot topic—and a political hot potato—for the Video Software Dealers Assn.

Dealers' questions were so intense during the trade group's second annual Financial Planning & Inventory Management regional seminars here May 14 that VSDA

'If the IRS comes in and disagrees, they are not going to disallow all your depreciation'

consultant Harry Landsburg had to limit a luncheon audience's queries to "one table at a time."

The VSDA has decided "to take no action at the moment to try to force a resolution [on depreciation]," Landsburg said, "because it feels that whatever benefit it would give a certain portion of its members, another portion would be up in arms."

Landsburg, a Philadelphia-based senior manager at public account-

ing firm Laventhol & Horwath, said the VSDA is working with its Washington law firm "to decide whether to try to get the IRS to pay more attention to it, or to try to get legislation—in the form of an amendment to some bill that's about to pass through some nifty lobbying. Unfortunately, there are no winners."

As one eager retailer posed a question about judicial efforts, she got no further than asking, "Has any court anywhere . . ." before Landsburg said, "No."

Laventhol & Horwath has been checking what Landsburg called "private letter rulings"—including one rumor of an interpretation setting depreciation at 80% the first year, then 10% the second and third year. But there has been "nothing yet, anywhere, that has established what to do," he said.

Landsburg repeatedly sought to allay fears about the issue. "If the IRS comes in and disagrees [over various methods]," he said, "they're not going to disallow all your depreciation, and just take the whole deduction away. You're going to reach an agreement with them on another method. You don't lose everything. You may lose virtually nothing."

Nevertheless, Landsburg added that "some of the conclusions that these various regional [IRS] offices make are nothing short of phenomenal."

As one example, he cited a case in which the IRS told a Dallas video

store owner she had to depreciate 50% in the first year and 50% in the second year. "They weren't willing to discuss any other method. If you think you have trouble controlling all of your branch stores, just appreciate how much trouble the IRS has controlling all its regional offices—because that particular [Dallas] interpretation exists nowhere [else] that I can think of."

Discussing two major depreciation methods now suitable—the income forecast method and the amortization of intangible assets method—Landsburg characterized the

former as "a royal pain in the rear," principally because it would require tracking each individual recording in a store. "For those of you without a computer, you have a hell of a lot of work to do. For those of you with a computer, you have a little bit less than a hell of a lot of work to do."

Because of the variance and uncertainty long surrounding library depreciation, store computer-system software suppliers have yet to catch up, he said. "It's just been so all over the place that [software suppliers] really haven't found it worthwhile to approach it."

VSDA's financial seminar was also held in Dallas May 13 and in New York May 20. The seminars were scheduled in tandem with sessions on video retail store management, also conducted by Laventhol & Horwath.

The two programs will be repeated again in Chicago June 17-18. Cost for each seminar is \$50 for VSDA members, \$150 for nonmembers. For an in-depth look at alternative accounting methods for video dealers, see the financial section, page 71.

FOR WEEK ENDING MAY 30, 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	31	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
2	2	87	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
3	3	82	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
4	6	12	TEDDY RUXPIN: ESCAPE FROM THE TREACHEROUS MOUNTAINS	Hi-Tops Video HT 0023	1986	12.95
5	5	50	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
6	8	87	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
7	4	59	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
8	9	50	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
9	11	49	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
10	13	12	TEDDY RUXPIN: GUEST OF THE GRUNGES	Hi-Tops Video HT 0022	1986	12.95
11	7	24	THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron Video 1547	1986	24.95
12	10	50	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
13	17	5	TEDDY RUXPIN: TAKE A GOOD LOOK	Hi-Tops Video HT0033	1987	12.95
14	15	12	TEDDY RUXPIN: TREASURE OF THE GRUNDO	Hi-Tops Video HT 0021	1986	24.95
15	19	4	TEDDY RUXPIN: TEDDY OUTSMARTS MAVO	Hi-Tops Video HT0035	1987	24.95
16	14	33	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
17	12	11	THE TRANSFORMERS: THE MOVIE	Family Home Entertainment 26561	1986	79.95
18	22	21	MY PET MONSTER	Hi-Tops Video HT 008	1986	29.95
19	16	29	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
20	21	5	TEDDY RUXPIN: GRUBBY'S ROMANCE	Hi-Tops Video HT0034	1987	12.95
21	18	43	MICKEY KNOWS BEST ♦	Walt Disney Home Video 442	1986	14.95
22	23	35	THE IMPORTANCE OF BEING DONALD ♦	Walt Disney Home Video 443	1986	14.95
23	25	20	A TALE OF TWO CHIPMUNKS	Walt Disney Home Video 477	1986	14.95
24	20	45	POUND PUPPIES	Family Home Entertainment F 1193	1985	14.95
25	NEW ▶		MADBALLS GROSS JOKES	Hi-Tops Video HT 0048	1987	12.95

● 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.

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 BATTLIN' BUCS: THE FIRST 100 YEARS OF THE PITTSBURGH PIRATES
Documentary
▲♥ Scotch/\$19.95

CENTENNIAL: OVER 100 YEARS OF PHILADELPHIA PHILLIES BASEBALL
Documentary
▲♥ Scotch/\$19.95

THE CHICAGO WHITE SOX: A VISUAL HISTORY
Documentary
▲♥ Scotch/\$19.95

DARK VICTORY
Bette Davis, Humphrey Bogart, George Brent
▲♥ CBS/Fox/\$59.98

A GIANT'S HISTORY: A TALE OF TWO CITIES
Documentary
▲♥ Scotch/\$19.95

HE-MAN AND THE MASTERS OF THE UNIVERSE
Animated
▲♥ Magic Window 0795/SBI/\$59.95

HEATHCLIFF: KITTEN SMITTEN AND OTHER TAILS
Animated

▲♥ Magic Window 0789/SBI/\$59.95

THE HISTORY OF BASEBALL
Documentary
▲♥ Scotch/\$29.95

MARTINA: FITNESS AND CONDITIONING
Martina Navratilova
▲♥ RKO/\$29.95

THE SAINT VOLUME I
Roger Moore

▲♥ USA 66481/SBI/\$12.95

THE SAINT VOLUME II
Roger Moore

▲♥ USA 66482/SBI/\$12.95

THE SAINT VOLUME III
Roger Moore

▲♥ USA 66483/SBI/\$12.95

THE SAINT VOLUME IV
Roger Moore

▲♥ USA 66484/SBI/\$12.95

THE SAINT VOLUME V
Roger Moore

▲♥ USA 66485/SBI/\$12.95

THE SAINT VOLUME VI
Roger Moore

▲♥ USA 66486/SBI/\$12.95

THE SAINT VOLUME VII
Roger Moore

▲♥ USA 66487/SBI/\$12.95

SHE-RA PRINCESS OF POWER
Animated

▲♥ Magic Window 0796/SBI/\$59.95

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

A&M Video has high hopes for R.E.M.'s first video compilation, "R.E.M. Succumbs," due June 1 . . . see page 57

DIRECT FROM THEATRICAL RELEASE

**Winner
1986 Australian
Academy Award For
Best Screenplay (SAMMY)**

**From the director of
CRIMES OF THE HEART,
TENDER MERCIES and
BREAKER MORANT
comes his latest
motion picture...**



"Rich and dramatic it pulsates with authenticity."

William Wolf, Gannett News Service

**"Universal in its significance as well as exotic
in its setting... an experience you should not miss."**

Judith Crist, WOR-TV, NY

**"The acting could not be better. It is a wonderful
film beautifully told, deeply moving. I couldn't
recommend it more highly."**

Joel Siegel, WABC-TV, NY

"Wonderful... It is superb."

Jeffrey Lyons, INN

PRE-ORDER DATE July 6, 1987 STREET DATE August 7, 1987

*The
Fringe
Dwellers*


VIRGIN FILMS LIMITED in association with **DAMIEN NOLAN PRODUCTIONS & OZFILM LIMITED** present
JUSTINE SAUNDERS KRISTINA NEHM BOB MAZA in **THE FRINGE DWELLERS**

Adapted from the novel by **NENE GARE** Screenplay by **BRUCE BERESFORD & RHOISIN BERESFORD**

Director of Photography **DON McALPINE A.S.C.** Executive Producer **HILARY HEATH** Produced by **SUE MILLIKEN**

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

Directed by **BRUCE BERESFORD**

Atlantic
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SONY

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Playmate Plus. Donna Edmonson, recently named Playboy's Playmate of the Year, visited two stores in the Los Angeles-area combo chain Music Plus to promote her "Centerfold" cassette on Lorimar Video. Some 500 fans showed up at each of her two-hour stops, one in Hollywood, the other in San Gabriel. Edmonson also drew large crowds to two New York City stores, the video department at J&R Music World and the flagship location of RKO Warner Theatres Video.

Chain Opens 3 Stores On North Side Erol's Expands To Chicago

WASHINGTON Erol's Inc., now the nation's largest video retailer with 115 stores, expanded its market to Chicago this spring, opening three stores in that city's North Side.

Each of the stores carries more than 13,000 tapes and 7,000 titles. Floor space of the stores varies from 4,000 to 6,000 square feet, and like the stores in the Washington, D.C.-Baltimore, Philadelphia, and Norfolk-Virginia Beach, Va., areas, the Chicago units will feature the hands-on, library shelves selection and the computerized customer transaction system pioneered by the company.

An Erol's official reports that in the location at 1269 N. Milwaukee Ave. in the West Towne Center, more than 3,400 new members signed up in the first four weeks of operation. He calls the sign-up number "incredible."

The owner of Erol's, Erol Onaran, says he thinks Chicago may develop into one of the company's largest markets. "We may open as many as

40 stores there over the next two or three years," he says. Leases have already been negotiated for four additional Chicago locations.

Erol's also recently changed its second-day rental rates and membership fees. As of May 15, the company's \$2 first-day/\$1 second-day charges changed to a flat \$2 a day. At the same time, the chain lowered its one-year and lifetime membership fees and discontinued its six-month membership; one-year rates will go from \$25 to \$19.95, and lifetime rates decrease from \$69 to \$59.95.

The second-day rental fee increase and the revenue tax projected from the membership fee changes will be used to "improve movie selection," according to an Erol's official, and will also "offset increased operating costs—including the upward trend of wholesale prerecorded video prices." Erol's also expects the flat fee to encourage faster returns of new release rentals.

BILL HOLLAND

Video Plus

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.

BUCKS BACK: The magnetic-tape division of JVC (201-794-3900) is offering a \$4.50 rebate on the purchase of any six T-120 videocassettes of any grade or mix other than Super Pro. The promotion, which got under way April 15, will extend through July 31.

To get the rebate, consumers must return a special coupon—along with six "quality seals" from the videocassette packages and the original cash register receipt, which must be dated between April 16 and July 31, 1987.

In support of the promotion, JVC is offering a dealer kit that contains two 50-count coupon pads, fliers, and a standing or hanging easel card.

BUNCH OF BOXES: Jasco Products (405-752-0710) has added a five-

pack to its line of HE+ Universal VCR Library Boxes. The boxes, which hold both VHS and Beta formats, feature a black textured finish with six color display packs. The newest addition—Model HE 8688—carries a suggested retail price of \$7.99. Jasco's three-pack (Model HE 8686) and 10-pack (Model HE 8698) retail for \$4.99 and \$13.99, respectively.

CARE PACKAGE: New from Bib (303-985-1565) is the Video Care System pack. It contains a push-button VCR cleaner, antistatic screen-cleaning fluid, 10 sheets of easy-peel VHS title labels, and 20 reusable record-safety tabs. Suggested retail price: \$29.95.

Bib has also sent dealers an audio invitation to come by its booth at the Chicago CES. The cassette features Bib spokesmen the Nitty Gritty Dirt Band, who issue the invitation and preview their new album. The band will be on hand to autograph its Bib posters during the show.

FOR WEEK ENDING MAY 30, 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	1	5	FERRIS BUELLER'S DAY OFF	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	PG-13
2	3	10	TOP GUN	Paramount Pictures Paramount Home Video 1692	Tom Cruise Kelly McGillis	1986	PG
3	12	3	PEGGY SUE GOT MARRIED	Tri-Star Pictures CBS-Fox Video 3800	Kathleen Turner Nicholas Cage	1986	PG-13
4	5	5	LEGAL EAGLES	Universal City Studios MCA Home Video 80479	Robert Redford Debra Winger	1986	PG
5	2	8	STAND BY ME	RCA/Columbia Pictures Home Video 6-20736	Wil Wheaton River Phoenix	1986	R
6	7	5	SOUL MAN	New World Pictures New World Video A86200	C. Thomas Howell Rae Dawn Chong	1986	PG-13
7	6	6	BLUE VELVET	Lorimar Home Video 399	Kyle MacLachlan Isabella Rossellini	1986	R
8	4	7	THE FLY	CBS-Fox Video 1503	Jeff Goldblum Geena Davis	1986	R
9	8	11	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R
10	9	12	RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R
11	15	3	NOTHING IN COMMON	HBO Video TVR9960	Tom Hanks Jackie Gleason	1986	PG
12	10	7	A ROOM WITH A VIEW	CBS-Fox Video 6915	Helena Bonham Carter Maggie Smith	1986	PG-13
13	11	7	TOUGH GUYS	Touchstone Films Touchstone Home Video 511	Burt Lancaster Kirk Douglas	1986	PG
14	13	16	BACK TO SCHOOL	HBO Video TVA2988	Rodney Dangerfield	1986	PG-13
15	14	13	RUNNING SCARED	MGM/UA Home Video 801008	Gregory Hines Billy Crystal	1986	R
16	16	7	THE NAME OF THE ROSE	Twentieth Century Fox Embassy Home Entertainment 1342	Sean Connery F. Murray Abraham	1986	R
17	NEW ▶		FIREWALKER	Cannon Films Inc. Media Home Entertainment M895	Chuck Norris Lou Gossett Jr.	1986	PG
18	NEW ▶		MONA LISA	HBO Video TVR9955	Bob Hoskins	1986	R
19	18	12	ABOUT LAST NIGHT . . .	Tri-Star Pictures RCA/Columbia Home Video 6-20735	Rob Lowe Demi Moore	1986	R
20	21	4	FROM BEYOND	Empire Pictures Vestron Video 5182	Jeffrey Combs Barbara Crampton	1986	R
21	17	9	52 PICK-UP	Cannon Films Inc. Media Home Entertainment M892	Roy Scheider Ann Margaret	1986	R
22	20	15	THE KARATE KID PART II	RCA/Columbia Pictures Home Video 6-20717	Ralph Macchio Pat Morita	1986	PG
23	NEW ▶		TAI-PAN	DEG Inc. Vestron Video 5180	Bryan Brown	1986	R
24	22	4	TRUE STORIES	Warner Bros. Inc. Warner Home Video 11654	David Byrne	1986	PG
25	NEW ▶		THE COLOR OF MONEY	Touchstone Films Touchstone Home Video 513	Paul Newman Tom Cruise	1986	R
26	27	9	SHE'S GOTTA HAVE IT	Island Pictures Key Video 3860	Spike Lee	1986	R
27	25	12	HEARTBURN	Paramount Pictures Paramount Home Video 1688	Meryl Streep Jack Nicholson	1985	R
28	23	7	ONE CRAZY SUMMER	Warner Bros. Inc. Warner Home Video 11602	John Cusack Demi Moore	1986	PG
29	30	24	SHORT CIRCUIT	CBS-Fox Video 3724	Steve Guttenberg Ally Sheedy	1986	PG
30	19	2	SID AND NANCY	Zenith/Initial Pictures Embassy Home Entertainment 1309	Gary Oldman Chloe Webb	1986	R
31	26	11	MANHUNTER	DEG Inc. Lorimar Home Video 411	William L. Petersen Kim Greist	1986	R
32	24	11	HALF MOON STREET	Twentieth Century Fox Embassy Home Entertainment 1328	Sigourney Weaver Michael Caine	1986	R
33	31	15	BIG TROUBLE IN LITTLE CHINA	CBS-Fox Video 1502	Kurt Russell	1986	PG-13
34	29	15	FLIGHT OF THE NAVIGATOR	Walt Disney Home Video 499	Joey Cramer	1986	PG
35	32	16	EXTREMITIES	Atlantic Releasing Corp. Paramount Home Video 12511	Farah Fawcett James Russo	1986	R
36	NEW ▶		CHILDREN OF A LESSER GOD	Paramount Pictures Paramount Home Video 1839	William Hurt Malee Matlin	1986	R
37	28	6	HAUNTED HONEYMOON	HBO Video TVA3911	Gene Wilder Gilda Radner	1986	PG
38	37	9	MY BEAUTIFUL LAUNDRETTE	Lorimar Home Video 385	Saeed Jaffrey Shirley Anne Field	1986	R
39	33	7	DEADLY FRIEND	Warner Bros. Inc. Warner Home Video 11601	Matthew Laborteaux Kristy Swanson	1986	R
40	36	12	ARMED AND DANGEROUS	RCA/Columbia Pictures Home Video 6-20724	John Candy Eugene Levy	1986	PG-13

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"Sleeping Beauty"

"The Music Man"

"The Bride Of Frankenstein"

"Casablanca"

"Citizen Kane"

"Gone With The Wind"

SPOTLIGHT ON

CLASSIC VIDEO

RECAPTURING THE EXCITEMENT OF HOLLYWOOD'S FILM LEGACY

"From Here To Eternity"

Billboard

By JIM McCULLAUGH

Wings," the first best picture Oscar winner, was the "Top Gun" of its day.

Video retailers might have a hard time gripping that notion but, in essence, that's what classic movie video merchandising is all about. Times have changed. The glamour and excitement of Hollywood has not. Video retailers are in the movie business.

If suppliers and retailers can adopt that attitude, and translate that zeal at floor level, they've made a giant step forward into expanding what could be a forgotten category.

The reality of today's video retail environment is, of course, the current hits. But as the video industry matures, an interesting educational dynamic is taking place. Legions of videophiles are being turned

into film buffs—as familiar with Orson Welles as a director as they are with Tom Cruise as a current heartthrob.

That fact is propelling lots of activity on the supplier front. Scores of classic movies—such as "Lost Horizon" and "From Here To Eternity"—are being "restored" on video with lost footage.

Pricing on older, vintage films has come down for maximum sell-through appeal. A number of suppliers have instituted special promotions. Even silent films are being mined and repackaged because a recognizable market has emerged.

A number of classic films have already become part of many consumer video libraries thanks to low-priced public domain suppliers.

Suppliers have issued classic television shows which are proving to be best sellers and renters.

For the more serious consumer, companies such as The Criterion Collection and MCA Home Video, are issuing laserdisk versions of classic titles that take advantage of that format's freeze

(Continued on page 49)

Stores Mine Steady Profits from Hot Collectibles

THE CLASSIC QUESTION: WHAT MAKES A MOVIE A TRUE CANDIDATE FOR THE CLASSIC SECTION?

By CHRIS MCGOWAN

In creating a classic movie section in a video store, one must of course decide what makes a movie *classic*. Age? Popularity? Critical accolades?

It is a marketing challenge that is handled by different companies in different ways. Each film genre (drama, comedy, horror and sci-fi, mystery/suspense, romance, action/adventure, family/children's, musicals, foreign and cult) has its own venerable hits. Program suppliers and retailers must make many difficult decisions about whether to keep a classic with other classics, or to sell it via a particular genre.

"We basically define a classic by its date, such as anything 1950 or before, but we also include some things from the 1960s," says Joe Medwick, director of marketing for Tower Video.

"But we will put the Marx Brothers in the comedy section because a lot of people will expect them to be there. And they would say 'what kind of store is this?' if they saw that we didn't have it in the comedy section.

"Also, if a movie is moronic, or has a lot of blood or t&a, we'll tend to put it into the action/adventure section. If it has aliens or is bloody or supernatural, it'll tend to go into horror/sci-fi. But it's obviously very arbitrary."

Adds Mitch Perliss, director of purchasing for Music Plus, "Our decision is based on a kind of subjective opinion about the quality of the movie, in terms of rentability and the prestige of the film in and of itself."

Music Plus will also place an old classic such as W.C. Fields in the comedy section, if it will do better there, or a classic horror film into the horror section. "Disney goes into the family and children's section. And musicals have their own section," says Perliss.

Classics is a category that has generally tended to almost exclusively include *American* or *English* films. Most foreign visitors entering U.S. video stores must surely find it a bit chauvinistic that 98% of the classics are English or American productions, and that films by Renoir, Truffaut, Kurosawa, Bunuel, Fellini, and Bergman are lumped into a catch-all foreign section.

Retailers seeking a cue from program suppliers as to how to classify their product often have to decide between several cues in the case of public domain product.

Many great classics have a number of distributors. Such films as "Gunga Din," "King Kong," "Top Hat," "The Thing," "The 39 Steps," "Suspicion," "Citizen Kane," "The Third Man" and "The Magnificent Ambersons" can be found in the catalogs of more than one label.

VidAmerica, The Nostalgia Merchant (Heron Communications), Kartes Video Communications, Goodtimes Home Video, RKO Video, and Crown Video are among the labels that each carry several of the above classic titles.

Retailers may soon have to create a different type of classic section: one for classic television.

Since TV has only been with us since the 1950s, its "classics" are of more recent vintage, but old TV fare such as "The Honeymooners" and "I Love Lucy" certainly seemed to have achieved a longevity of popularity.

Perhaps one day, when video store racks are bulging with 20, 50, 100 episodes each of shows such as "Star Trek," "Saturday Night Live," "Kung Fu," "Bonanza" and "Dallas," then a section for more venerable TV fare will indeed have to be created.

(Continued on opposite page)



"The Sound Of Music" (CBS/Fox)

"It's A Wonderful Life"



"Lost Horizon" (RCA/Columbia Pictures)



"North By Northwest" (MGM/UA)



A Retailer's Guide to Selling the Stars of Yesteryear

CLASSIC DO'S & DON'TS

By EARL PAIGE

Video retailers are all over the lot when it comes to classics.

Opinions range from the head of 32-store Video Library in San Diego, who simply says classics do not perform well enough to bother with, to 115-store Erol's on the East Coast where classics are seen as very worthwhile.

In general, mass merchandisers—from racks servicing large discount stores to those supplying convenience stores—have mixed opinions on classics and tend to be skeptical. Record and tape combo stores seem less excited about classics, too. By and large the video specialty stores seem to embrace classics with the most enthusiasm, again with those like Video Library the exception.

Following are some capsule views from a wide spectrum of retail activity:

WHOLESALE VIDEO TAPE RENTAL

Rackjobber of convenience stores, Grey, Me.

Paul Cote, general partner

Do: Give classics a chance in convenience stores. "Classics are shunned," says Cote. "About the only ones that end up in convenience stores are the 'Gone With The Wind' type titles that get a fair amount of hype."

Don't: Forget service, whether in racking classics or pop movies, but especially classics. "We use vans and service our stores every 14 days."

VIDEODROME

Consultancy for convenience stores, Dallas

Risa Solomon, owner

Do: Consider the area. "Classics have little appeal for blue collar consumers, who are in there for cigarettes and gas. It's different in urban centers," says Solomon. In rural markets, "action, the beat 'em up, shoot 'em ups and horror is what they want, plus the blockbusters, but not 'Out Of Africa,' 'Amadeus,' or anything artsy."

Do: Consider turns. Convenience stores average five turns a month per movie if there are 250 titles. "If there's just 50-150 titles, forget it."

TURTLES RECORDS & TAPES

81 stores, Atlanta

Wyn King, vice president operations

Do: Special order classics. "We find that classics do not move, unless it's 'GWTW.' But we do offer special orders." In terms of sale product, "they want cheap, cheap prices." How-to and the exercises do sell.

VIDEO LIBRARY

32-store video specialty chain, San Diego

(Continued on page C-10)



"Treasure Of Sierra Madre" (Warner)



"Sands Of Iwo Jima" (Republic)

COLLECTIBLES

(Continued from opposite page)

In 20 or 30 years will we also have a section for classic music videos? Certain titles, such as "Motown 25: Yesterday, Today, Forever" and "Dick Clark's Best Of Bandstand" already seem prime candidates.

As we head into the late '80s, certain popular old films are emerging as leaders in the classic video race or in their separate genres.

"Our five all-time top classics are 'Gone With The Wind,' 'The Sound Of Music,' 'Casablanca,' 'It's A Wonderful Life,' and 'White Christmas,'" says **Dara Tyson**, promotion director for **Waldenbooks**. Two other venerable titles were also prominent in the chain's April (fiction) video top 10: "Sleeping Beauty" and "The Quiet Man."

At Tower Video, the top 10 classics this year in both sales and rentals are "Casablanca"; "The Maltese Falcon"; "Yankee Doodle Dandy"; "Key Largo"; "Captain Blood"; "Sergeant York"; "The Birds"; "Psycho"; "Rebel Without A Cause"; and "East Of Eden," according to Tower's Medwick. Humphrey Bogart, James Dean and Hitchcock films tend to do especially well.

Looking at other hot classic films, and breaking it down by genre, the following films sell the best for the Tower chain (not necessarily in the order shown), according to Medwick:

Musicals: "The Sound Of Music"; "Guys And Dolls"; "Gigi"; "Kiss Me Kate"; and "The Music Man."

Comedy: "Some Like It Hot"; "Animal Crackers" and "A Day At The Races" (Marx Brothers); and various W.C. Fields and Charlie Chaplin movies.

Horror/Sci-fi: "Dracula" and "Frankenstein."

Western: "True Grit"; "How The West Was Won"; "Shane"; and "The Good, The Bad And The Ugly."

Children's: "Sleeping Beauty"; "Pinocchio"; "Dumbo" and "Alice In Wonderland."

Foreign: "The Seven Samurai" (Akira Kurosawa) and "Jules And Jim" (Francois Truffaut).

At the Music Plus chain, Mitch Perliss cites "Gone With The Wind"; "Wizard Of Oz"; "Casablanca"; and "The Maltese Falcon" as being at the top of the chain's best-selling classics.

Best-renting classics for Music Plus include: "Dr. Zhivago"; "Exodus"; "High Noon"; "It Happened One Night"; "It's A Wonderful Life"; "The Philadelphia Story"; "The Quiet Man"; "The Thin Man"; "Topper"; and several Alfred Hitchcock films.

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All-Time Series Come Full Cycle CLASSIC TV: SMALL- SCREEN TRENDSETTERS RETURN TO TUBE THROUGH HOME VIDEO

Can old TV shows make it big in the video market? In April, three "Star Trek" television episodes made Waldenbooks' video top 10 (fiction) in sales, according to Dara Tyson, manager of public relations and promotion.

The series' "The Trouble With Tribbles" swarmed up to No.2, "The Cage" locked up the No.3 position and "The Immunity Syndrome" had a healthy No.9 showing. Paramount currently offers more than 50 "Star Trek" episodes on video.

Warner Home Video's "The Best Of John Belushi" and "The Best Of Dan Aykroyd," drawing from the "Saturday Night Live" show, have also sold well, as have MPI's tapes of "The Honeymooners" series.

The success of such releases has prompted many labels to release a variety of TV fare, both old and new, on video this year.

In March, MGM/UA released three hour-long episodes of the '60s sci-fi series "The Outer Limits" and will release additional episodes on a quarterly basis.

Other recent releases of classic TV include: "The Monkees" (RCA/Columbia); "Bonanza" (Republic Pictures); "I Spy" (Briticin); "The Persuaders" (Sony); "Monty Python's Flying Circus" (Paramount); "Fawlty Towers" (CBS/Fox) and the 13-part "Vietnam: A Television History" (Sony). The number of episodes offered for each series varies considerably.

Classic TV video product that has been available for a longer time includes: "The Best Of Mary Hartman, Mary Hartman" (Embassy); the 14-volume "Upstairs, Downstairs" (HBO); "Saturday Night Live" and 10-volume "Cousteau Odyssey Video Treasures" (Warner Home Video); "The Prisoner" and "Secret Agent" (MPI); "The Saint" (USA Home Video); and "The Devlin Connection"

"Star Trek"
(Paramount)



(Trans World Entertainment).

Worldvision and CBS/Fox have also released individual episodes of "The Fugitive" and "M*A*S*H," respectively.

"I Love Lucy" is being marketed by the CBS Video Library. Each three-episode tape comes in a large, book-like box with a brochure of liner notes and cast/air-date information included inside.

Many programmers are testing consumer response with initial video offerings of two or three volumes of each newly-released series. Prices vary from \$14.95 for



"Star Trek" to \$39.95 for "The Saint" and several other TV offerings.

The relationship of sales to syndication is difficult to determine. "Star Trek" is currently syndicated widely, yet is enormously successful on video. But initial "Saturday Night Live" sales were apparently hurt by syndication.

Says Mike Finnegan, who handles publicity for Warner Home Video, "We released 20 episodes in December '84, and at that time the show was still heavily syndicated. We also didn't give it the best of promotion and many mom-and-pop video stores had troubles making the investment for 20 episodes.

"But now, the show is not on TV as much. And we are trying to co-promote it when we promote the Belushi and Aykroyd tapes, which have been very successful."

The "Cousteau Odyssey" tapes have been a pleasant surprise for Warner, says Finnegan. "They are from the late '70s on PBS and they've done really well. We introduced them in September of '86, and they have been a good item in bookstores and alternative markets. The 10 episodes as a whole has sold 40,000 to 50,000 units. There's an audience there."

(Continued on page 49)

"Sergeant York"



"The Wizard Of
Oz" (MGM/UA)



Second Audiobook Syncs In Stars, Directors, Experts LASERDISK FUTURE BRIGHTENS WITH CLASSIC CONNECTIONS

As slowly but steadily growing player population, the use of the second audio track for film commentaries and the advent of the combination laserdisk/CD Video player are three reasons that more and more classic films are appearing in the laser optical format.

The U.S. laserdisk hardware population is believed to be between 250,000 and 500,000, and is expected to increase significantly in the next 12 months as Pioneer and a dozen Japanese licensees market the combination laser/CD players.

The convenience of having two technologies in one with the multiformat machines, and the durability and high quality of disks, should entice consumers, and economies of scale could soon make laserdisk prices more attractive as well.

A growing number of classics are available in the laser format. MCA has already been issuing such timeless hits as "Frankenstein" and "Frankenstein Meets The Wolfman" on laserdisk through its Encore Edition line. "It's been slow but steady sales," says Michael Fitzgerald, MCA vice president of technical services. "But the laser/CD players should definitely help sales."

Through an agreement with LaserDisc Corp. of America, Walt Disney Home Video has released "Sleeping Beauty" and "Robin Hood" on laserdisk and has plans to release "20,000 Leagues Under The Sea," "Mary Poppins" and "many more" titles in the format this year.

The Criterion Collection, a joint venture of Voyager Press (based in Los Angeles) and Janus Films, has tapped the videophile market by offering such classics as "High Noon," "Black Orpheus," "Citizen Kane," and "It's A Wonderful Life."

In 1984, Criterion pioneered the use of the laserdisk's second audio track for running commentaries on fam-

(Continued on page C-12)

"Sunset Boulevard"
(Paramount)



Above: "The Maltese
Falcon" (CBS/Fox);
Below: "Yankee Doodle
Dandy" (Warner)



"Saturday Night Live" (Warner)



RESTORED FOOTAGE RESTORES ORIGINAL VISION AND DEMAND

The emergence of home video has changed the significance of the movie industry's much sought-after "final cut."

Film directors of the future will probably always fight to control what comes out of the editing room, but now losing that battle doesn't necessarily mean losing the whole war.

A large number of films have had previously-missing footage restored for their video versions, often with the intent of recreating the director's original cut, prior to alteration by producer, studio or censor. And many of the special home video editions being so released fall into the classic film category.

"Lost Horizon," "A Star Is Born," "Napoleon" (the Abel Gance 1927 epic), "Touch Of Evil," and "Frankenstein" are among the pre-1960 films with restored video versions available, and "Dracula" and "All Quiet On The Western Front" will soon be out in special restored editions.

Once the decision is made to restore a classic to its release version or preview print version, missing scenes are tracked down in studio film vaults (in the U.S. and abroad), the Library of Congress, film archives and other sources.

The restoration effort for the 1931 "Frankenstein," released by MCA on laserdisk last December, utilized Universal's negatives in the U.S. and footage from the studio's vaults in Europe (which had a different version of the film.).

"There was always a scene missing where the monster throws the little girl into the lake and we found that in Europe," says Michael Fitzgerald, MCA's vice president of technical services.

"There was also a shot of a syringe going into a neck, a torch into a face and other censored shots. It took time to find all these and to restore the film completely."

Orson Welles' "Touch Of Evil," which MCA brought out on videocassette last December and on laserdisk in April, was restored to the director's original version.

"After Welles gave his preview print to Universal, they cut and changed it quite a bit. We went back, mixed and matched, and made it as close to Welles' version as possible." Luckily, Universal had the preview print in its vaults.

The 1931 "Dracula" is also being renovated. "We're in the process of restoring it," says Fitzgerald. Apparently, edits were made because film censors thought American ears weren't ready for some of the sounds heard in the horror classic.

"In 1934, the Hays Office cut out certain moans, groans and screams, many of which were off-camera. We found a can called 'censored cuts' that contained much of this, and we're also working with the British Film Institute.

"We're restoring the soundtrack, and may possibly also add a final speech that was originally at the end of the film.

"We also will come out with a longer version of 'All Quiet On The Western Front,' which came out at 129 minutes in length but later was cut down to 95 to 110-minute versions. We're intermingling our version of the film with that of the British Film Institute."

MCA has also released a 113-minute version of the 1953 film "The Glenn Miller Story." Directed by Anthony Mann and starring Jimmy Stewart and June Allyson, the movie tells the story of the famed superstar of swing jazz. It includes performances by members of the original Miller orchestra, as well as Louis Armstrong, Frances Langford and the Modernaires. Stewart supervised the conforming of the video to Mann's premiere version.

RCA/Columbia recently released a restored version of Frank Capra's "Lost Horizon."

"Over the years the film suffered a succession of edits," says Dennis Dolph, national sales manager for Columbia Classics. "When it opened in 1937 it was 133

minutes long and had cost over \$4 million to make. It was more expensive than 'Gone With The Wind.'"

The studio was understandably nervous about recouping their huge investment and kept their editors busy when the initial public reception to the film was cool.

"Cuts began almost immediately, after a poor preview," says Dolph. "It lost 10 minutes that year, then was cut eventually down to 110 minutes, which was the version that most Americans became accustomed to on syndicated television."

The UCLA Film Archives and the American Film Institute were both involved in the "Lost Horizon" restoration effort, and other film archives around the world were consulted.

"Sometimes we'd come up with 30 seconds, sometimes 10 seconds," says Dolph. "The end result was that we came up with a 128-minute version. We had 133 minutes of soundtrack but were about 4 1/2 minutes short on image. So we did a little "panning on stills" to stretch it out, as was done for "A Star Is Born." "

The latter film, released by Warner Home Video, was the subject of an intense restoration effort by film historian Ron Haver of the L.A. County Art Muse-

tor's cut should help make sure that footage taken out of films will not be so easily lost in the future, and that both studios and video labels will keep a close eye on what they have in their vaults. Negatives could be called on at any time.

The final cut is no longer so final. The fact that it can be amended, years later, and that there is a public eager to see the complete "cut" of their favorite directors, would undoubtedly have pleased Peckinpah, Welles, Ford and others who fought many a battle in the editing room.

CHRIS MCGOWAN



"Animal Crackers" (MCA)



"The King And I" (CBS/Fox)

um. Warner's special edition of the 1954 "A Star Is Born" is 180 minutes in length, just one minute short of the original version. The film had been snipped down to 154 minutes.

Warner has also released restored versions of Sam Peckinpah's 1969 "The Wild Bunch" and John Ford's 1964 "Cheyenne Autumn."

"For 'Wild Bunch,' we found a good negative of it from the European theatrical version," says Mike Finnegan, Warner director of publicity. "It is 145 minutes long, the closest to the the fullest length possible. With 'Cheyenne Autumn,' the studio cut 10 minutes from the road show version and we've put that back."

Many more recently-made movies have already been restored on video with the director's cut or European version. Such films include: MGM/UA and Michael Cimino's notorious "Heaven's Gate" (restored to its 220-minute premier and overseas version), Paramount's "Star Trek: The Movie" (expanded from its 132-minute theatrical version to its 143-minute TV version), Walt Disney's "The Happiest Millionaire" (upped from 113 minutes to its 144-minute first release version), Embassy's "Blade Runner" (expanded to its overseas 123-minute version) and "The Executioner's Song" (a made-for-TV movie that has been cut from 200 to 140 minutes, but includes scenes originally seen only in a European theatrical version).

The fact that many films are being so quickly restored to their original release version, preview print or direc-

HIT CLASSIC VIDEO

Following is a recap chart of classic videos which appeared on Billboard's Videocassette Sales chart during the eligibility period of 11/12/83 to 5/9/87.

1. PINOCCHIO (Walt Disney Home Video)
2. GONE WITH THE WIND (MGM/UA Home Video)
3. THE SOUND OF MUSIC (CBS/Fox Video)
4. SLEEPING BEAUTY (Walt Disney Home Video)
5. CASABLANCA (CBS/Fox Video)
6. ALICE IN WONDERLAND (Walt Disney)
7. MARY POPPINS (Walt Disney Home Video)
8. THE WIZARD OF OZ (MGM/UA Home Video)
9. WHITE CHRISTMAS (Paramount Home Video)
10. DUMBO (Walt Disney Home Video)
11. SINGIN' IN THE RAIN (MGM/UA Home Video)
12. THE KING AND I (CBS/Fox Video)
13. THE MUSIC MAN (Warner Home Video)
14. REAR WINDOW (MCA Home Video)
15. AFRICAN QUEEN (CBS/Fox Video)
16. VERTIGO (MCA Home Video)
17. SEVEN BRIDES FOR SEVEN BROTHERS (MGM/UA Home Video)
18. MY FAIR LADY (CBS/Fox Video)
19. WEST SIDE STORY (CBS/Fox Video)
20. SOUTH PACIFIC (CBS/Fox Video)
21. NORTH BY NORTHWEST (MGM/UA Home Video)
22. THE UNSINKABLE MOLLY BROWN (MGM/UA)
23. THE MALTESE FALCON (CBS/Fox Video)
24. THE JOLSON STORY (RCA/Columbia Pictures)
25. HIGH SOCIETY (MGM/UA Home Video)
25. FORBIDDEN PLANET (MGM/UA Home Video)
27. AROUND THE WORLD IN 80 DAYS (Warner)
28. LOST HORIZON (RCA/Columbia Pictures)
29. ON THE WATERFRONT (RCA/Columbia Pictures)
30. A STAR IS BORN (Warner Home Video)
31. GIGI (MGM/UA Home Video)
32. 20,000 LEAGUES UNDER THE SEA (Walt Disney)
33. MUTINY ON THE BOUNTY (MGM/UA)
34. SPARTACUS (MCA Home Video)
35. NATIONAL VELVET (MGM/UA Home Video)

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GUIDE

(Continued from page C-2)

Barry Rosenblatt, pres./CEO

Don't: Kid yourself. Rosenblatt says the average video specialty store's movies turn 1.65 times a month whereas Video Library turns over four times. Classics just do not measure up. "We tried the John Waynes when they were reduced. We didn't even get the \$19.95 back. Had to sell them off at \$4.95. Take some of the foreign films. Most new movies turn 20 times in 30 days. 'Letter To Brezhnev' only went out five times in 30 days. If [classics] cost \$50-\$60, it's a disservice to ourselves to wait six-nine months versus 45-60 days for a return on investment."

MAJOR VIDEO CORP.

66 video specialty stores in 12 states, Las Vegas

Steve Edwards, mktg. director

Do: Consider the entertainment value of classics and how the consumer experience is enriched. Edwards, with a background in film and television says, "TV has so much influence on film-making. If a scene is 20 seconds the viewer is nodding off. TV is so fast-paced, there's no time for character development. In some of the classics, you will find an extended conversation between two characters."

Do: Realize the profit potential in classics is "nothing like the children's or horror" in terms of a category down the list from the smash boxoffice titles, says Edwards, noting that the large Major Video stores have the room to indulge the consumer in classics.

Don't: Forget PD (public domain) classics. "We have had sell-through success from the very early days of PD movies, \$6.95 price points," says Edwards, indicating that conscientious selection is still critical.

Do: Feature classics as a category. There will be crossover. "Our Westerns are more of the shoot 'em up, Tom Mix. Thus you'll find 'High Noon' in the classics section. It's more of a western drawing room drama. Hell, I don't think a gun is fired more than twice in the whole movie."

Do: Feature comedy classics, too. "We have had that category from the beginning." We also run classics at \$2 for three nights as opposed to our regular \$3 for three nights. For one thing, classics don't cost us as much and for another, we find that many senior citizens rent classics, why not give them a break?"

Don't: Go crazy. "Be selective. Not every classic rents out. The Three Stooges and the Amos 'N Andy things gather dust. But all the Bogarts. Every one."

A Billboard Spotlight

CLASSIC VIDEO

VALLEY VIDEO

Single store video specialty dealer, Minneapolis

Larry House, co-owner

Don't: Bury classics. "We found out accidentally. We had a section upfront for new releases. As we ran out of room, we blended in our drama and comedies and put classics up where we had new releases. It was incredible, 'High Noon,' 'Fiddler On The Roof,' 'Sound Of Music,' all the MGM classics like 'Gaslight.'"

Do: Expect too much. "Classics are not going to set the world on fire, but it's extra income and that's the name of the game."

Do: Be aware of your audience. "We're in the country, really. There's a lot of ranchland around here. It would be a different audience in downtown Minneapolis" in terms of which classics to offer.

AUDIO VIDEO PLUS

Single store video specialty, Houston

Susan Gee, manager

Do: Exploit classics. "We came up with an Academy Award promotion with 440 titles going back to 'Wings' in 1928. We include all the nominees; otherwise one movie can account for four awards in some years. We put gold stickers on all the featured movies. If they rent one they get the second one free [regular rate \$6 for two days]. If they return one of them after one day they get half-price off the next movie."

Don't: Be overwhelmed. "Just because a movie is old doesn't necessarily qualify it as a classic."

EROL'S

115-store video specialty chain, Springfield, Va.

Vans Stevenson, director of communications

Debora Fitzgerald, buyer

Do: Feature classics. "We have recently been featuring them face out. Our movies run alphabetically by genre. We have 17 categories," says Stevenson, so when classics face out they pop right up, especially with the high recognition stars in classic titles.

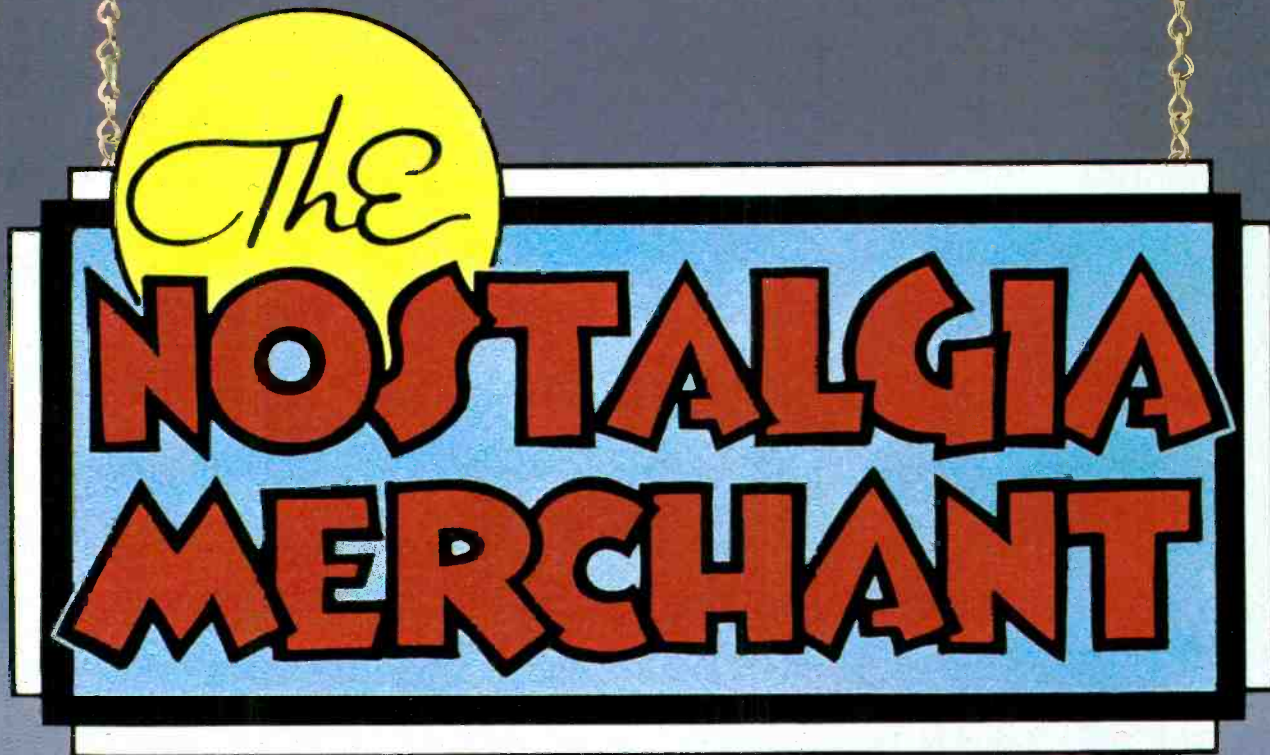
Do: Consider that determining what makes a movie a classic is a judgement call, according to Fitzgerald. Like most polled, she says classics are generally pre-1960. "You look at the year, consider information and the promotion done by the vendor, and consider what the customer may expect."

Do: Promote in your catalog. Once a classic is placed in Erol's Movie Magazine it remains a classic, "Unless customers complain that it's not really a classic."

Don't: Rob other categories for classics. "Some of our categories are rather lean, Westerns for one. We will put certain classic titles in there for balance in breadth."

(Continued on page C-12)

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THE FALLEN SPARROW: (1943) #NM7014

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SON OF KONG: (1933) #NM8028

LASERDISK

(Continued from page C-4)
ous films. It released "King Kong" with the film's original soundtrack on one track and an overview by film historian Ron Haver on the second. Since then, Criterion has released several other classics in the format, all featuring audio tracks with film historians or critics.

"Invasion Of The Body Snatchers" includes a second track-commentary by Maurice Yacowar and "Swing Time" has a commentary by John Mueller, author of "Astaire Dancing: The Musical Films."

Presented in full-feature format (CAV) that allows freeze-frame and slow motion, most of the Criterion disks also complement each classic with historical stills and film footage. "The Magnificent Ambersons" even includes Orson Welles' complete shooting script and the film's storyboards.

MCA Home Video was the first major label to take advantage of the dual audio track, when it added an interview with actor Jimmy Stewart to its "Winchester '73" laserdisk. Released in January, the disk featured a 90-minute running commentary by Stewart, recorded as he sat and viewed the 1950 Western with publicist Paul Lindenschmid.

"Jimmy is watching the movie with you and reminiscing about it. He talks about making the film with the other actors, what they were like behind the scenes and how certain shots were done," says MCA's Fitzgerald. "It's a great way to listen to grand old stories, some of which might otherwise never be heard. We think it enhances the laserdisk as a collectible piece."

In regards to the laserdisk business as a whole, Voyager Co. co-owner Aleen Stein says, "Things are going well. I think it'll take off in a big way once the player population grows sufficiently. We're in it for the long haul."

CHRIS MCGOWAN

GUIDE

(Continued from page C-11)

VIDEO CASSETTES UNLIMITED

Single store video specialty, Santa Ana (suburban L.A.)

Carol Pough, co-owner

Don't: Be timid about nominating your own classics. "I put 'Strategic Air Command' in our classics catalog because I believe it is a classic, it's worth a second look, that's the idea I want to convey to our customers. We maintain our classics catalog. Classics represent 12%-15% of our rental volume."

A Billboard Spotlight



Hooray FOR HOLLYWOOD

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New Releases:

- Bonnie Scotland
- Camille
- The Citadel
- Presenting Lily Mars
- A Woman's Face

- Adam's Rib
- All This, and Heaven Too
- The Asphalt Jungle
- I Want To Live!
- Johnny Belinda
- The Miracle Worker
- Naughty Marietta
- The Philadelphia Story
- The Strawberry Blonde
- To Have and Have Not

WAREHOUSE SHIP DATE: JUNE 16.

*Manufacturer's suggested list price. © 1987 MGM/UA Home Video, Inc. 1350 Ave. of the Americas, NY, NY 10019.



LEGACY

(Continued from page C-1)

frame, chapter search, dual audio track, slow motion and random access features.

One small company discovered an English language edition of Marlene Dietrich's "The Blue Angel" and issued that on cassette.

Many video retailers have already formed classic sections which highlight the best of the best such as "Gone With The Wind" but—like a film they saw several years ago—attention can get fuzzy.

While not the super hot category children's or horror is per se, classics can reap rewards if merchandised with enthusiasm.

Some of the more obvious ways to highlight, beyond a section, according to both suppliers and retailers, include:

- Tying a new release by a director to an older one. The same link can be created for stars.
- A cross promotion with a classic movie theater. Nearly every city has at least one art house.
- Merchandising film history books. Avid movie renters and buyers are starving for information on the film business. There are scores of titles available.
- Track the interests of your customers. With computers, it's easier to know what directors, type of films and stars your customers like. Films can also be cross referenced with computers.
- Sales personnel. Retailers should consider hiring film students as clerks. Consumers are very responsive to cinema experts.

• Promotions. The obvious is tying in to Academy Awards week. But vintage cinema specials and promotions take place year round, particularly during slow, dry spells.

• In-store. Supplement p-o-p with black and white stills and other movie memorabilia. Film studio publicity departments can be an invaluable reference for this.

TV

(Continued from page C-4)

Finnegan notes that the label is also currently looking at Warner Bros. TV material from the '50s and '60s.

Other labels will also soon be releasing more TV product, both old and new. Pilot episodes for "Kung Fu" (Warner) and "Miami Vice" (MCA) are on the way.

CHRIS MCGOWAN

CREDITS: *Special Issues Editors, Ed Ochs (L.A.) & Robyn Wells (N.Y.); Chart Assistance, Marc Zubatkin; Cover & Design: Stephen Stewart.*



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New Orleans Event Spurs Sales Of Indie Product Jazz Fest Brings Business Boom

BY JEFF HANNUSCH

NEW ORLEANS Local record retailers have found that the annual Jazz and Heritage Festival here can be a real boost to the cash register.

Now that the festival has earned international recognition, thousands of visitors crowd the city each April and May for the musical celebration. More often than not, these visitors return home with some sort of prerecorded musical souvenir of the Crescent City.

"This was by far the best year ever," says John Berthelot, who ran the record concession at the fair-ground where the bulk of this year's April 24-May 3 festival's activities took place. "Everything seemed to go right. They broke the attendance record, there were more groups playing this year, and we had perfect weather for all six days."

For Berthelot, who also runs the Great Southern label, this was his fourth year at the festival. Probably more than anyone, he has gauged the buying habits of festivalgoers.

"First of all, people like to buy what they can't find at home," he says. "That's why I go heavier on independent product, because it's harder to find in some parts of the country. Even though some major label artists played at the festival, I

didn't stock a lot of their records because they're more readily available."

Besides the regular independent distribution channels, Berthelot points out that many of the groups and artists themselves were a good source of salable product.

"We consigned a lot of records this year," he says. "Quite often, groups have records that they did themselves or are on labels so obscure some independent distributors don't carry them. For example, a jazz quartet from Norway brought 30 albums, and I sold them all after they played their set."

Berthelot stresses that many festivalgoers are prone to impulse buying. "If there was an artist that had a particularly hot set, we'd get a stampede of people asking for their records. We sold completely out of artists like Zackary Richard and Marcia Ball 30 minutes after they got off the stage."

Another trait observed by Berthelot is that LPs are still the most popular configuration for Jazz Fest customers.

"The bulk of the people that stopped by were in the 30- to 45-year age group, and they haven't abandoned vinyl yet. I actually thought cassettes would do better this year, and unfortunately I got caught short in some cases on albums. This

was the first year we carried CDs, but I was a little disappointed on how they sold. Next year I'll have to find a better way to display them."

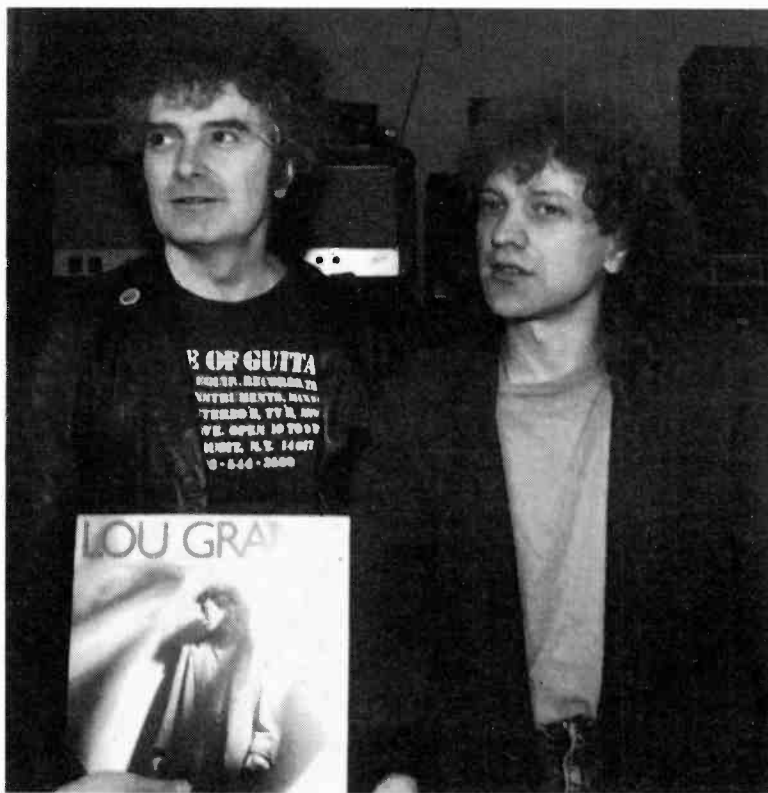
The festival's concession tent was not the only location to enjoy the retailing boom. According to Mike Mancuso, who owns Canal Street Records, located in the heart of the downtown hotel district, his store experienced a marked increase in traffic as well.

"We had a steady stream of festival people for two weeks," says Mancuso. "They headed straight for the Cajun and New Orleans sections. They scooped up just about anything that was local."

Mancuso says most customers made multi-item purchases. "Most people were buying two or three records at a time, but some people would walk out the door with a dozen records under their arm."

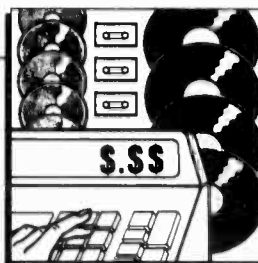
"We did pretty good with CDs this year," he adds. "There's not a lot of local music available on CD yet, so we almost sold completely out on what we had in stock. It seems like people that visit the festi-

(Continued on page 55)



Ready For Lou. Armand Schaubroeck, left, owner of House of Guitars in Rochester, N.Y., welcomes Atlantic artist and area native Lou Gramm to a homecoming autograph session that drew thousands of fans and coverage from three local television stations. Gramm left Foreigner to launch his own career with the album "Ready Or Not."

RETAIL TRACK



by Earl Paige

CASE CONTINUING: Many accounts are watching the protracted label price-fixing class action filed in late 1982. According to the staff of Judge Nicholas Bua of Chicago federal court, final hearings on certain claims are set for June 2. The case involves several thousand direct customers of seven major labels. A consolidated settlement was approved Nov. 15 by Bua, with the amount at the time \$26.1 million assessed against seven defendant labels. Plaintiffs claim that during a 12-year period, labels engaged in price-fixing activities (Billboard, Nov. 30, 1985).

Latest word comes from a plaintiff attorney, Granvil Specks, who puts the total amount expected to be paid out at \$18 million-\$20 million. "We're hoping for a distribution of funds, including the WEA advertising certificates [portion of settlement], by the end of June or early July," says Specks, who notes expenses and attorney fees have already been allowed.

The \$26.1 million settlement total was assessed as follows: WEA, \$5 million in cash and \$3.5 million in advertising; RCA, \$4.9 million; CBS, \$4.25 million; PolyGram, \$3.5 million; Capitol/EMI, \$2.75 million; MCA, \$1.7 million; and ABC, \$500,000.

DEPRECIATION APPRECIATION: A number of representatives from combo chains caught the update on rental library depreciation held recently in three markets and sponsored by video retail trade group Video Software Dealers Assn. The fast bottom line from VSDA consultant Harry Landsburg: The seven-year straight line suggested by the new tax laws "has no economic reality" for rental stocks. He suggested two other plans (see story, page 46).

CD ONE-STOPS FLEX MUSCLES: As compact disk popularity burgeons, there is more action among CD one-stops. Digital Waves, in the Los Angeles suburb of Costa Mesa, has a contest going with a round-trip vacation for two offered as the grand prize.

Meanwhile, 1-year-old CD One Stop of Bethel, Conn., is boasting overnight shipments at no extra charge to anywhere in the continental U.S.

Are these outfits good on fill? At Digital, partners Randy Beck and Robert Wiebort say that fill and delivery are already good, but they are also hoping to improve both these areas. An office in Chicago is in the works, claim these two former operators of a limo service, who saw the CD wave crashing ashore 14 months ago. In Connecticut, Darryl Ohrt, vice president of sales and marketing, says that such service touches as local New York and Los Angeles numbers will also be added. "We've also invested nearly \$300,000 in a new computer," says Ohrt.

Import and export figure prominently in the plans of both Digital Waves and CD One Stop. Ohrt says an export department is in place and that export accounts receive weekly computer stock updates daily. Beck and Wiebort are specializing in import product. "Most foreign contacts seem to want a distribution deal," says Wiebort, just back from a European swing.

CD devaluation of inventories, haunting many full-line one-stops, is a concern for these specialists, too. Says Ohrt, "I won't get nasty, but devaluation is a problem. Our computer will help us stay on top of stock balances." At Digital, Wiebort hopes inventory can remain fluid and allow for squeezing through the devaluation period.

NEW FEATHERS: Penguin Feathers Records & Tapes, the Washington, D.C.-based chain that sought Chapter 11 reorganization last fall, is on a turnaround, according to staff, with cutbacks in place at four Maryland units. Daryl Sherman, formerly with Kemp Mill Records, is now at Penguin.

CLEVELAND ROCKS: More fallout from the closing of Record Rendezvous units finds former Camelot Music and Trans World exec Mike Allison picking up the 142 Euclid Rendezvous site from the landlord. The Public Square location now houses Allison's second Record Revolution store. He picked up the lease on May 11, one day after the Rendezvous chain vacated.

Retailers and wholesalers: To reach Retail Track with your news and views, call Earl Paige at 213-273-7040.

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TOP MIDLINE ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	188	AEROSMITH COLUMBIA PC-36865 (1980) (CD)	72 weeks at No. One AEROSMITH'S GREATEST HITS
2	2	196	ELTON JOHN MCA 1689 (1974) (CD)	ELTON JOHN'S GREATEST HITS
3	3	40	LED ZEPPELIN ATLANTIC SD-19129 (1971) (CD)	LED ZEPPELIN IV
4	4	236	DON MCLEAN UNITED ARTISTS LN-10037 (1971)	AMERICAN PIE
5	6	40	PHIL COLLINS ATLANTIC SD-16029 (1981) (CD)	FACE VALUE
6	5	154	STEPPENWOLF MCA 1599 (1973) (CD)	16 GREATEST HITS
7	7	116	BRUCE SPRINGSTEEN COLUMBIA PC-31903 (1973) (CD)	GREETINGS FROM ASBURY PARK
8	10	28	THE EAGLES ASYLUM 6E-105 (1976) (CD)	GREATEST HITS 1971-1975
9	8	194	ELTON JOHN MCA 1690 (1977) (CD)	ELTON JOHN'S GREATEST HITS VOL. II
10	9	48	CHICAGO COLUMBIA PC-33900 (1975) (CD)	CHICAGO IX - GREATEST HITS
11	11	64	STEVE MILLER CAPITOL SN-16321 (1978) (CD)	GREATEST HITS 1974-1978
12	12	196	THE WHO MCA 1691 (1971) (CD)	WHO'S NEXT
13	15	32	AC/DC ATLANTIC SD-16018 (1980) (CD)	BACK IN BLACK
14	13	68	MEATLOAF EPIC PE-34974 (1977) (CD)	BAT OUT OF HELL
15	14	36	VARIOUS ARTISTS MCA 1692 (1978)	ANIMAL HOUSE SOUNDTRACK
16	16	202	STEELY DAN MCA 37214 (1977) (CD)	AJA
17	20	20	JAMES TAYLOR WARNER BROS. BSK-3113 (1976)	JAMES TAYLOR'S GREATEST HITS
18	19	24	BRUCE SPRINGSTEEN COLUMBIA PC-32432 (1973) (CD)	THE WILD, THE INNOCENT & THE E STREET SHUFFLE
19	17	248	THE MONKEES ARISTA AL-5-8061 (1976)	THE 'MONKEES' GREATEST HITS
20	18	96	NEIL DIAMOND MCA 1489 (1974) (CD)	12 GREATEST HITS
21	21	146	THE GUESS WHO RCA AYL-1-3662 (1971)	THE BEST OF THE GUESS WHO
22	25	16	LED ZEPPELIN ATLANTIC SD-19127 (1969) (CD)	LED ZEPPELIN II
23	24	52	STEELY DAN MCA 1483 (1982)	GOLD
24	23	56	THE WHO MCA 1496 (1982)	THE WHO'S GREATEST HITS
25	28	12	FLEETWOOD MAC WARNER BROS. BSK-3010 (1977) (CD)	RUMOURS
26	22	252	DAVID BOWIE RCA AYL-1-3843 (1972) (CD)	THE RISE AND FALL OF ZIGGY STARDUST
27	27	16	PATSY CLINE MCA 12 (1973)	PATSY CLINE'S GREATEST HITS
28	26	48	THE BEATLES CAPITOL SN-16020 (1976)	ROCK 'N' ROLL MUSIC VOL. I
29	34	8	PSYCHEDELIC FURS COLUMBIA PC-39278 (1984) (CD)	MIRROR MOVES
30	36	8	YAZ SIRE 23737 (1982) (CD)	UPSTAIRS AT ERIC'S
31	33	40	CROSBY, STILLS, NASH & YOUNG ATLANTIC SD-19119 (1974) (CD)	SO FAR
32	29	194	LYNYRD SKYNYRD MCA 1685 (1973)	PRONOUNCED LEH-NERD SKI-NERD
33	30	80	THE BEATLES CAPITOL SN-16021 (1976)	ROCK 'N' ROLL MUSIC VOL. II
34	31	252	BILLY JOEL COLUMBIA PC-32544 (1974) (CD)	PIANO MAN
35	NEW ▶		THE SMITHS SIRE 25065 (1984) (CD)	THE SMITHS
36	32	186	AEROSMITH COLUMBIA PC-33479 (1975) (CD)	TOYS IN THE ATTIC
37	35	100	SIMON AND GARFUNKEL COLUMBIA PC-9914 (1970) (CD)	BRIDGE OVER TROUBLED WATER
38	NEW ▶		JOURNEY COLUMBIA TC-37408 (1981) (CD)	ESCAPE
39	37	60	HEART PORTRAIT PR-34799 (1977) (CD)	LITTLE QUEEN
40	40	246	THE WHO MCA 37003 (1978) (CD)	WHO ARE YOU

(CD) Compact disk available.

New Releases

ALBUMS

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

POP/ROCK

GARSDIE, SGRIZZI
When Trouble Calls Your Name
LP Silent Thunder ST1001/NA
CA ST1001/NA

OFRA HARNOY
The Beatles Connection
CA Fanfare DFC-9016/Delos/NA

PETER MAGRANE
Peter Magrane
CA Interlude PA312 637/NA

JACKIE WILSON
Through The Years: A Collection Of Rare Album Tracks And Single Sides
LP Rhino RNLP 70230/\$8.98
CA RNC 70230/\$8.98

VARIOUS ARTISTS
The History Of Rock Instrumentals, Vol. 1
LP Rhino RNLP 70137/\$8.98
CA RNC 70137/\$8.98

VARIOUS ARTISTS
The History Of Rock Instrumentals, Vol. 2
LP Rhino 70138/\$8.98
CA RNC 70138/\$8.98

COMPACT DISK

JERRY BUTLER
The Best Of Jerry Butler
CD Rhino RNCD 75881/NA

CONCRETE BLONDE
Concrete Blonde
CD I.R.S. IRSD-5835/MCA/\$15.98

FLO & EDDIE
The Best Of Flo & Eddie
CD Rhino RNCD 75880/NA

HUNTERS & COLLECTORS
Human Frailty
Living Daylight
CD I.R.S. IRSD-42024/MCA/\$15.98

ERICH KUNZEL
A Rodgers And Hammerstein Festival
CD Fanfare DFC-9022/Delos/NA

KUNZEL, WINNIPEG SYMPHONY ORCHESTRA
More Kunzel On Broadway
CD Fanfare DFC-9030/Delos/NA

THE TRUTH
Weapons Of Love
CD I.R.S. IRSD-5981/MCA/\$15.98

VARIOUS ARTISTS
The Sun Story
CD Rhino RNCD 75884/NA

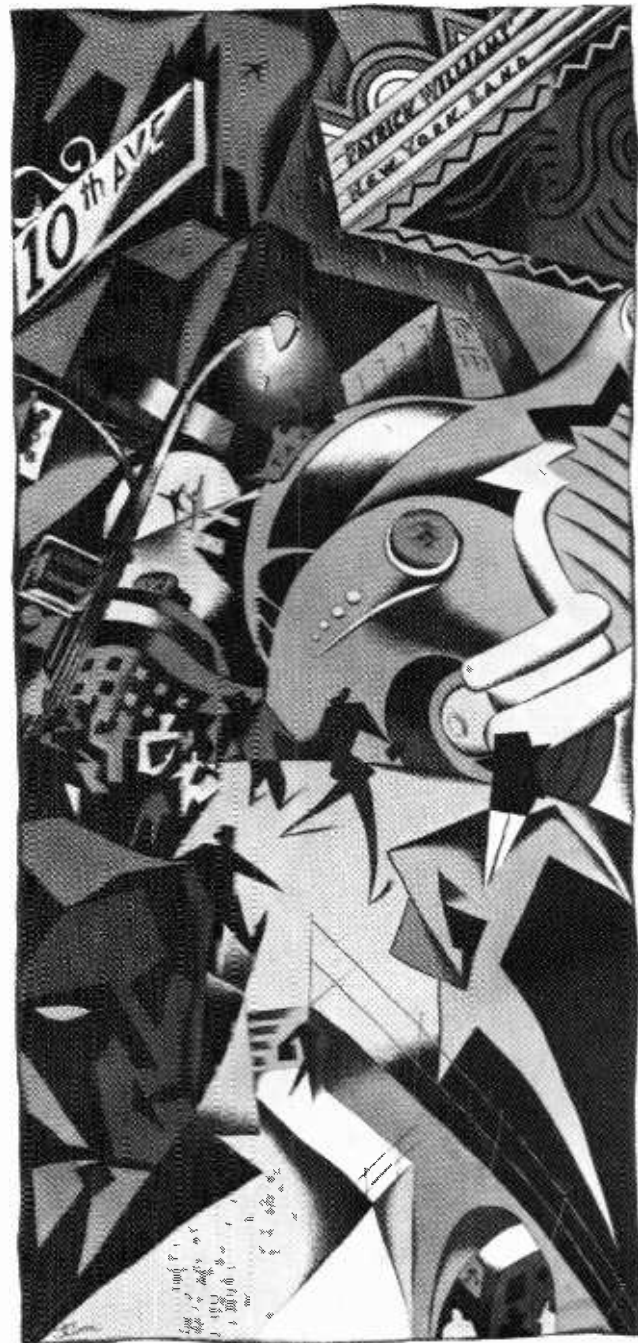
WALL OF VOODOO
Happy Planet
CD I.R.S. IRSD-42024/MCA/\$15.98

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to Nadine Reis, Billboard, 1515 Broadway, New York, N.Y. 10036.

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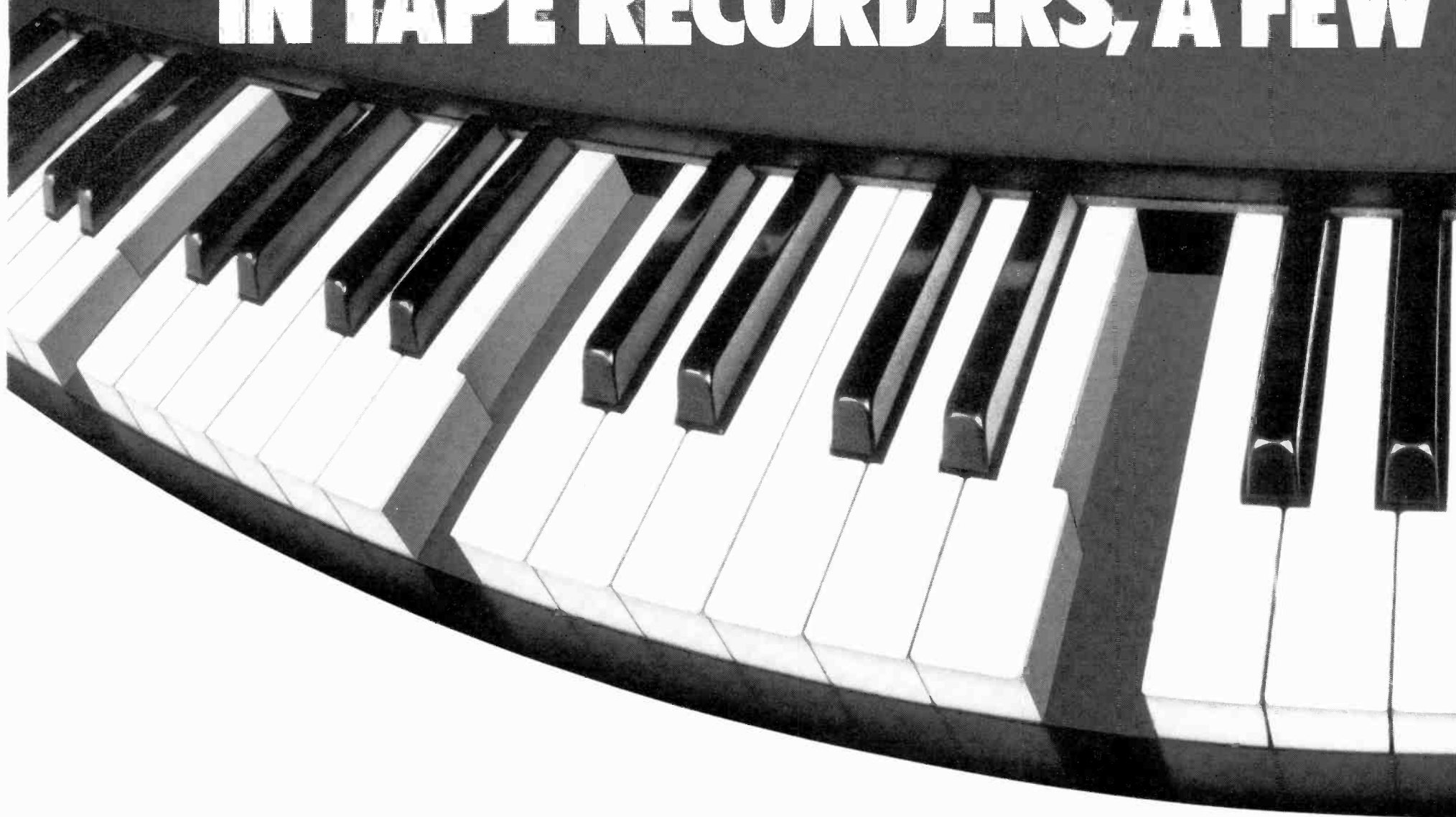
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BEFORE CONGRESS PUTS IN TAPE RECORDERS, A FEW



B, G, E, B-flat, F-sharp and D-sharp to name just a few.

Powerful new evidence suggests that the anti-taping system that Congress might require in the new digital recorders (DATs) will severely affect notes up and down the scale.

For these scanner devices to do their job—stopping consumers from using their DATs to record—the machines will respond to encoding that will literally “suck out” some of the

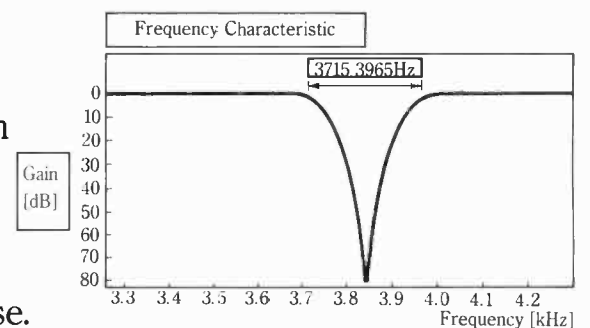
beautiful sounds that artists and engineers have tried so hard to create. The result? Ringing, phase shift and corruption of sound quality on *playback* of records, tapes and discs.

And these aren't sounds out in some supersonic region where they won't be missed. They're smack dab in the middle of the audio spectrum.

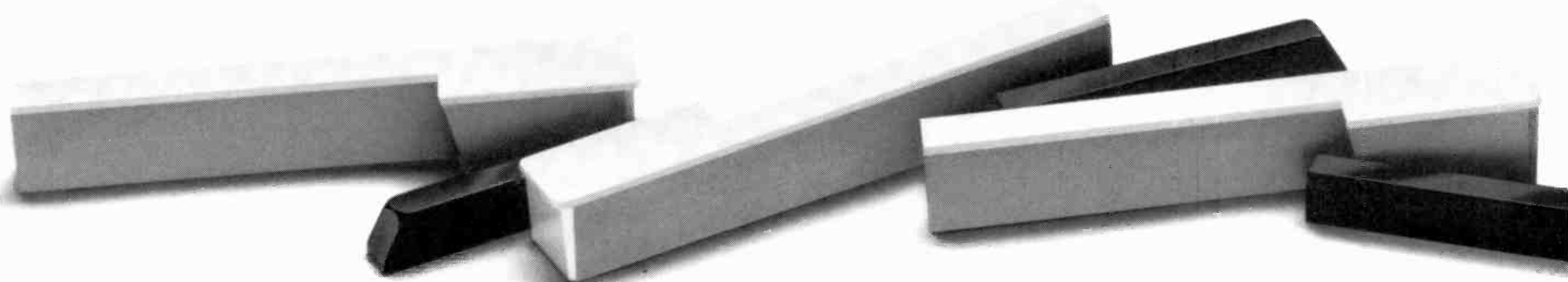
If you help create these sounds, you've got a lot to lose. Like the richness and integrity of your performance. And, as a

consumer, you'll lose *your* right to tape.

But don't let words on paper convince you. Send the



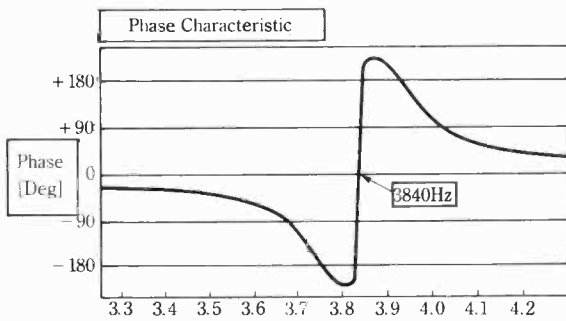
The effect of anti-copy chip encoder upon tonal content of music.



ANTI-TAPING CHIPS THINGS OUGHT TO BE NOTED.



coupon and we'll send you a free cassette that shows you the kind of distortion we've described.



The effect of anti-copy chip encoder upon stereo imaging and accuracy. Source: Congressional Testimony by Leonard Feldman, April 2, 1987.

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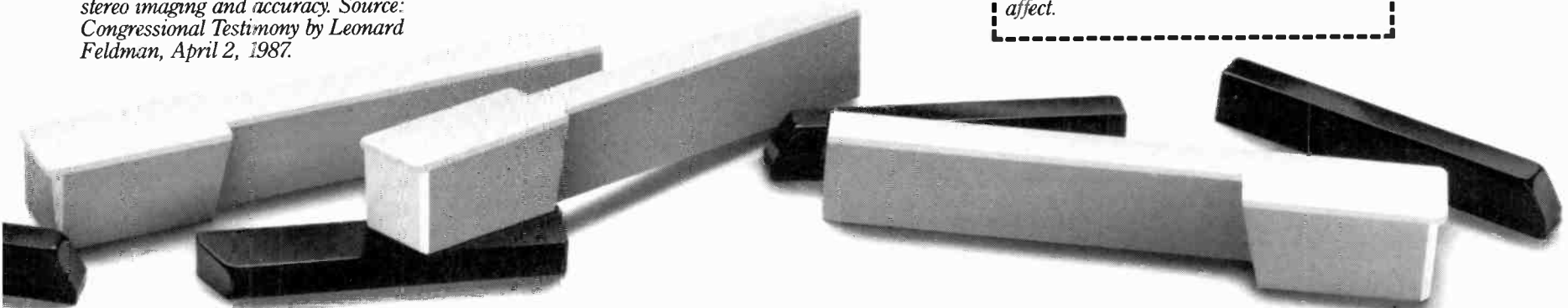
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Send me a free cassette to help me take note of the notes the anti-taping chips will affect.



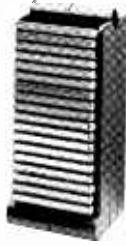
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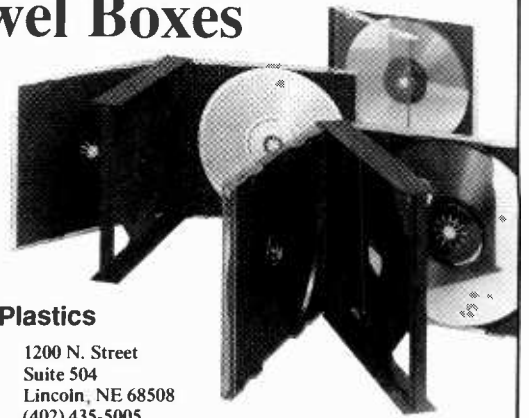
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FOR WEEK ENDING MAY 30, 1987

Billboard

TOP COMPACT DISKS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP TM Compiled from a national sample of retail sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	1	9	U2 ISLAND 2-90581/ATLANTIC ★★ NO. 1 ★★ 8 weeks at No. One	THE JOSHUA TREE
2	2	5	3	THE BEATLES CAPITOL CDP 46440	RUBBER SOUL
3	3	4	3	THE BEATLES CAPITOL CDP 46441	REVOLVER
4	4	8	3	THE BEATLES CAPITOL CDP 46439	HELP
5	5	2	5	FLEETWOOD MAC WARNER BROS. 2-25471	TANGO IN THE NIGHT
6	6	3	37	PAUL SIMON WARNER BROS. 2-25447	GRACELAND
7	7	18	3	BARBRA STREISAND COLUMBIA CK 40788	ONE VOICE
8	8	6	31	BON JOVI MERCURY 830264-2/POLYGRAM	SLIPPERY WHEN WET
9	9	7	42	STEVE WINWOOD ISLAND 2-25448/WARNER BROS.	BACK IN THE HIGHLIFE
10	11	11	15	THE ROBERT CRAY BAND MERCURY/HIGHTONE 830 568-2/POLYGRAM	STRONG PERSUADER
11	18	21	6	WHITESNAKE GEFEN 2-24099/WARNER BROS.	WHITESNAKE
12	10	9	11	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 2-25491	TRIO
13	14	15	8	CROWDED HOUSE CAPITOL CDP 46693	CROWDED HOUSE
14	19	26	3	DAVID BOWIE EMI-AMERICA 46677	NEVER LET ME DOWN
15	13	13	46	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH
16	12	10	7	BRYAN ADAMS A&M CD 3907	INTO THE FIRE
17	16	17	6	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMD 93312	THE TONIGHT SHOW BAND, VOL. II
18	22	—	2	SUZANNE VEGA A&M CD 5136	SOLITUDE STANDING
19	NEW	1	1	TOM PETTY & THE HEARTBREAKERS MCA MCAD 5836	LET ME UP (I'VE HAD ENOUGH)
20	17	14	7	PRINCE PAISLEY PARK 2-25577/WARNER BROS.	SIGN 'O' THE TIMES
21	15	12	35	BRUCE HORNSBY & THE RANGE RCA PCD 1-8058	THE WAY IT IS
22	25	16	37	ANITA BAKER ELEKTRA 2-60444	RAPTURE
23	23	29	4	PIA ZADORA EPIC ZK 40533/E.P.A.	I AM WHAT I AM
24	20	—	2	R.E.M. I.R.S. CD 70054	DEAD LETTER OFFICE
25	29	—	2	THE JIMI HENDRIX EXPERIENCE RYKODISKS RCD 20038	LIVE AT WINTERLAND
26	30	23	6	POISON ENIGMA CDE 73202/CAPITOL	LOOK WHAT THE CAT DRAGGED IN
27	NEW	1	1	KENNY G. ARISTA ARCD 8427	DUOTONES
28	NEW	1	1	THE CULT BEGGAR'S BANQUET 2-25555/SIRE	ELECTRIC
29	27	22	4	VANGELIS POLYDOR 829 663-2/POLYGRAM	OPERA SAUVAGE
30	24	28	4	CARLY SIMON ARISTA ARCD 8443	COMING AROUND AGAIN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLASSICAL TM Compiled from a national sample of retail sales reports.	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	29	HOROWITZ IN MOSCOW DG 419-499 ★★ NO. 1 ★★ 26 weeks at No. One	VLADIMIR HOROWITZ
2	2	2	8	CARNAVAL CBS MK-42137	WYNTON MARSALIS
3	4	5	47	PLEASURES OF THEIR COMPANY ANGEL CDC-47196 KATHLEEN BATTLE, CHRISTOPHER PARKENING	
4	5	7	7	TRADITION ANGEL CDC-47904	ITZHAK PERLMAN
5	3	3	38	HOROWITZ: THE STUDIO RECORDINGS DG 419-217	VLADIMIR HOROWITZ
6	6	4	28	KATHLEEN BATTLE SINGS MOZART ANGEL CDC-47355	KATHLEEN BATTLE
7	8	10	9	IN IRELAND RCA 5798-RC JAMES GALWAY & THE CHIEFTAINS	
8	7	6	40	DOWN TO THE MOON CBS MK-42255	ANDREAS VOLLENWEIDER
9	9	9	62	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ
10	11	11	6	BOLLING: SUITE FOR FLUTE & JAZZ VOL.2 CBS MK-42018 JEAN-PIERRE RAMPAL, CLAUDE BOLLING	
11	10	8	14	ROUND-UP TELARC 80141	CINCINNATI POPS (KUNZEL)
12	15	18	3	HOLST: THE PLANETS LONDON 417-553	MONTREAL SYMPHONY (DUTOIT)
13	12	12	12	THE CLASSIC EXPERIENCE PRO ARTE CDM-800	VARIOUS ARTISTS
14	14	14	105	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
15	13	13	69	BACHBUSTERS TELARC 80123	DON DORSEY
16	20	24	3	OPERA SAUVAGE POLYDOR 829-663	VANGELIS
17	23	—	2	CBS MASTERWORKS DIGITAL SAMPLER CBS MKX-42070	VARIOUS ARTISTS
18	16	15	17	TIES AND TAILS PRO ARTE CDD-276	ROCHESTER POPS (KUNZEL)
19	19	21	4	ATMOSPHERES CBS MKX-42313	VARIOUS ARTISTS
20	18	16	35	HOLST: THE PLANETS TELARC 80133	ROYAL PHILHARMONIC ORCHESTRA
21	17	17	30	SOUTH PACIFIC CBS MK-42205	TE KANAWA, CARRERAS
22	21	19	13	STRATAS SINGS WEILL NONESUCH 79131	TERESA STRATAS
23	24	22	50	BACH MEETS THE BEATLES PRO ARTE CDD-211	JOHN BAYLESS
24	22	20	43	SYNCOATED CLOCK PRO ARTE CDD-264	ROCHESTER POPS (KUNZEL)
25	25	23	105	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
26	RE-ENTRY			BEETHOVEN: SYMPHONIES 5 & 6 DG 413-932	BERLIN PHILHARMONIC (KARAJAN)
27	27	27	5	FANTASIA SOUNDTRACK BUENA VISTA CD-001	KOSTOL
28	26	25	94	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699	LOS ANGELES PHILHARMONIC (THOMAS)
29	RE-ENTRY			DVORAK: CELLO CONCERTO CBS MK-42206	YO-YO MA
30	28	28	15	MOZART: REQUIEM TELARC 80128	ATLANTA SYMPHONY (SHAW)

NARM Polls 500 Stores

NEW YORK Consumers' purchasing habits and their views on such issues as packaging and quality will be polled this summer at some 500 retail locations. The survey has been commissioned by the retailers and manufacturers advisory committees of the National Assn. of Recording Merchandisers.

Data from the research project, which will be conducted from June 28-July 11, should be compiled by the time the two NARM advisory committees hold their annual summit Sept. 28-Oct. 1 in San Francisco. The study is the outgrowth of an April 27 NARM board meeting in Los Angeles, attended by representatives from several labels.

The survey's questionnaire will be developed jointly by the marketing research departments of Capitol Records and CBS Records. Data will be compiled by the Recording Industry Assn. of America.

Various age groups and demographics will be sought in the survey, which will be conducted by employees at NARM member stores. Plans call for all types of music stores—mall, strip, and freestanding—to be included in the sample. It is also possible that the sample will include music departments that are serviced by rackjobbers.

In addition to purchasing habits relative to configuration, the survey will also seek consumer attitudes regarding packaging, merchandising, the quality of pre-recorded-music products, and the perceived value of such goods. The study will also try to ascertain what factors determine store selection and purchasing decisions.

NARM members and suppliers concede the survey might not be statistically valid, but they think it will offer a worthwhile barometer of consumer perceptions.

CD Telephone Hot Line Is Dialing Up Profits

BY RUSSELL SHAW

ATLANTA For the last two months, the Atlanta Compact Disc chain has been dialing up profits with a CD telephone hot line, which the four-store, CD-only chain operates in partnership with local album rock FM outlet WRMM "Power 99.7."

"[Power 99.7] gets the image benefits of being associated with CD, while we get the answering machine and the added identity," says Kevin Sechrist, president of Atlanta Compact Disc.

Steve Wyrostok, Power 99.7 music director, says, "The Hotline seems to be working out real well. We're getting a ton of phone calls." Wyrostok, who plans to install a

counter soon to monitor specific call-in numbers, also takes credit for the hot-line idea. "It came to me in the shower one morning that people are always wondering what exactly is out on CD," he says.

Sechrist estimates that he spends "about \$2,000 a month, mostly out of our own pocket" for 20 monthly spots at assorted times on the station. His combined ad budget for radio and print is about \$7,500 a month, with about 50% of that from co-op monies.

(Continued on next page)

JAZZ FESTIVAL

(Continued from page 50)

val are from a higher income bracket than most tourists, and they are more likely to have a CD player at home."

Mancuso's store also indulged in a special promotion, offering a 10% discount to a British travel group that came to New Orleans specifically for the Jazz Fest. Besides bringing some extra customers into the store, Mancuso's promotion extended a little bit of good will to the British visitors.

Another store that undertook a profitable Jazz Fest promotion was the uptown location of Sound Warehouse, which staged an autograph party for one of New Orleans' most popular groups, EMI America act the Neville Brothers.

"It was logical to do an in-store with the Nevilles," says store manager David Stieffel. "They live just down the street, and they've got a new album out that they're promoting. Normally, we steadily sell anything with the Nevilles' name on it, so with the extra people in town and their regular New Orleans following, it worked out great."

Stieffel adds that his store began stocking up on local and regional records well in advance of the festival's opening day.

Teams In Promo With Long Island-Based Record World Relativity Stages 'Les Misérables' Contest

BY GEOFF MAYFIELD

NEW YORK Relativity Records, working to capitalize on the Broadway run of the musical "Les Misérables," staged a two-week display contest for its original

'There were some fabulous displays'

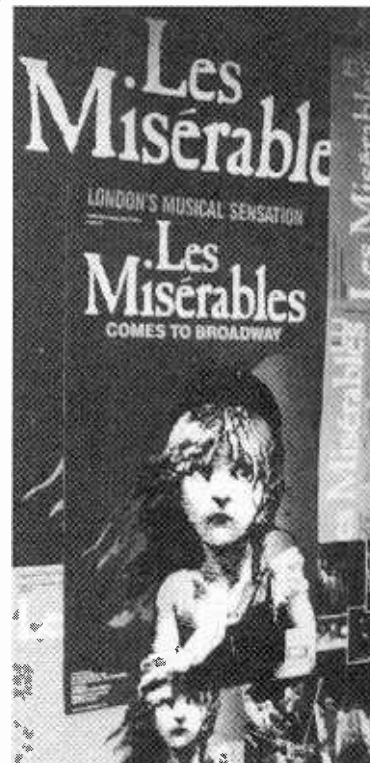
London cast album with the Long Island-based, 73-unit Record World chain.

According to Ira Rothstein, the web's promotion director, participation by all Record World stores was mandatory, a stipulation the firm puts on all of its chainwide campaigns.

The promotion, which ran from April 2-15, was coordinated by Rothstein, chain buyer Mike Lemmo, and Howard Gabriel, Relativity's vice president of marketing. Three stores from each of Record World's four regions won prizes; judging was done on May 15. First prize winners each earned a \$200 prize, with \$100 for second prize and \$50 for third prize.

First prize winners included three Record World stores: South Shore Mall, Bayshore, N.Y. (region 1); Dutchess Mall, Fishkill, N.Y. (region 2); and Whiteflint Mall, Kensington, Md. (region 3). Additionally, Square Circle store, Garden State Plaza, Paramus, N.J. (region 4), took top honors.

"It went over very well," says Gabriel, "From the windows I've seen, they were really into it. [There were] fabulous, fabulous



All Record World stores, including this location in Hicksville, N.Y., participated in a display contest supporting Relativity's original London cast album of "Les Misérables."

displays, and they sold a ton of product."

Relativity chose Record World for the campaign, says Gabriel, because many of the seven-state chain's stores are located close to New York City. Thus, many of their consumers would be aware of the play's Broadway run. In addition to capitalizing on the musi-

cal's New York bow, the label also wanted to get a jump on the original Broadway cast set on Geffen Records, which had not yet been released.

In the contest, stores were required to incorporate all three configurations of the album in their displays and were encouraged to seek outside props to supplement the supply of flats and posters that were provided by the label.

The Broadway run of "Les Misérables" began in early March, following preview runs in Washington, D.C., and New York. Gabriel says that Record World erected window displays in 12 of the web's key New York-area stores during March, to coincide with the show's opener. Response to those displays convinced him to take the campaign chainwide.

The April campaign was supported by advertising in various New York metro newspapers, including the New York Times, Daily News, Newsday, and the Bergen Register. Gabriel says he also booked Record World ads in Washington newspapers when the musical previewed in that market.

In addition to the print schedules, Rothstein says the two-record set was advertised in the chain's in-store circular.

During the display contest, Record World had LP and cassette versions sale-priced for \$12.99, while the CD package was discounted to \$25.99.

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III. Store Stages Heavy Metal Awards Considers Making The Event Annual

BY MOIRA McCORMICK

CHICAGO Noticing that heavy metal acts got little attention at the Grammy Awards, Crow's Nest Records in the Joliet, Ill.-suburb Crest Hill decided to stage its own awards program.

Based on the success of its first-ever heavy metal awards program in March, the dealer plans to make it an annual event and has eyes on broadening the program beyond its own locale.

The idea first came up when Crow's Nest staffers sat down in January to discuss store displays for Grammy-nominated product. They commented on the lack of heavy metal nominees. "Why don't we hold our own heavy metal awards?" one staffer suggested, half in jest.

"Then we started talking more seriously about the idea," says Tom Stockenberg, manager of the 9,000-square-foot store, which itself enjoys heavy sales in metal (approximately 30% of record/tape volume.)

Crow's Nest employees, led by Stockenberg, began planning an awards show in earnest after getting the go-ahead from owner Floyd Crow. Two months later the store presented its first Heavy Metal Music Awards at nightclub Gonzo's Lounge in nearby Romeoville. About 200 people turned out for the event, which was co-sponsored by album rock station WZRC-FM "Z-ROC" Chicago.

Locally based heavy metal bands provided entertainment between awards presentations, which were handled by area radio personalities, store personnel, and local musicians. Admission was \$6.

Crow's Nest singles buyer Denise Bruessel, assistant LP buyer Tami Packley, and tape buyer Renee Ferguson compiled a ballot based on sales. Ballots were distributed at Crow's Nest, Gonzo's, and in the pages of the Illinois Entertainer, a free Chicago-area monthly magazine. The campaign garnered more than 600 responses, according to Stockenberg.

Winners included Cinderella (best



Pictured is Chicago-based Ravage, one of the bands that belted out a performance during the Crow's Nest Records Heavy Metal Music Awards show in March.

new artist), Iron Maiden (best LP cover for "Somewhere In Time" and best song for "Wasted Years"), Yngwie Malmsteen (best guitarist), Bon Jovi (best group), and Vengeance (best local group). Awards were accepted by regional record company personnel, including Capitol's Ron Cothrine and Cathy Sabin, PolyGram's Geri Kauffman, and WEA's Mickey Gentile.

MCs were Crow's Nest store merchandiser Jon Rutkowski and tape buyer Ferguson. Presenters included Bob Weber of WLLI-FM Joliet, Mary Gear of WLRA-FM Joliet, Mario of WCKG-FM Chicago, Bill Haines of Z-ROC, members of Vengeance, and Crow's Nest's staffers Toni Crow (wife of Floyd Crow), Bruessel, and Ferguson.

Six local bands performed at the awards, including Island recording artists Diamond Rexx, Outrage, Unleashed, Hammeron, Vengeance, and Ravage. Videoclips of nominees were presented prior to their respective awards announcements. Drawings were held for albums,

cassettes, and T-shirts, which were provided by participating record companies.

According to Stockenberg, "We only had two months to put the first one together. For next year's awards, we will begin planning in October. We're hoping to involve more record labels as well as MTV—perhaps make it a national event."

Crow's Nest, which stocks more than 100,000 units of LPs and cassettes, 30,000 compact disks, and an extensive video selection in its main store, also owns a video-only outlet, Crow's Nest Video, in Naperville, which is located near Chicago. Stockenberg says that Crow's Nest plans to debut a CD/cassette-only store, Crow's Nest Digital, in Naperville on Aug. 1.

According to Stockenberg, the 3,000-square-foot store, located in a strip shopping center, will carry "40,000 cassettes and 20,000-25,000 CDs" covering all genres of music.

CD TELEPHONE HOT LINE DIALS UP PROFITS

(Continued from preceding page)

Unlike the CD Hotline that the Digital Radio Network is attempting to sell to stations on a national basis (Billboard, May 23), the Atlanta service is coordinated locally. Sechrist works closely with Power 99.7 to keep the Hotline current. Wyrostok calls Sechrist every Tuesday evening for a list of newly available releases and scripts a spot, which is produced by evening DJ Andre Gardner.

The message gives the week's new releases, regardless of whether the station is playing the product. The recording also gives information about upcoming CD product and runs down Atlanta Compact Disc's five best-selling CDs of the week.

Atlanta Compact Disc also uses the message to tout various promotions, like a recent a "buy one, get

one free" Frequent Buyer campaign.

Thus far, Sechrist is enthusiastic about the Atlanta Hotline's effect on traffic. Although he does not have specific research that pinpoints a numerical benefit for his three Atlanta-area stores (the fourth is in Tampa, Fla.), he says some customers have cited Hotline announcements.

So far, Sechrist is doing a Hotline only for his three Atlanta-area stores, which are located in the suburbs of Brookhaven, Norcross, and Cobb County. He has no plans yet to start a similar service for the Tampa store. "We'll kind of wait and see on that," says Sechrist.

The web plans to open another Atlanta store and another Tampa location by the end of this year.

Nippon Columbia Bows Expanded, 100-minute Tape

TOKYO Nippon Columbia has started marketing an audiocassette that records for 100 minutes and, says the company, meets the requirements of compact disk consumers.

Most CDs here have only about 50 minutes of music recorded on them, and Nippon Columbia's research suggests there are many consumers who want to record two CDs on one tape. The company is also set to market a 70-minute tape in the fall for classical music fans.

Longform, Record Cross-Promos Set For Summer

BY JIM McCULLAUGH

LOS ANGELES Closer cooperation between record labels and music video companies is much in evidence for summer promotions.

Two major suppliers—MCA Home Video and CBS/Fox—plan extensive cross-promotions on their respective Doors and Judas Priest concert videos, while HBO Video has set a June 17 release for Tina Turner's "Break Every Rule," less than a month before the Capitol artist embarks on a seven-month concert tour of the same name. HBO, Capitol, and the laserdisk supplier

Pioneer Artists are planning joint promotions for the Turner release.

At the same time, HBO Video is cutting prices on music video catalog product to \$19.95 in an effort to heighten sell-through activity. Such price-slashing mirrors an industry-wide trend to lower longform music video product to \$20, down from \$25-\$40 levels.

In fact, with the exceptions of MGM/UA's "The Prince's Trust All-Star Concert" at \$34.95 and Warners' "Live Without A Net" by Van Halen (\$29.98), all the titles in the top 10 on Billboard's Top Music Videocassettes chart have a sug-

gested retail price of \$20 or under. The two front runners, Bon Jovi and Janet Jackson, are at \$14.95 and \$12.95, respectively. A majority of the best-selling product continues to fall into the heavy metal/rock'n'roll category.

Still, sluggish sales continue to haunt the longform home video music category because retail support comes primarily from the larger record/tape/video combo chains, not the significant mom-and-pop video store universe. The Video Software Dealers Assn. says music video accounts for approximately 5% of all home video sales.

Yet despite the cold shoulder from specialty stores, the category is said to be gathering a little more steam, primarily through supplemental direct marketing. What's more, the record labels and home video companies appear to have put their traditional format competitiveness on the shelf.

MCA Home Video's "The Doors: Live At The Hollywood Bowl" has an ambitious cooperative campaign, according to Jerry Sharell, senior vice president of marketing.

Among the elements surrounding the July 16 release of the rare 1968 concert footage:

- An Elektra Records release of a 12-inch single containing three versions of "Light My Fire," including one from the video.

- The Sept. 15 CD release of the group's six studio albums.

- An Elektra release of an EP featuring three songs from the video.

- An Elektra release of "The Best Of The Doors" double album, now digitally remastered.

- Combination radio promotion spots targeting 20 markets selected by Elektra.

Sharell says MCA will attempt to cross-reference Doors audio product wherever possible, while Elektra has vowed to reciprocate. At the same time, MCA will reprice an earlier release—"The Doors: Dance On Fire"—to \$24.95, down from \$39.95.

CBS/Fox Video Music's "Priest Live," a 95-minute concert video to list at \$19.98, set for release Thursday (28), will coincide with the Columbia Records release of a live Judas Priest LP, audiocassette, and CD. The four formats will be promoted and advertised jointly, says Ken Ross, director of music programming. The ambitious cross-over-marketing effort is similar to a promotion orchestrated by A&M last Christmas. The record label released, promoted, and advertised four formats simultaneously for the Police compilation album and video "Every Breath You Take" during the holiday season.

The HBO Video campaign sees such titles as "The Harder They Come," "The Concert For Bangladesh," and "The Kids Are Alright" dropping to \$29.95 for the company's Music Catalog Promotion, which also has a "buy four, get one free" offer.

A&M Video Banks On R.E.M. Group Compilation Due June 1

BY MOIRA McCORMICK

CHICAGO The first home video release by R.E.M., "R.E.M. Succumbs," is expected to garner an initial order of 20,000 units for A&M Video, according to Milton Olin, vice president of business development for A&M. The 50-minute, \$19.98 videocassette is due to be released June 1.

The title refers to the fact that this is the group's first home video in its five-album history. The cassette contains video versions of R.E.M.'s best-known songs, including "Can't Get There From Here," "Driver 8," "So. Central Rain (I'm Sorry)," and "Fall On Me"; the last is from the group's latest album, the gold-certified "Lifes Rich Pageant." Also included are three previously unreleased clips: "Life And How To Live It," "Feeling Gravity's Pull," and the album-length version of "Radio Free Europe." A video version of side one of the group's second album, "Reckoning," is also featured.

The video follows the release of "Dead Letter Office," an annotated album of B sides and outtakes issued by A&M in April. "At the same time I.R.S. was discussing the album release with A&M, we were

talking about the video," says Olin.

"R.E.M. Succumbs" is release No. 21 for the 3-year-old company, which has been putting out titles at a rate of about one every month and a half, according to Olin. "We haven't really spent a lot of time trying to develop product," he says. "Our philosophical position is that music video is driven by [recorded] product itself. If we can get in with a video title that's meaningful to the record consumers, then we have a much better chance of meaningful sales. We have the luxury of picking and choosing rather than being forced to put things out to run a distribution system."

A&M Video's best-selling titles to date are Janet Jackson's "Control" (\$12.95), released in November, and the Police compilation "Every Breath You Take" (\$19.95), also issued in November. The "Control" video, which features the quadruple-platinum album's first three singles, has sold 44,000 copies; the Police tape has sold 42,000 units. Other top-selling titles from the company include the Police's "Synchronicity," Bryan Adams' "Reckless," and two Amy Grant videos, "Age To Age" and "Find A Way."

With A&M Video's recent distribution (Continued on next page)

Music Video Movers And Shakers Due This Summer

LOS ANGELES The following is a capsule overview of upcoming longform video music release activity:

- **A&M Video:** "R.E.M. Succumbs," 50 minutes, \$19.98, June 1.

- **CBS/Fox Video Music:** "Priest Live," 95 minutes, \$19.98, Thursday (28); "Beastie Boys," 25 minutes, \$19.98, June 25 (features five tracks from the group's multi-platinum album).

- **HBO Video:** Tina Turner's "Break Every Rule," 60 minutes, \$19.95, June 17 (taken from an HBO special—Turner begins a tour July 5); "The Harder They Come," "The Concert For Bangladesh," "The Kids Are Alright," "Phil Collins

- Live," "Kate Bush Live," and "Ready Steady Go," \$19.95 each, April 27-June 12.

- **MCA Home Video:** "The Doors: Live At The Hollywood Bowl," 65 minutes, \$24.95, July 16 (rare color footage—extensive cross-merchandising is planned).

- **Profile Video:** "Run-D.M.C. The Video," \$19.98, June 15 (the group begins a 50-city tour June 13).

- **Vestron Music Video:** "Billy Idol: Vital Idol," 40 minutes, \$19.98, July 8 (a clip compilation—Idol is set to begin a "Whiplash Smile" tour of the U.S. and Canada).

JIM McCULLAUGH

FOR WEEK ENDING MAY 30, 1987

Billboard

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TOP VIDEODISKS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Format	Suggested List Price
1	1	7	TOP GUN	★★ NO. 1 ★★ Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	Laser	29.95
2	5	3	RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R	Laser	34.95
3	NEW ▶		ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R	Laser	34.95
4	2	7	STAND BY ME	RCA/Columbia Pictures Home Video 30736	Wil Wheaton River Phoenix	1986	R	Laser	29.95
5	7	5	THE NAME OF THE ROSE	Twentieth Century Fox Embassy Home Entertainment 1342	Sean Connery F. Murray Abraham	1986	R	Laser	39.95
6	6	5	THE FLY	CBS-Fox Video 1503	Jeff Goldblum Geena Davis	1986	R	Laser	34.95
7	9	3	SOUL MAN	New World Pictures Image Entertainment 5100	C. Thomas Howell Rae Dawn Chong	1986	13	Laser	36.95
8	NEW ▶		FLIGHT OF THE NAGIVATOR	Walt Disney Home Video 499	Joey Cramer	1986	PG	Laser	34.95
9	NEW ▶		LEGAL EAGLES	Universal City Studios MCA Home Video 80479	Robert Redford Debra Winger	1986	PG	Laser	34.98
10	3	5	BIG TROUBLE IN LITTLE CHINA	CBS-Fox Video 1502	Kurt Russell	1986	13	Laser	34.95

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

Announces June 1 Exit Date

Leslie To Leave MGM/UA

NEW YORK Cy Leslie, president and chief executive officer of MGM/UA Entertainment Group, ended months of speculation with the announcement that he will resign from his posts on June 1.

When the company announced in the fall that it would be moving its New York-based home video operation to Los Angeles, Leslie told the company that he was unwilling to relocate. While Leslie announced his decision last November, he had not indicated a specific time frame for his departure until his resignation was officially announced May 18.

Though erroneous trade reports surfaced saying he had left the firm, Leslie had spent the past five months supervising the early stages of the move to the West

Coast. After his departure, Leslie plans to serve as chairman of a family-owned investment company, the Leslie Group. He will also work as a nonexclusive consultant for MGM/UA.

A statement issued by the company hints that Leslie will again emerge in the entertainment arena. According to the statement, Leslie will work with the Leslie Group "before announcing his next move in the entertainment industry." No further details on such a move were available.

Leslie, who has served as president and CEO of MGM/UA's Home Entertainment Group since he established the MGM/UA division in April 1982, is credited by MGM/UA officials as being the catalyst behind (Continued on page 59)

TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	10	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
2	2	32	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	KVC-RCA Video Prod. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
3	3	19	CALLANETICS	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
4	4	82	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
5	6	30	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
6	7	96	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
7	5	34	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
8	11	7	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Raquel Welch	1987	NR	29.95
9	8	49	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
10	9	5	FERRIS BUELLER'S DAY OFF	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	PG-13	79.95
11	12	28	THE DEER HUNTER	Universal City Studios MCA Home Video 88000	Robert De Niro Meryl Streep	1976	R	24.95
12	40	25	MY FAIR LADY ▲◆	CBS-Fox Video 7038	Rex Harrison Audrey Hepburn	1964	G	29.98
13	10	2	PEGGY SUE GOT MARRIED	Tri-Star Pictures CBS-Fox Video 3800	Kathleen Turner Nicholas Cage	1986	PG-13	89.98
14	18	75	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	29.98
15	NEW▶		THE SUPERFIGHT-HAGLER VS. LEONARD	QMI Video Forum Home Video QMI-1	Marvin Hagler Sugar Ray Leonard	1987	NR	19.95
16	26	130	JANE FONDA'S PRIME TIME WORKOUT ▲◆	KVC-RCA Video Prod. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
17	22	59	ALIEN ▲◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
18	14	24	PLAYBOY VIDEO CENTERFOLD #4 ▲	Lorimar Home Video 513	Luanne Lee	1986	NR	9.95
19	16	14	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video 043	Richard Simmons	1986	NR	24.95
20	34	45	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	19.95
21	13	80	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
22	27	149	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
23	15	8	LOST HORIZON	RCA/Columbia Pictures Home Video 6-20763	Ronald Colman Jane Wyatt	1937	NR	29.95
24	24	29	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	29.95
25	21	78	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
26	23	20	SECRETS OF THE TITANIC	National Geographic Video Vestron Video 1063	Martin Sheen	1986	NR	29.95
27	RE-ENTRY		PLAYBOY VIDEO CALENDAR	Lorimar Home Video 510	Various Artists	1986	NR	19.95
28	33	66	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
29	17	95	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
30	19	9	TEDDY RUXPIN: GUEST OF THE GRUNGES	Hi-Tops Video HT 0022	Animated	1986	NR	12.95
31	28	113	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
32	RE-ENTRY		AUTOMATIC GOLF ▲	Video Reel VA39	Bob Mann	1983	NR	14.95
33	37	11	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R	89.98
34	25	15	KATHY SMITH'S TONEUP ▲	JCI Video Inc. JCI Video 8112	Kathy Smith	1986	NR	29.95
35	NEW▶		FIREWALKER	Cannon Films Inc. Media Home Entertainment M895	Chuck Norris Lou Gossett Jr.	1986	PG	79.95
36	35	5	LEGAL EAGLES	Universal City Studios MCA Home Video 80479	Robert Redford Debra Winger	1986	PG	89.95
37	29	84	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
38	39	6	SOUL MAN	New World Pictures New World Video A86200	C. Thomas Howell Rae Dawn Chong	1986	PG-13	79.95
39	30	9	STAND BY ME	RCA/Columbia Pictures Home Video 6-20736	Wil Wheaton River Phoenix	1986	R	89.95
40	20	78	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95

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HOME VIDEO



Live Long And Sell Video. Gene Roddenberry, left, creator of the "Star Trek" television series, accepts the original, framed artwork from the cassette for "The Cage," the original, unaired pilot. Presenting the work is Tim Clott, Paramount Home Video senior vice president and general manager. The occasion: More than 100,000 copies of the cassette have been sold. To date, the 50 TV episodes and three movies have sold well in excess of 2 million units on video, according to Paramount.

185 Suspected Pirate Tapes Seized In 6 Calif. Raids

NASHVILLE U.S. marshals, assisted by Motion Picture Assn. of America representatives, raided six Los Angeles-area video retailers May 12 and 13 and seized dozens of videotapes, believed to have been illegally duplicated.

In all, 185 tapes were seized at the six locations, and another 565 copies suspected of being illegal were put in locked boxes by the marshals, pending a court order covering the affected titles.

MPAA president Jack Valenti said in a news release issued by the association that more than 50 other video stores in Southern California are under investigation for carrying pirated works.

The outlets raided were Video 2000, 3108 E. Gage Ave., Los Angeles; R Country Video, 18529 Soledad Canyon Rd., Los Angeles;

and four Video U.S.A. stores at 3709 Baldwin Park Blvd., Baldwin Park, 14250 Nelson Ave., City of Industry, 116 W. La Habra Blvd., La Habra, and 16020 Amar Road, City of Industry.

Among the film titles seized were "Jewel Of The Nile," "Weird Science," "Rocky IV," "Spies Like Us," "Cobra," "Fletch," "Witness," "Jagged Edge," "Ruthless People," "Murphy's Romance," "Pale Rider," "Pretty In Pink," and "Oxford Blues."

Cassettes suspected of being pirated copies were also seized in late April at Video Ticket, 1137 W. Huntington Ave., Arcadia, and La Casa del Video, 2510 E. Gage Ave., Los Angeles. About 90 videos were picked up in those raids.

EDWARD MORRIS

R.E.M. VIDEO

(Continued from preceding page)

buton shift from RCA/Columbia Home Video to RCA Records, Olin says he expects to see significantly increased sales. "RCA/Columbia did a good job," he says, "but A&M Video wants to be in sell-through, and [music video] sell-through is in integrated record stores. RCA Records has done very well hitting those accounts and already has a working relationship with the A&M sales staff." In addition, Olin says, the company has picked up a Japanese distributor, Video Arts, which will be releasing "the majority of our product" in Japan.

A&M Video's next release will be Jackson's second "Control" video,

featuring clips of the album's fourth, fifth, and sixth singles. It will be released by itself and probably also as a specially priced two-cassette package with the first "Control."

The video division of A&M continues to look at possible made-for-home-video programming, such as the cassettes it has released by children's artist Raffi. "We're looking to acquire [more] children's programming," says Olin.

A&M Video plans to introduce three CD video titles at the Summer Consumer Electronics Show, by Janet Jackson, the Police, and David & David.

newsline...

ABLE TO LEAP TO TALL VIDEO SALES: Warner Home Video plans to tie into comic hero Superman's 50th anniversary with the July 22 release of two rarely seen, vintage titles—"Superman: The Serial," a 15-chapter, 1948 serial with Kirk Alyn as the man of steel (two volumes at \$59.95 each), and "Superman And The Mole Men," the 1951 feature that launched the George Reeves television series, also \$59.95. On the same date, WHV reprises the recent "Superman III" with Christopher Reeve to \$24.98, joining the first two in that series at the same price. Dealers buying all three of the tapes are eligible for a discount. "Superman IV," the latest installment, will be theatrically released in late July.

ORION HOME VIDEO has confirmed that Gene Silverman, the former president of the distributor Video Trend, will join the company as senior vice president of sales (Billboard, May 23). The company says Silverman's first task will be to hire a regional sales force of four or five people. Silverman, who had worked as a distributor for over 25 years before resigning last April, will not relocate from his home in West Bloomfield, Mich., to the company's headquarters in New York.

KATHY SMITH VAULTS TO FOX HILLS VIDEO in an exclusive, three-year deal. More than \$1 million is being allocated to produce an ongoing series of original programs with Smith co-producing and starring. The exercise and fitness expert has had three smash titles on JCI. The signing is an early step in a major monetary and talent commitment by Fox Hills.

WALT DISNEY HOME VIDEO AND BANDAI CO. LTD. have inked an agreement for Bandai to distribute Disney and Touchstone product in cassette and optical and VHD laserdisk formats in the Japanese market. Among the initial titles: "The Color Of Money," "Ruthless People," "Down And Out In Beverly Hills," and various cartoon classics.

THE NATIONAL CAPTIONING INSTITUTE received a \$14,000 donation as the result of a promotion engineered by the distributor Video Trend. With the cooperation of the tape's supplier, Paramount Home Video, the wholesaler pledged \$1 for each copy of "Children Of A Lesser God" it sold to dealers.

JIM McCULLAUGH and AL STEWART

LESLIE TO LEAVE MGM/UA JUNE 1

(Continued from page 57)

the company's home video success. "He combines astute fiscal management with innovative merchandising, inspiring leadership, and long-term vision," says Lee Rich, chairman and CEO of MGM/UA Communications Co. "He employed all of those qualities in founding the company, assembling its management team and leading it to the forefront of the home video business.

He was literally the architect not only of his own operation but many of the practices now accepted as standard industry procedures."

Bill Gallagher, president of MGM/UA Home Video, is another New York-based company official who has declined to move to Los Angeles. He has vowed to stay on with the company for the remainder of 1987.



Playing It Safe. Malcolm Jamal-Warner of "The Cosby Show" poses with execs from Hi-Tops video during a promotional appearance at a Music Plus store to support the young actor's new video, "Home Alone: A Kid's Guide To Playing It Safe When You're On Your Own." Flanking Warner, from left, are Suzanne McFarlin, Hi-Tops sales manager, and Wendy Moss, Hi-Tops VP, sales and marketing. In the rear, from left, are Alan Schwartz, ad director of Music Plus; Helen Cavanaugh, Hi-Tops public relations manager; Mitch Perlis, Music Plus purchasing director; and Steve Beard, store manager. The 30-minute video has a list price of \$12.95.

FOR WEEK ENDING MAY 30, 1987

Billboard

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
Compiled from a national sample of retail store sales reports.						
HEALTH AND FITNESS™						
★★ NO. 1 ★★						
1	1	21	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	KVC-RCA Video Prod. Lorimar Home Video 070	Jane Fonda's newest workout focuses on stretching and toning.	39.95
2	3	21	JANE FONDA'S NEW WORKOUT	KVC-RCA Video Prod. Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
3	2	21	CALLANETICS	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
4	4	21	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	10	7	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
6	6	21	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
7	7	21	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
8	5	21	JANE FONDA'S PRIME TIME WORKOUT	KVC-RCA Video Prod. Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	39.95
9	13	21	DONNA MILLS: THE EYES HAVE IT	Donna Mills Inc. MCA Home Video 80384	Donna Mills shares her make-up, beauty and skin-care secrets.	19.95
10	11	21	RAQUEL, TOTAL BEAUTY AND FITNESS	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
11	9	21	KATHY SMITH'S TONEUP	JCI Video Inc. JCI Video 8112	Comprehensive workout for all fitness levels designed to shape and tone.	29.95
12	8	21	THE JANE FONDA'S WORKOUT CHALLENGE	KVC-RCA Video Prod. Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	59.95
13	14	21	20 MINUTE WORKOUT	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
14	12	9	FIT FOR LIFE	MSS Productions Warner Home Video 35020	How to improve your health through proper dieting and exercise.	24.98
15	16	21	JANE FONDA'S P. B. & R. WORKOUT	Lorimar Home Video 046	Designed for pregnant women who want to keep in shape.	59.95
16	15	11	STOMACH FORMULA	Lorimar Home Video 053	Richards Simmons leads a tough routine of intensive abdominal exercises.	19.95
17	18	11	THE FIRM AEROBIC WORKOUT WITH WEIGHTS	Meridian Films	Susan Harris presents a combination of weights and exercise for men & women.	39.95
18	RE-ENTRY		JAZZERCISE	MCA Home Video 55089	Judi Sheppard Missett's original exercise program with a jazz dance emphasis.	39.95
19	20	17	JAZZERCISE: BEST YET!	Parade Video 202	Judi Sheppard Missett's newest video features all-new aerobic dance routines.	29.95
20	NEW▶		THE ACUPRESSURE FACE-LIFT	Lorimar Home Video 101	Lindsay Wagner reveals her natural approach to health and beauty.	19.95
BUSINESS AND EDUCATION™						
★★ NO. 1 ★★						
1	2	19	CONSUMER REPORTS: HOUSES AND CONDOS	Lorimar Home Video 079	How to evaluate, purchase, and finance a home.	19.95
2	15	21	LIVING LANGUAGE SPANISH LESSONS	Crown Video	Learn to speak Spanish at your own pace in six easy weeks.	29.95
3	3	17	LIVING LANGUAGE FRENCH LESSONS	Crown Video	Learn basic French in just 6 weeks-look, listen, and repeat the phrases!	29.95
4	11	21	PERSUASIVE SPEAKING	Esquire Video ESQ0230	Successful public speaking through use of body language & eye contact.	29.95
5	4	19	CAREER STRATEGIES 1	Esquire Video ESQ0200	Developing managerial skills and mental exercises are taught by top executives.	29.95
6	5	21	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
7	12	15	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
8	6	19	TOO SMART FOR STRANGERS	Walt Disney Home Video 736	Winnie The Pooh teaches kids to deal with strangers and protect themselves.	29.95
9	RE-ENTRY		THE ROAD TO ACHIEVEMENT VOLUME 1: WINNING AT WORK	Lorimar Home Video 069	Strategies to improve your everyday performance on the job.	19.95
10	1	11	SAY NO TO DRUGS	Kid Stuff	Advice to parents on how to teach their kids the dangers of drug abuse.	14.98
11	13	21	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
12	14	5	BEHIND THE WHEEL WITH JACKIE STEWART	Lorimar Home Video 008	Tips on braking skills, proper acceleration and driving finesse.	59.95
13	10	3	DRUG FREE KIDS: A PARENT'S GUIDE	LCA	A look at drug abuse and the techniques parents can use to solve it.	29.95
14	9	5	YOUR NEWBORN BABY WITH JOAN LUNDEN	Meridian Entertainment	Joan Lunden hosts this comprehensive guide to new baby care.	29.95
15	7	21	CONSUMER REPORTS: CARS	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85

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Video Reviews

This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Al Stewart, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.

Three Oscar winners that'll steal your customers' hearts...



"Every once in a while a movie comes along that's so fresh, different and wonderful that you're willing to make a pest of yourself urging your friends to see it. 'Crimes of the Heart' is that sort of movie... surely one of the best films of 1986."

Michael Medved
SNEAK PREVIEWS



"One of the best movies of the year."

Siskel & Ebert

1986 Oscar Nominees
Best Actress—
Sissy Spacek
Best Supporting Actress—
Tess Harper
Best Screenplay—
Beth Henley

CRIMES OF THE HEART

DE LAURENTIIS ENTERTAINMENT GROUP Presents A FREDDIE FIELDS/BURT SUGARMAN Production

DIANE KEATON • JESSICA LANGE • SISSY SPACEK "CRIMES OF THE HEART"

TESS HARPER • DAVID CARPENTER • HURD HATFIELD and SAM SHEPARD as "Doc"

Screenplay by BETH HENLEY Based on her play Executive Producer BURT SUGARMAN Production Designer KEN ADAM Edited by ANNE GOURSAUD

Director of Photography DANTE SPINOTTI Music by GEORGES DELERUE Costume Designer ALBERT WOLSKY

Produced by FREDDIE FIELDS Directed by BRUCE BERESFORD

Produced on the Broadway Stage by WARNER THEATRE PRODUCTIONS, INC./CLAIRE NIGHTERN, MARY LEA JOHNSON, MARTIN RICHARDS and FRANCINE LEFRAK. READ THE SIGNET BOOK

PG-13 PARENTS STRONGLY CAUTIONED
Some Material May Be Inappropriate for Children Under 13

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"Wrestlemania III," Coliseum Video, 180 minutes, \$39.95.

Wrestlemania III was the largest indoor sporting event ever held, and this video captures the excitement and electricity that filled the cavernous Pontiac, Mich., Silverdome on March 29. The video includes all 12 matches, each one more exciting than the previous, and employs camera angles that make the viewer feel like he or she is right there in the ring. Also included are interviews with the wrestlers and behind-the-scenes footage that will be a real treat for wrestling's many fans. Highlights include a match between "Rowdy" Roddy Piper and "Adorable" Adrian Adonis; the battle for the Intercontinental Championship, with "Macho Man" Randy Savage pitted against Ricky "the Dragon" Steamboat; and, of course, the main event, with 7-foot, 4-inch, 525-pound Andre "the Giant" challenging former friend Hulk Hogan for the World Heavyweight title. A must for all wrestling fans, this action-packed video is a great bargain.

CHARLIE MASSARA

"Power Hitting With Bruce Meade," Producers Studios, 25 minutes, \$29.98.

Geared toward players looking to improve their softball hitting ability, this tape covers all of aspects of hitting, right down to warming up properly while on deck. The instructor, Bruce Meade—who has been called the Babe Ruth of softball—gives easy-to-follow, step-by-step instructions. The tape should help you improve your hitting, but the \$29.98 price tag may prompt weekend warriors to balk at such a relatively short tape.

C.M.

"Rhino's Guide To Safe Sex," Rhino Video, 60 minutes, \$29.95.

A clever idea goes astray here. Scenes from the sorts of movies you might have seen in health class during the '40s, '50s, and early '60s are woven together in an attempt to poke fun at the Victorian attitudes that prevailed in those years.

Unfortunately, the project unravels, as a low-budget character generator punctuates these vignettes with sophomoric attempts at humor. The absence of such pranks and the addition of a vehicle (perhaps a narrator?) to explain the context of these scenes—several of which are hilarious—would have elevated this project from an immature gag into an amusing anthology.

GEOFF MAYFIELD

"The Sex & Violence Family Hour," Elite Home Video, 86 minutes, \$59.95.

This collection of sexually oriented sketches is full of obvious, sophomoric humor and is rarely funny.

(Continued on next page)

VIDEO REVIEWS

(Continued from preceding page)

Clichéd jokes about cocaine, bondage, flashers, and lounge singers seem like bad outtakes from 15 years ago. A topless go-go dancer punctuates the vignettes. The script could have been written by gag writers fired from "Laugh-In" and "Benny Hill" for unoriginality. For mature audiences. **CHRIS MCGOWAN**

"How To Party," MPI Home Video, 50 minutes, \$24.95.

Hosted by the comedy team Ron Stevens and Joy Grdnic, this tape takes an absurdist look at the dos and don'ts of partying. Original vignettes are intercut with stock footage and overlaid with nonsensical narration. The video doesn't work on any level, and the humor is so unremittably lame that most viewers will probably press "eject" about five minutes into this tape. **C.M.**

"Ailey Dances," Kultur International Films, 85 minutes, \$39.95.

This live recital by the Alvin Ailey American Dance Theater provides vivid evidence of its stature in the world of contemporary ballet. As choreographer, Ailey draws on a colorful palette of eclectic influences, all tinted by the black American experience. Four basic repertoire dances make up the well-paced program: "Night Creatures"; "Cry," a spectacular solo by Donna Wood; "The Lark Ascending"; and "Revelations," which almost always, as here, elicits rhythmic audience participation. Camera work is expert, mixing closeup and ensemble views effectively. Spoken intros by former Ailey star Judith Jamison are short, informative, and attractively delivered. **IS HOROWITZ**

"You're In Love, Charlie Brown," Kartes Video Communications, 26 minutes, \$14.95.

This made-for-TV episode remains fresh some 20 years after its first airing on CBS. In the Charlie Brown cartoons, one experiences the array of insecurities that all youngsters (and adults) face when they reveal their deepest feelings to their peers. And, yes, the exclusion of commercial interruptions is a real plus.

Still, despite the many merits of "Peanuts" programs, previous half-hour titles on home video have not sold particularly well. Home taping may be the culprit as these episodes have been telecast many times. To combat that, and to take advantage of the fact that the VCR has become one of this decade's most popular babysitters, it might have been wiser to offer a longer tape with two or three different episodes for \$10 or \$15 more. **G.M.**

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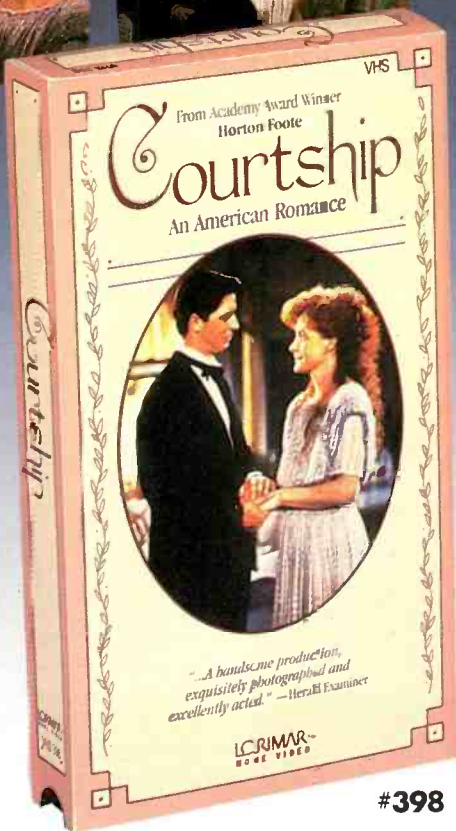
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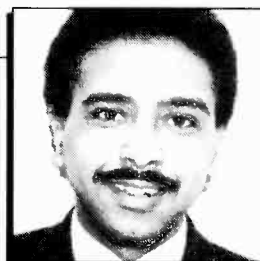
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TOP **LATIN** ALBUMS™

		THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
Compiled from a national sample of retail store and one-stop sales reports.							
POP	1	1	27	BRAULIO	LO BELLO Y LO PROHIBIDO	CBS 10452	
	2	3	21	EMMANUEL	SOLO	RCA 5919	
	3	2	41	JUAN GABRIEL	PENSAMIENTOS	ARIOLA 6078	
	4	4	29	JOSE JOSE	SIEMPRE CONTIGO	ARIOLA 5732	
	5	5	27	DANIELA ROMO	MUJER DE TODOS, MUJER DE NADIE	EMI 5681-1	
	6	6	41	ISABEL PANTOJA	MARINERO DE LUCES	RCA 7432	
	7	7	23	DYANGO	CADA DIA ME ACUERDO MAS DE TI	EMI 5735	
	8	—	3	AMANDA MIGUEL	AMANDA MIGUEL	TELEDISCOS 102	
	9	8	29	EDNITA NAZARIO	TU SIN MI	MELODY 094	
	10	9	31	JOSE FELICIANO	TE AMARE	RCA 56109	
	11	12	31	BASILIO	SERA QUE ESTOY SONANDO	BMS 701	
	12	13	19	MARISELA	PORQUE TENGO GANAS	PROFONO 90502	
	13	10	41	ROCIO DURCAL	SIEMPRE	ARIOLA 6075	
	14	19	5	ROCIO JURADO	DONDE ESTAS AMOR	EMI 6301	
	15	11	13	ANGELICA MARIA	EL HOMBRE DE MI VIDA	RCA 5906	
	16	15	5	MIGUEL GALLARDO	DEDICADO	RCA 5737	
	17	14	5	FRANCO	SOY	PEERLESS 4010	
	18	18	7	LUPITA D'ALESSIO	SOY AUTENTICA Y PUNTO	DK 001	
	19	24	3	LUNNA	LUNNA	A&M 37022	
	20	—	3	CLAUDIA DE COLOMBIA	LA SENORA	RCA 02151	
	21	21	31	SOPHY	VERSATIL Y TEMPERAMENTAL	VELVET 6050	
	22	17	37	BEATRIZ ADRIANA	A PUNTO DE ...	PROFONO 90484	
	23	22	5	LORENZO ANTONIO	DOCE ROSAS	MUSART 6019	
	24	—	3	FRANCO DE VITA	FRANCO DE VITA	SONO-RÖDVEN 65105/SONO-	
	25	—	1	YOLANDITA MONGE	LABERINTO DE AMOR	CBS 10382	
TROPICAL/SALSA	1	1	9	FRANKY RUIZ	VOY PA' ENCIMA	TH 2453	
	2	2	33	EDDIE SANTIAGO	ATREVIDO Y DIFERENTE	TH 2424	
	3	4	25	ANDY MONTANEZ	MEJOR ACOMPAÑADO QUE NUNCA	TH 3434	
	4	18	7	WILFRIDO VARGAS	LA MUSICA	SONOTONE 1406	
	5	3	67	EL GRAN COMBO	NUESTRA MUSICA, Y SU PUEBLO	COMBO 2045	
	6	7	3	WILLIE ROSARIO	MAN OF MUSIC	TH 145	
	7	9	33	JOHNNY VENTURA	EL SENOR DEL MERENGUE	CBS 10440	
	8	8	49	ROBERTO TORRES	ELEGANTEMENTE CRIOLLO	SAR 1043	
	9	6	9	CHARANGA DE LA 4	SE PEGO	SAR 1044	
	10	5	25	LA PATRULLA 15	ACARICIAME	TH 1912	
	11	14	13	RUBEN BLADES	AGUA DE LUNA	ELEKTRA 960721-1	
	12	13	35	BONNY CEPEDA Y SU ORQUESTA	DANCE IT!/ BAILALO	RCA 7541	
	13	12	15	SONORA PONCENA	BACK TO WORK	INCA 1083	
	14	—	3	RAY BARRETTO	AQUI SE PUEDE	FANIA 642	
	15	10	9	OSCAR D'LEON	RIQUITIN	TH 2456	
	16	11	13	BINOMIO DE ORO	LA CANDELOSA	SONOTONE 1403	
	17	16	9	ORO NEGRO	EL BRILLO DE SALSOSO	1013	
	18	15	31	HANSEL Y RAUL	TROPICAL	RCA 5701	
	19	—	5	RUBEN BLADES	DOBLE FILO	FANIA 645	
	20	24	13	PAQUITO GUZMAN	CHAMPANA Y RON	TH 2411	
	21	23	19	JOSE MEDINA Y SU ORQUESTA	DECIDIDO	RINGO 005	
	22	—	1	ORQUESTA INTERNACIONAL	DE QUE ME SIRVIO QUERERTE	SONO-RÖDVEN 1104	
	23	—	25	GILBERTO SANTAROSA	GOOD VIBRATIONS	COMBO 2049	
	24	20	11	LOS HIJOS DEL REY	LOS HIJOS DEL REY	KAREN 102	
	25	22	3	RICHIE RAY Y BOBBY CRUZ	INCONFUNDIBLES	VAYA 108	
REGIONAL MEXICAN	1	1	23	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025	
	2	3	21	VICENTE FERNANDEZ	HOY PLATIQUE CON MI GALLO	CBS 163	
	3	2	23	LITTLE JOE	TIMELESS	CBS 10458	
	4	8	13	TROPICALISIMO APACHE	REGRESO LA MEDALLITA	CARRUSEL 5202	
	5	5	9	SONORA DINAMITA	CAPULLO Y SORULLO	FUENTES 1612	
	6	4	23	LOS TIGRES DEL NORTE	GRACIAS AMERICA	PROFONO 90499	
	7	9	23	LOS YONICS	CORAZON VACIO	CBS 90489	
	8	6	11	LOS RAYOS	CRUZ DE MADERA	ECCO 26159	
	9	7	15	JOAN SEBASTIAN	OIGA	MUSART 6015	
	10	18	33	LOS CAMINANTES	DE GUANAJUATO PARA AMERICA	ROCIO 1119	
	11	13	3	RAMON AYALA	HASTA QUE TE PERDI	FREDDIE 1385	
	12	12	19	GRUPO MAZZ	NUMERO 16 PARTE 2	CBS 84333	
	13	10	37	ANTONIO AGUILAR	LA TAMBORA	MUSART 2021	
	14	20	23	GRUPO EL TIEMPO	TU EX-AMOR	LUNA 1122	
	15	14	23	FITO OLIVARES	LA PURA SABROSURA	GIL 1031	
	16	11	53	LOS BUKIS	16 SUPEREXITOS	PROFONO 90464	
	17	24	5	LOS HURACANES DEL NORTE	CRUZ DE MADERA	GARMEX 1014	
	18	22	11	ANTONIO AGUILAR	CON BANDA	MUSART 2021	
	19	16	5	LOS BARON DE APODACA	ACA ENTRE NOS	FREDDIE 1377	
	20	15	5	FLACO JIMENEZ	AY TE DEJO EN SAN ANTONIO	ARIOLA 3021	
	21	21	25	LOS BONDADOSOS	REALIDADES	PROFONO 90492	
	22	23	53	LOS BONDADOSOS	17 SUPEREXITOS	PROFONO 90465	
	23	19	9	INDUSTRIA DEL AMOR	DONDE ESTARAS	RAMEX 1165	
	24	—	11	GERARDO REYES	Y SU BANDA SINALOENSE	CBS 20790	
	25	17	3	CARLOS Y JOSE	TE VES CRIMINAL	FREDDIE 1383	

Latin
Notas



by Tony Sabournin

EVEN IN HIS DEATH, ISMAEL RIVERA managed to create a stir. He was more vilified during his later years for his misdeeds than glorified for his numerous accomplishments. And the demise of El Sonero Mayor as a result of a heart attack May 12 in San Juan, Puerto Rico, closes a chapter in the most prolific era of internationalization of the island's folkloric rhythms. It was during this area that the *bomba* and *plena* sounds emitted by the late **Rafael Cortijo's** combo became synonymous with the island's tropical enchantment. Hits like "El Negro Bombón" and "El Bombón De Elena" made Rivera—also known as **Maelo**—the singer who most influenced the vocal styles of future torch carriers. His patented, scattered scats throughout songs' choruses, falling back into beat when you least expect it, remains the standard against which true *soneros* are measured.
The WQBS network immediately postponed a

planned weekend promotion to have the island's DJs take condolence calls from many of Maelo's friends and collaborators from all over the world and to announce the arrival of personalities who flew in specifically for the funeral. At presstime, no similar tributes were reported for any of New York's commercial radio stations, despite Rivera's contributions to the city he had always considered his second home.
More importantly, such deaths always help to remind us, at least for a short period of time, how limited the financial resources of musical craftsmen are.

Ismael Rivera leaves behind a legacy of distinctive music

Such situations also point to the need for an organized labor entity that could ensure that a musician's demise does not translate into an application for public assistance. It was touching to see the reaction of some colleagues to the nefarious news: The usual verbal eloquence of **Ray Barretto** was replaced by a silent grief; young *merengero* **Richie Ricardo** also attended, saying that he has idolized Rivera since he was a toddler; a packed crowd at New York's Palladium danced to many of Rivera's hits throughout the night
(Continued on page 85)

LA RADIO LATINA



by Carlos Agudelo

FROM THE RETAIL SIDE of the spectrum comes a different perspective on how Latin records move in the marketplace. A source in Miami says salsa music is down in sales as a result of several factors: scarce promotion, the heavy emphasis of FM stations on contemporary pop ballads, and lack of innovation from programmers who keep playing the same tunes. Also, according to the source, the blacklisting of such musicians as **Oscar D'Leon**, **Ruben Blades**, and **Willie Colon** on the radio takes away versatility from the music scene. In New York, a source at one of the larger music stores says salsa and *merengue* outsell contemporary pop ballads, even though commercial AM radio gives Afro-Caribbean music a minority status. In San Francisco, **Bill Rodriguez**, owner of *Discolandia*, a store in the Mission district, says South and Central American *cumbias* and New York salsa are big sellers at the moment, but pop ballads move regularly.

He says, "Whatever is played on the radio sells well here—especially records played once every hour."

A NEW STATION has made it onto the Hot Latin 50 panel, while two others, KLVE-FM and KTNQ-AM Los Angeles, are no longer participating. The new outlet is KBOR-AM in Brownsville, Texas, broadcasting in the Rio Grande valley. According to **Edgar Treviño**, the station's program director, 85% of the population there is of Mexican origin. The station began broadcasting in Spanish Dec. 1. It has a varied format that

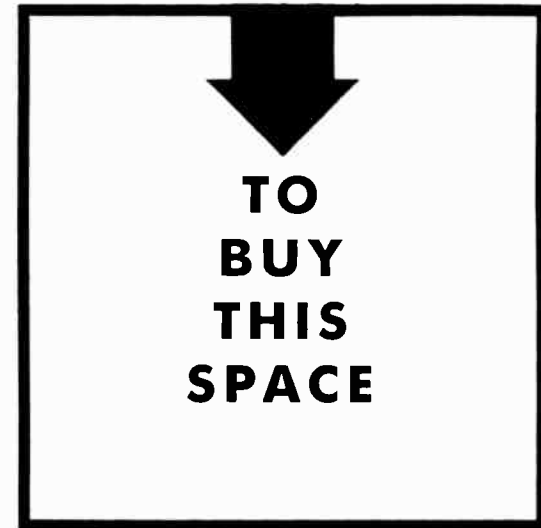
More programming diversity would enrich music scene

includes tropical music, *norteñas*, mariachi, Tex-Mex, and international pop ballads. "Just about the only thing we don't play is salsa, but it's because we don't get it," says Treviño. "Otherwise, we program most of the songs that appear in the Hot Latin 50."

THE PROGRAMMER'S VOICE: WKJB-AM Mayaguez, Puerto Rico, programmed by **Junior Sanabria**, is witnessing what **Alan Corales**, the station's production director, calls "the rebirth of salsa." Two
(Continued on page 85)



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HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL	TITLE
				Compiled from national Latin radio airplay reports.	
				★★ NO. 1 ★★	
1	1	1	18	BRAULIO CBS	EN BANCARROTA
2	2	2	22	JUAN GABRIEL ARIOLA	HASTA QUE TE CONOCI
3	5	6	13	AMANDA MIGUEL PROFONO	EL PECADO
4	8	7	13	LOS BUKIS FONOVISA	TU CARCEL
5	3	8	14	LORENZO ANTONIO MUSART	DOCE ROSAS
6	4	3	21	EMMANUEL RCA	ES MI MUJER
7	6	4	15	LUCIA MENDEZ ARIOLA	CASTIGAME
8	9	10	12	MIGUEL GALLARDO RCA	DOS HOMBRES Y UN DESTINO
9	11	17	8	DYANGO EMI	GOLPES BAJOS
10	10	9	16	JOSE JOSE ARIOLA	CORRE Y VE CON EL
11	7	5	23	VERONICA CASTRO PROFONO	MACUMBA
12	14	12	14	ESTELA NUNEZ ARIOLA	MALDITO SEA TU AMOR
				★★★ POWER PICK ★★★	
13	18	13	10	LUNNA A&M	SI VIVIR CONTIGO
				★★★ HOT SHOT DEBUT ★★★	
14	NEW▶		1	JULIO IGLESIAS CBS	LO MEJOR DE TU VIDA
15	15	16	9	FRANCO PEERLESS	SOY
16	13	11	10	FRANKY RUIZ TH	QUIERO LLENARTE
17	19	24	6	MECANO CBS	HAY QUE PESADO
18	17	23	5	JORGE MUNIZ RCA	AMIGO MIO
19	12	14	32	DANIELA ROMO EMI	DE MI ENAMORATE
20	20	19	29	MARISELA PROFONO	TU DAMA DE HIERRO
21	27	28	15	BRAULIO CBS	NOCHE DE BODA
22	23	18	20	EDDIE SANTIAGO TH	QUE LOCURA ENAMORARME DE TI
23	31	31	7	SONORA DINAMITA FUENTES	CAPULLO Y SORULLO
24	37	27	30	EDNITA NAZARIO MELODY	TU SIN MI
25	25	20	10	YURI EMI	CORAZON HERIDO
26	50	—	2	YOLANDITA MONGE CBS	AHORA AHORA
27	16	15	23	ANGELICA MARIA RCA	EL HOMBRE DE MI VIDA
28	33	38	4	MANOELLA TORRES Y LOS DIABLOS CBS	NO ME MIRES ASI
29	34	35	3	ROCIO DURCAL ARIOLA	SIEMPRE
30	22	33	4	BONNY CEPEDA RCA	LA FOTOGRAFIA
31	29	29	4	EMMANUEL RCA	SOLO
32	36	39	5	CARLA A&M	NO ME TOQUES
33	24	30	10	MARISELA PROFONO	ARREPENTIDA
34	38	32	5	MARISELA PROFONO	PORQUE TENGO GANAS
35	28	22	19	JOSE FELICIANO RCA	TE AMARE
36	30	26	14	YURI EMI	ES ELLA MAS QUE YO
37	40	34	7	ALEJANDRO JAEN SONOTONE	PACIENCIA
38	41	45	4	BERTIN OSBORNE EMI	OJOS DE COLOR CAFE
39	45	44	3	EDDIE SANTIAGO TH	NADIE MEJOR QUE TU
40	32	25	5	JOCHY HERNANDEZ CBS	TE QUIERO TANTO
41	NEW▶		1	CAMILO SESTO ARIOLA	QUIEN ERES TU
42	21	21	16	TROPICALISIMO APACHE SONOTONE	LA HIERVA SE MOVIA
43	46	—	2	FLANS FONOVISA	HOY POR TI MANANA POR MI
44	26	42	11	BEATRIZ ADRIANA Y MARCO ANTONIO SOLIS PROFONO	ENTRE TU Y YO
45	NEW▶		1	LA PATRULLA 15 TTH	TE QUIERO, TE QUIERO
46	NEW▶		1	LOS BUKIS FONOVISA	ME VOLVI A ACORDAR DE TI
47	39	40	5	WILLIE ROSARIO BRONCO	ME VAS A ECHAR DE MENOS
48	NEW▶		1	JUNIOR Y JORGE MANDUNGO CBS	LA SUAVECITA
49	RE-ENTRY			JOAN SEBASTIAN Y PRISMA PEERLESS	UNA DAMA Y UN SENIOR
50	RE-ENTRY			LUPITA D'ALESSIO CBS	TE ESTAS PASANDO

○ Products with the greatest airplay gains this week.

Classical KEEPING SCORE



by Is Horowitz

ARABESQUE IN TRANSITION: Ward Botsford, who helped found the Arabesque label in 1980 and has produced all its in-house product, has signed a letter of intent to purchase the label and its catalog assets from parent company Raytheon. Latter is also spinning off its spoken-word division, Caedmon, to Harper & Row (see page 71).

Botsford, whose involvement in recording, primarily as producer, dates back some 40 years to his association with Urania Records, will operate Arabesque (the label name will be retained) under a new company still to be formed. If all goes well, it's expected that the letter of intent will be consummated by July 1.

The Arabesque catalog has close to 200 titles, many of them licensed from EMI. Of the total, 61 have been released on compact disks to date, and these will make up the initial active catalog of his enterprise, says Botsford. All but 16 of the titles are licensed; the others were produced by Botsford himself.

About a dozen other albums have been recorded and are in various stages of preparation. Among these is one coupling the Second and Third Tchaikovsky Piano Concertos, with Jerome Lowenthal as the soloist and Sergiu Comissiona conducting the London Symphony Orchestra. Botsford says it's the first recording that makes use of the original score of the second concerto.

There's another first in one of two upcoming Schubert trio recordings. The recording of the Opus 100 Trio is the only one to include 100 bars in the fourth movement that were excised by Schubert's publisher because he felt the work was too long. The returned material can be heard in a separate add-on of the

movement. The performing group here is the Golub-Kaplan-Karr Trio.

Also in the yet-unreleased Arabesque vaults is a set of "never-recorded" Kurt Weill songs performed by baritone Steven Kimbrough with pianist Dalton Baldwin and a Vaughan Williams album with Yehudi Menuhin directing the English Chamber Orchestra.

Among projects with commitments but not yet recorded is a Gershwin album conducted by Mitch Miller. More material will be licensed from EMI, says Botsford, including six Mozart piano concertos performed by Artur Schnabel. Among the conductors are Sir Adrian Boult, Malcolm Sargent, and Walter Susskind. These will join other historic Schnabel recordings on Arabesque, including its best-selling cycle of the Beethoven piano concertos.

GATEWAY TO THE WEST: Angel Records was in

Ward Botsford is set to buy Arabesque label

St. Louis last week to finish up a Gershwin album with Leonard Slatkin and the St. Louis Symphony. It is one in the American music series undertaken by the label and orchestra. Also in the can is a Barber package that includes his three Essays for Orchestra and selections from "Vanessa" and "School For Scandal." There will be another Copland set for Angel, says Joan Briccetti, general manager of the St. Louis; recording dates have yet to be scheduled.

RCA Red Seal, whose recent catalog with the St. Louis includes a Grammy-winning Prokofiev Fifth, also has some recordings with Slatkin and the orchestra in preparation. There's a Shostakovich 10th, a concert march album, and a good chunk of a complete "Swan Lake" that RCA producer Jay David Saks and engineer Paul Goodman have put to tape. Parts of the Tchaikovsky ballet have yet to be recorded and will be fit into programming schedules next season.

Indie GRASS ROUTE



by Linda Moleski

ROUNDER RECORDS has purchased the Ric and Ron labels, which have not been active since the early '60s. The move is significant because the two labels represent the last major catalog of masters from the "golden era" of New Orleans r&b/rock'n'roll music—dating back to the '50s and '60s—that has not been issued.

The labels are most often remembered for their biggest hit, "You Talk Too Much" by Joe Jones. Other material in the catalog includes Irma Thomas' "You Can Have My Husband, But Don't Mess With My Man" and a Professor Longhair album as well as recordings from Johnny Adams, Eddie Bo, Tommy Ridgley, and Dr. John.

Rounder's initial release plans call for a greatest-hits package from Bo—who created the early-'60s dance craze dubbed the Popeye—and an album of New Orleans female vocalists, including Thomas, Martha Carter, and the Crescents. According to label co-founder Marian Leighton, there are 10 projects in the works for this year.

SEEDS & SPROUTS: Newcomer Check Point Records has hit with "Mind Your Business," a 12-inch street number by Sweet Cookie. The single is reportedly getting airplay in the Atlanta, Philadelphia, New York, and Washington, D.C., markets, among others. "We moved over 20,000 pieces, and that was just in the Washington/Baltimore area," says label chief Irvin Lee. An album of the same name is expected to ship in two weeks. Distributors handling the line are Schwartz Bros., Jem Texas, and Jem West. The label can be reached at 301-459-5129. Another street record that's racking up big sales is M.C. Shan's album,

"Down By Law," on the Cold Chillin' imprint. According to label spokeswoman Dee Joseph, the record has gone well over the 100,000-unit mark with virtually no radio support. "The word of mouth on it is tremendous," says Joseph, who adds that Shan built a following with two releases on MCA and Bridge Records. Contact 212-799-7300. Passport Records is beefing up its roster. Among the label's latest signings are former Windbreakers member Bobby Sutliff, British psychedelic-pop band Mood Six, Chicago-based heavy metal outfit Eric Steele, and pianist Elan Sicroff. New releases are expected to be out this summer. Sutra is releasing the Fat Boys' first album on CD. The self-titled project is slated to hit store shelves this week. Select is shipping a dance/hip-hop version of the Rolling Stones' classic "Brown Sugar" by Man Parish. According to label chief Fred Munao, initial reaction to the record is extremely strong, particularly at urban radio. Other releases to

Rounder rounds up Ric and Ron labels

watch for are Kid N' Play's "Last Night" and Little Shawn's "Heartbreak Hotel" . . . Another record worth noting is the Zoning Board's "Reggae For Reagan," a satirical reggae/rock'n'roll 12-inch on Beautiful Dancing Records. Word is that the song's getting college airplay on the East Coast, but the label is in need of distribution. Contact Ken Makow at 212-614-9714.

THE SHOW MUST GO ON: Longtime rockers NRBQ ran into a minor problem recently while recording material for an upcoming live album. The night before the band was set to perform at Jack's in Cambridge, Mass., the popular neighborhood night spot burned down. Fortunately, dates at Providence, R.I.'s Lupo's and New Haven, Conn.'s Toads Place made up for lost ground, and we can expect a release sometime this summer on the Red Rooster label.

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ITA Seminar: Ways To Improve Cassette Quality

BY AMY ZIFFER

LOS ANGELES More than 160 engineers, duplicators, producers, and label executives from approximately 85 companies were on hand for the International Tape/Disc Assn.'s second annual "How & Why" seminar on cassette quality, held here May 4-7.

While the digital audiotape and compact disk configurations were the subject of much discussion, the main agenda here—as in the 1986 meet and similar seminars held in past years by duplicator Electro Sound Group—was finding new methods to better the quality of the standard Philips prerecorded audiocassette.

The seminar took the form of various presentations, some more heavily technical than others, that were followed by panel discussions and questions from the floor. A brief overview of each presentation follows.

High-Speed R-DAT Duplication

Sony Corp. of America's Thomas Hofbauer updated the gathering on the development of rotary head digital audiocassette. Hofbauer also reviewed the principles of contact printing, the technology at the core of Sony's developmental high-speed R-DAT Sprinter duplication system. Hofbauer offered no firm timetable for the marketing of the Sprinter, which is believed to still be at least six months to a year away.

While Bell & Howell, Sony, and others continue to work on high-speed DAT duplication systems, it seems certain that only real-time DAT cassettes will be available when the hardware becomes available to consumers.

Blank Tapes For R-DAT

Doug Booth, TDK Electronics

Corp. national industrial sales manager, gave a presentation limited mostly to discussion of his firm's barium-ferrite copy tape formulation intended for Sony's high-speed duplication system. Booth said that TDK is waiting for machines from Sony to use in testing the tape. TDK, along with several other manufacturers, including Sunkyong and Maxell, is also set to introduce a line of metal tape for consumer R-DAT

decks.

Asked when R-DAT mastering tape would be available, Booth said that TDK now has the production capabilities to "ramp up quickly to meet the demand, when it's here."

Loading Equipment For R-DAT

Art LeBlanc, director of Anton Labs, a division of Shape Inc., said that R-DAT loaders will be available

sometime between fall 1987 and winter 1988. LeBlanc presented technical specs for such a loading system, which he said will incorporate a bar-code system for product tracking. The price is expected to be between \$22,000 and \$25,000. LeBlanc said that Anton Labs is also working on error-test equipment for R-DAT cassettes.

David Routedbush, a sales manager with Otari Electric Corp., pre-

sented a slide show depicting Otari's fully automatic R-DAT loader. The machine is claimed to load 90 cassettes per hour; price is \$27,950. The machine is now in production, intended for the European and Japanese markets.

King Instrument's Joseph Ciccone said his firm is developing an "entirely new servo system designed to overcome the challenges R-DAT presents to loaders." Ciccone also noted that future loaders will likely interface with software for error reporting, inventory, accounting, productivity, and maintenance purposes.

Plastic Shells For R-DAT Tapes

Aided by a slide show, Howard Parker, engineering manager of r&d for Shape, reviewed the design of a C-0 for R-DAT tapes. The shell borrows heavily from videotape shell design, while still sharing many characteristics of the standard audiocassette C-0, like punch-out recording inhibitors. Shape plans to take orders for the shells by the end of 1987, at a projected price of 30-35 cents each.

Quality Of Tape Coatings

DuPont's Steven Horton began with an overview of the history of CrO₂ as a tape formulation. He also expressed DuPont's view that chrome is the ideal medium for high-density digital recording. Horton then presented the technical specs for DuPont's thermal magnetic duplication system for high-speed audiocassette duplication using existing technology. Commercial production of the system is expected to begin in two months.

Don Winquist, vice president of Magnox Inc., reviewed the respective qualities of various tape coatings for analog recording, noting that "duplicators should expect to pay a premium price for a premium product." Winquist presented cost vs. performance figures for ferric-, cobalt-, and chrome-based formulations. Magnox projects a 50/50 split in 1990 between demand for metal-particle and barium-ferrite formulations for R-DAT duplication.

Additional ITA panel coverage and an in-depth look at high-speed R-DAT duplication will appear in next week's Billboard.

DAT: Many Questions, Few Answers ITA Panel: Consumers Will Decide Format's Fate

LOS ANGELES Hard information—both technical and nontechnical—on digital audiotape is hard to come by. Nowhere has this been more evident than at the recent International Tape/Disc Assn. conference here May 4-7.

During the presentations and panel discussions, it became evident that even the developers of the fledgling format don't have all the answers yet, and the future of DAT still is shrouded in questions.

Conference chairman Sam Burger said, "In the end, it will be the consumer who tells us whether R-DAT is with us to stay or not." While most panelists agreed with Burger, they added that there are many more factors that will decide whether or not DAT will fly in the U.S.

A feeling of resentment on the part of some duplicators and manufacturers seemed to underlie the conference. Some said they resent having a whole new technology thrust upon them.

In his presentation on high-speed DAT duplication, Sony's Thomas Hofbauer said that one of the most important considerations

in determining DAT's chances for success is whether or not it will become possible to mass-produce the product.

The Sony system is an outgrowth of the firm's Sprinter system for high-speed video duplication. It uses a recording process, known as contact, or coat-to-coat printing, which makes use of the print-through principle.

In the Sony DAT Sprinter, a high-coercivity (about 2,000 oersteds) prerecorded mirror-image metal-particle master tape is placed in contact with a lower-coercivity (about 620 oersteds) blank tape.

While still in contact, both tapes are moved at high speeds past a recording head and through a strong magnetic bias field. "The process is very fast," said Hofbauer. "Today's Sprinter for videotapes is duplicating two-hour-long cassettes in 40 seconds. Our DAT audio reproduction system will provide similar speed."

One point that should be noted about the Sony system is that such high-speed-contact printing duplication must be done under strin-

gent clean-room conditions, surely a cost consideration to keep in mind.

Another possibility for high-speed DAT duplication is DuPont's thermal magnetic duplication process. TMD also relies on contact printing, but uses a laser to heat the magnetic coating of the blank tape to the point that, once brought into contact with the master and allowed to cool, it takes on the magnetic properties of the master.

Availability of high-speed duplicating equipment, barium ferrite tape, DAT loaders, and DAT shells is estimated no sooner than 1988. Cost and market demand has not been estimated by the firms involved.

At one point during the conference, a show of hands was requested to answer the question "How many here think that R-DAT will succeed as a format?" Chairman Burger estimated 70% of those present raised hands in the affirmative; others said the number was more like 40%.

LAUREL CASH and AMY ZIFFER

NEW YORK

JHON FAIR AND the **Munich Madness Orchestra** were in at **I.N.S. Recording** recently, working on a dance project that incorporates music from an unnamed Broadway show. Engineering the project was **Jeff Neiblum**. **Quincy Jones III** was in to work on two projects. For **Fresh**, Jones is producing **T La Rock's** "Nitro." With **La Rock** he is producing "Preacher Earl Go Off," by **Preacher Earl**. **Steve Griffin** was at the controls. Also there, **Robert Clivilles**, **Little Louie Vega**, and **David Cole** teamed up for a new **Cover Girls** tune. **Vega** and **Clivilles** produced; **Cole** wrote the song and played keyboards.

39th Street Music Productions has been hopping—**Lottie Golden**, **Tommy Faragher**, and **Don Powell** were in producing MCA act the **Jets**. **Golden** and **Powell** are also handling production chores for

Audio Track

Brenda K. Starr. The engineer for both projects was **Lance McVicker**, assisted by **Dennis Wall**. **Natalie Cole** dropped by the studio to lay tracks for a new Manhattan project with producers **Andy Goldmark** and **Bruce Roberts**. **Alan Gregory** was at the desk, with **Susan Fischer's** assistance.

World At A Glance is scheduled to spend some time at **Quad Recording** and will be working on its Island debut. Producer for the album is **Bob Musso**.

In at **Evergreen**, **Roy Ayers** recently finished his new CBS release. **Hahn Rowe** was at the knobs. **Gary Clugston** assisted. Also there, **Slickaphonics' Alan Jaffe** was in to work on a solo album. **Bob Kirschner** was at the dials; **Andrea Bella** was assisting.

LOS ANGELES

NANCY SINATRA paid a visit to **Skip Taylor Recording** to cut tracks with jazz artist **Don Randi**

and the **Quest** band. **Sinatra** and **Randi** are producing. **Joe Shay** was assisting **Tom McCauley** at the board. Also there, producer **Morgan Ames** was in with the **Mercury Players**, working on a project for **Ames Productions**. **McCauley** was at the board, with **Patrick MacDougall** as back-up. Finally, L.A.-based act **Chiron** was in working on its self-produced album for **CS Productions**.

Producer **Michael Jay** had the wheels turning on a single for Atlantic act **Fire On Blonde** at **Garden Rake Studio**. **Jay Graydon** and **Ian Eales** were at the desk. **Shex Pettibone** was working on the mix.

At the **Sound Image Studio** MCA artist **Randy Hall** worked on tracks for his upcoming release. **John Henning** and **Conley Abrams** were at the controls. Producer **John Stronach** put the finishing touches on an album by the Swiss group, **Alp**. **Henning** engineered. Finally, **Motown's Gary Glenn** was in to work on his debut, with **Abrams** at

the knobs.

NASHVILLE

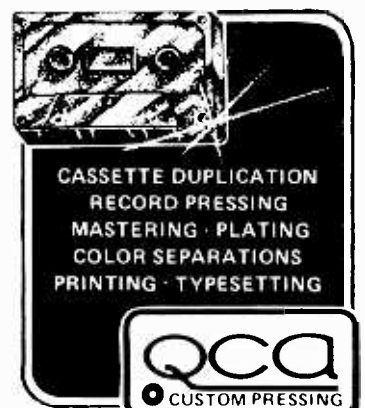
KENNY ROGERS recently made his first visit to **Sixteenth Avenue Sound**, where he finished up several tunes for his forthcoming RCA project. **Rogers** worked with a variety of producers. Also there, **Crystal Gayle**, cutting some material for an upcoming **Warner Bros.** album with long-time collaborator **Jim Ed Norman** producing. **Eric Prestige** was engineering.

Singer/songwriter **Dan Mitchell** was in at **Audio Media** recording with producer **Tom Griffith**. The pair were working on spots to be used in a nationwide promotion by **Miller Genuine Draft Beer**.

OTHER CITIES

AT Ardent in Memphis, the **Fabulous Thunderbirds** were in with producer **Dave Edmunds** to cut tracks and mix the band's latest project for **Columbia**. Titled "Hot Number," the album is due for release late in June. **Dave Charles** was at the desk, assisted by **Tom Laune**.

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CBS Wins—Sort Of—In Aussie Sound-Alike Suit Against Telmak

BY GLENN A. BAKER

SYDNEY CBS Australia has scored a minor victory in its initial legal challenge to "sound-alike" recordings of current hits, described by business affairs manager Mike Edwards as "the first time this question has been considered by a court anywhere in the world."

The company went to the Federal Court of Australia to seek an injunction against the television marketing of "Chart Sounds Number One," a 16-track compilation of sound-alikes sourced from Countdown Music in West Germany and Coombe Music in the U.K.

The action, against Telmak Teleproducts P/L, was launched jointly with Mindbangles Inc., the management company for the Bangles, whose hits "Walk Like An Egyptian" and "Walking Down Your Street" were "covered" on the album, along with songs by Wang Chung, Paul Simon, Debbie Harry, and Europe.

Telmak has been a major marketer of sound-alike packages since 1984, when it enjoyed sales of about

50,000 units each for at least five different releases, including "Breakdance," "84 The Dance Floor," and "Hip Hop." With official hit compilations then selling at \$11.99, Telmak offered two disks for \$9.99 and cleaned up.

Although the six major record companies were far from pleased, there was no suggestion of any legal challenge at that time. Such packages have been on the market here since Paul Hamlyn's \$1.99 Music For Pleasure label started up in the '60s.

What eventually prompted CBS to action was the fact that "Chart Sounds Number One" is presented and actively promoted by popular rock television personality Donnie Sutherland, whose photograph graces the front cover. A signed note from him on the back touts the LP as "the first of many 'Chart Sounds' albums to follow" and states that "they sound just as good as the originals."

Another line of type at the base of the back panel, of a size described by the court as "not prominent but neither small nor insignificant,"

states, "Not recorded by the original artists."

CBS offered three grounds for its action: that Telmak had engaged in misleading or deceptive trade or commerce in contravention of the Trade Practices Act; that it had engaged in "passing off"; and that it was acting in breach of copyright.

Chief Judge Sir Nigel Bowen's May 8 judgment considered the

'It is preferable that I express no exact conclusions at this stage'

three matters separately. Of the first he said: "With the emphasis on the lowness of the price, I would not be prepared to hold that people would be misled into thinking that they were being offered or sold a recording of performances by the original artists." However, he also ruled that "there is a serious question to be tried in relation to Section

52 of the Trade Practices Act. It is preferable that I express no detailed conclusions at this interlocutory stage."

On the second point he decided: "I have formed the view that, on the evidence before me, no case has been made out by the applications and that there is a serious case to be tried in relation to passing off."

Of the third aspect, he said: "My provisional view is that the sound-alikes here in question don't breach copyright. But I should not express a concluded opinion on that question at this stage. It can be dealt with more fully and adequately at the hearing on this matter."

Accordingly, he declined to grant the injunction and instead made a restraining order against any further sales of the disk in its present packaging. He said: "If a similar disclaimer appeared on the front of the sleeve, I would consider that no reasonable person among the relevant section of the public would be likely to be misled."

Telmak handled this restriction with no great difficulty. Slim, 3-inch long stickers bearing the words "Not recorded by the original artists" were adhered to the front of the remaining jackets.

Both CBS and Telmak declared themselves victorious. CBS's Edwards says his company is pleased that the court found the question of whether a sound-alike infringes copyright in the original recording represents a serious question of law, to be tested at a full trial. And Telmak managing director David Hammer claims the judge's rulings had effectively legitimized sound-alike releases.

Says Hammer: "Now we know exactly what can and can't be done

and where we stand. We know how big the lettering of our disclaimers should be and where they should be placed."

A major plank of Telmak's defense was that the majors, including CBS, issued sound-alikes themselves and therefore came to the trial with "unclean hands." One exhibit tendered was a U.S. 1987 CBS Special Products catalog with the page heading, "Sound Alikes and Instrumentals."

Telmak made a counterclaim seeking an injunction restraining CBS from threatening to withhold certain videoclips from Sutherland's Saturday-morning rock show, "Sounds," while the program ran endorsements and promotions for "Chart Sounds Number One."

The judge refused this request: "There's no current suggestion that further threats will be made. Furthermore, it would appear that damages would be an adequate remedy for any wrong which Telmak may prove it has suffered in this particular manner."

In a statement issued after the hearing, Denis Handlin, CBS managing director, said: "The majority of record purchasers are young people, so the record industry as a whole has a particularly strong responsibility to ensure that the packaging and advertising of records is not misleading."

"CBS is committed to quality and welcomes quality competition which benefits the industry, musicians, and the public. But we will not tolerate any situation where the recording public is misled or where CBS's copyrights are infringed."

U.K., U.S. Make Moves To Establish C'right Agreements With Singapore

BY CHRISTIE LEO

SINGAPORE Great Britain has submitted a formal proposal to the Singapore government paving the way for a bilateral agreement on copyright protection. The move follows similar approaches by the U.S. administration, in the wake of the implementation of Singapore's new Copyright Act earlier this year. Both countries say they expect an exchange of diplomatic notes soon.

According to British politician Michael Howard, the U.K. loses around \$70 million annually from Singapore's piracy of books and recordings. Total U.S. losses from piracy

worldwide are estimated at \$10 billion-\$20 billion a year. So it is understandable that the two countries are eager to establish full protection for their music, video, film, publishing, and computer software industries.

The two countries took an active part in the drafting of Singapore's tough new law and have expressed satisfaction with the republic's efforts to stem the tide of piracy. But the mere existence of the law does not assure protection for foreign works in Singapore, particularly in light of the clause limiting protection to foreign works which have been published there within 30 days of their first sale in the originating

country.

Foreign works would gain full protection only if Singapore were to join either the Berne or the Universal Copyright conventions. Membership in either would automatically confer reciprocal protection on all member countries, irrespective of the country in which the work was first published.

But as the Copyright Act sets no timetable for Singapore's membership, the U.K. and the U.S. have been seeking protection through bilateral agreements ensuring one country's copyright works enjoy full protection in the other's jurisdiction.

Island Sets 25th Birthday Celebration Series Of Concerts In London Clubs And Theaters

LONDON Island Records is organizing a series of concerts in major London theaters and clubs, to be held June 26-July 4 as part of the celebrations for the company's 25th anniversary.

Included in shows will be such established Island acts as Robert Palmer and John Martyn, along with new acts like Trouble Funk, Julian Cope, the Christians, Shriekback, Comsat Angels, and the Triffids. Venues include Hammersmith Odeon, Ronnie Scott's jazz club, and the Town & Country Club in north London.

Members of Fairport Convention are reuniting specially for the celebration series, and a new single by the band, "Meet Me On The Ledge," is to be released at the end of May. The planned concerts at Ronnie

Scott's link with the launch of a new Island label, Antilles/New Directions, which specializes in jazz and new age music. The first four albums feature fast-rising young jazz tenor saxophonist Courtney Pine and his band, the U.K. group Startled Insects, singer Nana Vasconcelos, and a soundtrack package from the movie "Angel Heart."

A special anniversary party is set for July 4. Island Records, which started operations on May 8 a quarter of a century ago, plans other events to make 1987 an exceptional sales year. Worldwide action on U2's "Joshua Tree" album has given the company an exceptionally strong start.

Other major releases include new albums from Marianne Faithfull

(June), Tom Waits' "Frank's Wild Years" (September), and Robert Palmer (September or October).

Sales activity outside the U.K. includes a Bob Marley double compilation album put together specially for the Benelux market. Three sides contain highlights of his live albums with the Wailers, and the fourth is made up of studio tracks.

This story compiled by Peter Jones in London and Willem Hoos in Amsterdam.

HAVE YOU SEEN THE NEW LOOK OF TALENT? TURN TO PAGE 32

Eurovision Winner For 2nd Time Logan Wins Song Contest

BY PETER JONES

BRUSSELS Johnny Logan, Australian by birth but representing Ireland, won the 1987 Eurovision Song Contest here on May 9 with his own composition "Hold Me Tight," becoming the first artist ever to win the event twice.

His "What's Another Year," voted top entry in 1980, was a No. 1 hit in the U.K. and charted in several other European territories. Logan also came in second in the 1984 contest.

This year's event, hosted by RTE in Brussels following Belgian schoolgirl Sandra Kim's success in 1986, was watched by a television audience of about 500 million through Europe. Logan finished comfortably ahead of entries from 21 other countries.

West Germany was runner-up with "Let The Sun Shine In Your Heart" by the group Wind. The U.K. entry, "Only The Light," written and performed by Rikki Peebles, came in No. 13.

Following his 1980 success in the Eurovision event, Logan seemed set for a major pop career, but he was beset by management and contractual wrangles. Epic, with which he is still signed, has set a series of promotion-

activities for him in London as demand for "Hold Me Tight" grows and predicts it will be a major hit.

The last three Eurovision winners have been comparative failures in terms of record sales though the series has produced some enduring pop successes over the last two decades.

Swedish supergroup Abba was launched internationally with its winning "Waterloo" in 1974. Dana's "All Kinds Of Everything," another Irish success, established her as a consistent chart singer for a while, and Vicky Leandros (Greek-born) and Brotherhood Of Man (U.K.) were also new names launched into headlining pop careers. Only a few established names, notably Cliff Richard and Lulu, have been prepared to run the risk of losing in an event largely dominated by unknowns or groups created specifically to perform certain songs.

Year after year the contest is written off by critics as being predictable, boring, low-quality, and repetitive. Yet every year it attracts a large annual Pan-European viewing audience.

Ruling Would Aid Video/Film Distributors Government Supports Licensing Bill

BY KIRK LaPOINTE

OTTAWA Prime Minister Brian Mulroney, International Trade Minister Pat Carney, and Communications Minister Flora MacDonald have denied reports that the Canadian government will not proceed with video film legislation that would allow Canadian distributors a larger share of the pie.

Despite a number of factors—rumors circulating at the Cannes Film Festival, intense last-minute lobbying by film industry representative Jack Valenti, and concerns by President Ronald Reagan and Canadian Ambassador to the U.S. Allan Gottlieb—the federal government says it has no intention of backing down from its plan to introduce legislation in the near future.

MacDonald outlined the bill in

March. It would create a licensing system for video and film in Canada. Any release for which a foreign distributor did not hold worldwide rights or did not "significantly finance" would be distributed only by a Canadian company here. Valenti and others in the industry estimate

'There will be legislation'

the impact of the bill at \$40 million annually. That is not the major problem, they say. The worry is that the bill is only a small part of a situation that would see more videos and films subjected to rules and taken from foreign distributors.

There is no clear indication when the bill will be introduced, but Mul-

ronev told the House of Commons that reports saying the government was going to kill the bill are false. Similarly, Carney and MacDonald insist that legislation is coming shortly.

"There will be legislation," said Carney, who is the chief cabinet minister and involved in the free trade negotiations underway with the U.S.

Trade Representative Clayton Yeutner has already hinted that he thinks the bill is protectionist, and it has been clear from the outset of trade talks that such measures are targeted.

There have been reports that Gottlieb has personally pressured the prime minister to rescind the bill before it reaches the Commons, where it enjoys support and is likely to receive swift approval.

Maple Briefs

MCA RECORDS of Canada Ltd. has signed Boulevard, a Vancouver-based band co-managed by Bruce Allen (Bryan Adams, Loverboy, among others), Lou Blair, and Cliff Jones. Dave Watt, MCA's spokesman, says an album is expected in July.

ALCAN ALUMINUM has thrown its support behind the Montreal International Jazz Festival, slated for June 26-July 5. The Labatt Brewery also has added its name to the sponsorship of the \$3 million event. More than 400,000 attended the jazz concerts and outdoor events last year.

TERRY WILLIAMS, brought aboard at CHUM-AM Toronto just a year ago to turn around the station as program director, has resigned his post. In the short term, at least, operations manager Jim Waters will handle his chores. CHUM's format change to gold from contemporary hit radio has met with only so-so results, and there is wide speculation that ei-

ther it or another AM outlet with mediocre recent ratings is about to hitch its wagon to the contemporary sound.

PINK FLOYD is very much back. Its first date in its reunion tour in Toronto Sept. 22 was a rapid sell-out, and a second date was added. Some 40,000 seats for a Montreal show sold in less than three hours.

BRENDAN LYTTLE is compiling Canadian pop music statistics from Billboard, The Record, and RPM magazines from 1976-86 for the Canadian Radio-television and Telecommunications Commission and needs information on little-known releases. He also has to draft a mailing list of 500 industryites to whom he will send the report (a condition of the study). He can be reached at 6708 Huntchester Road N.E., Calgary, Alberta T2K 5E7; 403-274-4787.

COMMUNICATIONS MINISTER Flora MacDonald, who already has two industry-related bills sched-

uled for imminent introduction, has promised a third. She wants to overhaul the Radio Act but gives no word on how soon.

COMINGS AND GOINGS: Sandee Bathgate becomes administrative coordinator in Bruce Allen's office in Vancouver. He manages Bryan Adams and Loverboy, among others... Claire Lawrence, veteran Vancouver musician, moves to Toronto to further his music career... Peter Parish, vice president of marketing for Sound Insight, takes over as chairman of public relations and promotion committee for the Juno Awards, with Neill Dixon assuming duties for publicity and promotion for the annual awards show, which will be held Nov. 2 at Toronto's O'Keefe Centre.

Sales Up 28% At Andre Perry

OTTAWA Sales for the Groupe Andre Perry Inc. increased 28.4%, to \$2.5 million (Canadian), for the nine months ending Jan. 31. The audio/visual production company is best-known for its Le Studio recording facility in Morin Heights, Quebec.

With imminent expansion plans, the production firm said additional manpower required to support the expansion and technological improvements (a Synclavier was added at Morin Heights, among many other devices) caused a static net income for the nine-month period. Net was \$198,793, or \$0.07 a share, compared to \$197,089, or \$0.10 a share last year during the same period.

Earnings before income tax were substantially up, however, to \$312,732 from \$232,353 last year. That is a 34.6% increase.

Last June, the company completed its first public share offering.

Toronto Indie Label Bows Will Feature Many Genres

OTTAWA An independent label is about to debut on the Canadian scene with lofty plans to serve not only the black music genre but a wider market of pop, rock, and classical music as well.

Sunset Records, based in Toronto, is headed by Trevor Shelton, president of the Black Music Assn. of Canada and a veteran producer. Others involved with the label include manager Ray Moss; Sunset Publishing chief Terry Clark, a former RCA Italy staffer; and rock a&r chief Don Woods, formerly a Honeymoon Suite management executive.

Already signed to the label are singer Sophia Shinas and the r&b

band Something Extra. A subsidiary record deal has been completed with former WEA act Messenjah, Shelton reports.

"What we are aiming for is a black and white Motown," he says. "Right now, we're looking for three or four acts."

Sunset will also license foreign product for Canadian distribution and will individually license product in Canada and abroad.

"One of the things I want to do is find some very young talent and cradle the baby bands to give them time to develop," Shelton says.

CISAC Groups Meet In Oz Reps From 24 Nations Attend

SYDNEY Representatives from 24 nations, including the Soviet Union, attended three days of administrative council and executive bureau meetings of the International Confederation of Societies of Authors & Composers (CISAC) in this city in late April.

Hosted for the first time by the Australasian Performing Rights Assn., the meetings covered considerable ground. Consideration was given to such issues as the development of CISAC's regional activities in Latin America and Asia, with special regard to the establishment of national authors societies in developing countries; the implications of copyright usage with new technologies, such as satellite transmission and digital audiotape recording; and the problems of mechanical royalty collection in countries where the supposedly "legitimate" recording industry claims that competition from piracy is making it "uneconomical" to meet legal obligations.

ASCAP managing director Gloria Messenger reported, with obvious pleasure, that Australia is "doing a first-rate job" in the area of copyright protection. "I think this country is a role model for the Asian region," she added.

"We try very hard to show our support and recognition of Asian authors societies and their efforts. Slowly but

surely countries in Asia are realizing that there is as much money to be made protecting copyright as infringing it."

A draft resolution, issued after the final day's business, welcomed Australian government consideration of a blank tape levy but officially regretted that "the remuneration is proposed to benefit, in respect of foreign authors and other right owners, only those whose domestic legislation provides similar remuneration to Australian authors and rights owners—a proposal which is contrary to the principles that are the very basis of the international conventions on copyright, being the assimilation of foreign authors with national authors."

APRA bid goodbye to the visitors with a dinner at the Regent Hotel. In his keynote address, chairman Ted Albert stated that "the copyright laws in most countries are outmoded and unable to cope with rapidly developing technology."

He also spoke of CISAC's "perpetual struggle to protect creative artists and copyright owners from the occasional decisions of expediency and, at times, indifference which influence the policy attitude of governments not fully aware of the needs and priorities of the author himself, let alone the relationship he feels toward his work."

Italian Co.'s 1st Releases Are Classical Low-Price CD Line Bows

BY VITTORIO CASTELLI

MILAN Italian record company Fonit Cetra has launched a compact disk series at what it calls the "sensational" price of 14,000 lira (roughly \$10.70), inclusive of value-added tax, the same price as black vinyl LPs.

Lucio Salvini, managing director, says: "This marketing campaign has been made possible because we had confidence that CD production costs generally would soon start to fall. They have done just that."

"But, additionally, we are selling the disks in cardboard sleeves, working on the theory that there was no real point in charging buyers extra for the plastic jewel boxes. We're operating on the theory that the music contents are most important, with the containers of much lesser value."

However, an additional reason for

the low pricing structure is that the released material is mostly historical recordings, with many of the works now in public domain.

The first releases in the series, which is bannered Grandi Scelte, or Great Choices, are all classical material, including performances by such names as Klemperer, Furtwaengler, Beneditti Michelangli, and Bruno Walter. Future releases will include pop material. The Fonit Cetra plan calls for a total 50 CD releases in the series before year's end.

Says Salvini: "We're convinced that the general retail price of CDs is much too high, and that if you get the prices down you'll sell many more units. The initial reaction of the Italian market is that we're thinking along the right lines."

Roskilde Fest Set For July 3-5 Tops Danish Pop Calendar

COPENHAGEN Van Morrison, Iggy Pop, and the Pretenders are among artists set to appear at the 16th annual Roskilde Festival, a key event in the Danish pop calendar, to be held July 3-5.

With a revised format and a record-breaking \$2.4 million budget, the organizers expect up to 50,000 fans to descend on the small town of Roskilde, outside Copenhagen.

Advance tickets cost \$45, and all profits go to Danish youth projects.

MTV, Danish Radio/TV, and other national broadcast organizations are set to cover the event, which will feature more than 30 acts from the U.S., U.K., Denmark, Sweden, Norway, and Australia as well as theater groups, dancers, and other kinds of entertainment.

HITS of the WORLD

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BRITAIN

(Courtesy Music Week/Gallup) As of 5/23/87

This Week	Last Week	SINGLES
1	1	NOTHING'S GONNA STOP US NOW STARSHIP GRUNT
2	3	A BOY FROM NOWHERE TOM JONES EPIC
3	2	CAN'T BE WITH YOU TONIGHT JUDY BOUCHER ORBITONE
4	4	(SOMETHING INSIDE) SO STRONG LABI SIFFRE CHINA
5	18	SHATTERED DREAMS JOHNNY HATES JAZZ VIRGIN
6	NEW	INCOMMUNICADO MARILLION EMI
7	5	LIVING IN A BOX LIVING IN A BOX CHRYSALIS
8	6	ANOTHER STEP (CLOSER TO YOU) KIM WILDE & JUNIOR MCA
9	9	BIG LOVE FLEETWOOD MAC WARNER
10	NEW	I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA
11	13	BACK AND FORTH CAMEO CLUB
12	12	BOOPS (HERE TO GO) SLY & ROBBIE FOURTH & BROADWAY
13	11	LIL' DEVIL THE CULT BEGGARS BANQUET
14	21	WISHING I WAS LUCKY WET WET WET PRECIOUS ORGANISATION
15	8	THE SLIGHTEST TOUCH FIVE STAR TENT
16	14	NEVER TAKE ME ALIVE SPEAR OF DESTINY 10 RECORDS/VIRGIN
17	7	LA ISLA BONITA MADONNA SIRE
18	35	HOT SHOT TOTENHAM TOTENHAM HOTSPUR FA CUP SQUAD RAINBOW
19	24	PRIME MOVER ZODIAC MINDWARP MERCURY
20	16	STRANGELOVE DEPECHE MODE MUTE
21	38	JACK MIX II MIRAGE DEBUT
22	19	REAL FASHION REGGAE STYLE CAREY JOHNSON 10 RECORDS
23	NEW	BORN TO RUN (LIVE) BRUCE SPRINGSTEEN CBS
24	10	APRIL SKIES JESUS AND MARY CHAIN BLANCO Y NEGRO
25	NEW	HOLD ME NOW JOHNNY LOGAN EPIC
26	33	SERIOUS DONNA ALLEN PORTRAIT
27	22	CARRIE EUROPE EPIC
28	NEW	FIVE GET OVER EXCITED HOUSEMARTINS GO! DISCS
29	15	TO BE WITH YOU AGAIN LEVEL 42 POLYDOR
30	26	DOMINOES ROBBIE NEVIL MANHATTAN
31	30	THERE'S A GHOST IN MY HOUSE FALL BEGGARS BANQUET
32	39	YOU'RE THE VOICE JOHN FARNHAM WHEATLEY
33	20	IF YOU LET ME STAY TERENCE TRENT D'ARBY CBS
34	17	LEAN ON ME CLUB NOUVEAU KING JAY/WARNER
35	NEW	FRIDAY ON MY MIND GARY MOORE 10 RECORDS
36	32	LET YOURSELF GO SYBIL CHAMPION
37	27	ALONE AGAIN OR THE DAMNED MCA
38	23	DIAMOND LIGHTS GLENN & CHRIS RECORD SHACK
39	40	WATCHDOGS UB40 DEP INTERNATIONAL
40	25	RESPECTABLE MEL & KIM SUPREME
		ALBUMS
1	NEW	SWING OUT SISTER IT'S BETTER TO TRAVEL MERCURY
2	1	CURIOSITY KILLED THE CAT KEEP YOUR DISTANCE MERCURY
3	2	SUZANNE VEGA SOLITUDE STANDING A&M
4	3	LEVEL 42 RUNNING IN THE FAMILY POLYDOR
5	5	FLEETWOOD MAC TANGO IN THE NIGHT WARNER
6	11	PETER GABRIEL SO VIRGIN
7	8	ALISON MOYET RAINDANCING CBS
8	4	U2 THE JOSHUA TREE ISLAND
9	6	VARIOUS NOW THAT'S WHAT I CALL MUSIC 9 EMI/VIRGIN/POLYGRAM
10	9	MEL & KIM FLM SUPREME
11	7	GENESIS INVISIBLE TOUCH VIRGIN
12	10	MADONNA TRUE BLUE SIRE
13	NEW	OSZY OSBOURNE TRIBUTE EPIC
14	15	SIMPLY RED MEN AND WOMEN ELEKTRA
15	14	THE CULT ELECTRIC BEGGARS BANQUET
16	12	PAUL SIMON GRACELAND WARNER
17	13	FIVE STAR SILK AND STEEL TENT
18	16	JANET JACKSON CONTROL A&M
19	18	SPEAR OF DESTINY OUTLAND 10 RECORDS
20	33	TOM JONES HIS GREATEST HITS TELSTAR
21	24	EUROPE THE FINAL COUNTDOWN EPIC
22	NEW	VARIOUS UPFRONT 6 SERIOUS
23	19	VARIOUS MOVE CLOSER CBS
24	21	ORIGINAL SOUNDTRACK THE PHANTOM OF THE OPERA POLYDOR
25	28	CARLY SIMON COMING AROUND AGAIN ARISTA
26	20	ERASURE THE CIRCUS MUTE
27	25	LIVING IN A BOX CHRYSALIS
28	17	DAVID BOWIE NEVER LET ME DOWN EMI AMERICA
29	NEW	THE BEASTIE BOYS LICENSED TO ILL DEF JAM/CBS
30	NEW	THAT PETROL EMOTION BABBLE POLYDOR
31	27	BON JOVI SLIPPERY WHEN WET VERTIGO
32	26	HOT CHOCOLATE THE VERY BEST OF HOT CHOCOLATE EMI
33	36	DIRE STRAITS BROTHERS IN ARMS VERTIGO
34	23	CULTURE CLUB THIS TIME VIRGIN
35	39	SIMPLY RED PICTURE BOOK ELEKTRA
36	22	JAMES LAST BY REQUEST POLYDOR
37	37	LIONEL RICHIE DANCING ON THE CEILING MOTOWN
38	38	LUTHER VANDROSS GIVE ME THE REASON EPIC
39	30	BRYAN ADAMS INTO THE FIRE A&M
40	35	SLY & ROBBIE RHYTHM KILLERS FOURTH & BROADWAY

CANADA

(Courtesy The Record) As of 5/14/87

		SINGLES
1	1	LEAN ON ME CLUB NOUVEAU WEA
2	2	WITH OR WITHOUT YOU U2 ISLAND/MCA
3	3	NOTHING'S GONNA STOP US NOW STARSHIP RCA
4	4	LA ISLA BONITA MADONNA SIRE/WEA
5	6	(I JUST) DIED IN YOUR ARMS CUTTING CREW VIRGIN/A&M
6	5	DON'T DREAM IT'S OVER CROWDED HOUSE CAPITOL
7	7	SIGN 'O' THE TIMES PRINCE PAISLEY PARK/WEA
8	11	BOOM BOOM (LET'S GO BACK TO MY ROOM) PAUL LEKAKIS BMG
9	8	THE FINAL COUNTDOWN EUROPE EPIC/CBS
10	10	MOONLIGHT DESIRES GOWAN COLUMBIA/CBS
11	9	I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN/GEORGE MICHAEL ARISTA/RCA
12	12	HEAT OF THE NIGHT BRYAN ADAMS A&M
13	17	EVERYTHING I OWN BOY GEORGE VIRGIN/A&M
14	16	LOOKING FOR A NEW LOVE JODY WATLEY MCA
15	13	WILD HORSES GINO VANNELLI POLYDOR/POLYGRAM
16	14	SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL") LINDA RONSTADT/JAMES INGRAM MCA
17	18	DAY-IN DAY-OUT DAVID BOWIE CAPITOL
18	15	MONTEGO BAY AMAZULU ISLAND/MCA
19	NEW	BIG LOVE FLEETWOOD MAC WARNER BROS./WEA
20	20	HOLIDAY RAP M.C. MIKER "G" & DEE JAY SVEN POWER/ELECTRIC
		ALBUMS
1	1	U2 THE JOSHUA TREE ISLAND/MCA
2	2	BRYAN ADAMS INTO THE FIRE A&M
3	3	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
4	6	DAVID BOWIE NEVER LET ME DOWN CAPITOL
5	4	PAUL SIMON GRACELAND WARNER BROS./WEA
6	8	CROWDED HOUSE CAPITOL
7	9	THE CULT ELECTRIC SIRE/WEA
8	5	GOWAN GREAT DIRTY WORLD COLUMBIA/CBS
9	7	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS TRIO WARNER BROS./WEA
10	10	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS./WEA
11	12	SIMPLY RED MEN AND WOMEN ELEKTRA/WEA
12	14	CUTTING CREW BROADCAST VIRGIN/A&M
13	13	LEVEL 42 RUNNING IN THE FAMILY POLYGRAM
14	17	MADONNA TRUE BLUE SIRE/WEA
15	11	BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA
16	NEW	BARBRA STREISAND ONE VOICE COLUMBIA/CBS
17	16	BEASTIE BOYS LICENSED TO ILL DEF JAM/COLUMBIA/CBS
18	15	SAMANTHA FOX TOUCH ME JIVE/RCA
19	NEW	POISON LOOK WHAT THE CAT DRAGGED IN ENIGMA/CAPITOL
20	18	EUROPE THE FINAL COUNTDOWN EPIC/CBS

WEST GERMANY

(Courtesy Der Musikmarkt) As of 5/18/87

		SINGLES
1	1	LA ISLA BONITA MADONNA SIRE
2	2	YOU'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA
3	3	NOTHING'S GONNA STOP US NOW STARSHIP GRUNT/RCA
4	4	LET IT BE FERRY AID CBS
5	7	DON'T BREAK MY HEART DAN HARROW BABY/ARIOLA
6	6	LIVE IT UP MENTAL AS ANYTHING EPIC/CBS
7	9	WITH OR WITHOUT YOU U2 ISLAND/ARIOLA
8	16	STRANGELOVE DEPECHE MODE MUTE/INTERCORD
9	11	LEAN ON ME CLUB NOUVEAU WARNER BROS./WEA
10	5	RESPECTABLE MEL & KIM BLOW UP/INTERCORD
11	20	CROCKETT'S THEME JAN HAMMER MCA/WEA
12	10	FOR YOUR LIFE PIERRE COSSO POLYDOR/DG
13	13	YOU SEXY THING HOT CHOCOLATE RAK/EMI
14	8	STAND BY ME BEN E KING ATLANTIC/WEA
15	12	EVERYTHING I OWN BOY GEORGE VIRGIN/ARIOLA
16	NEW	LIVING IN A BOX LIVING IN A BOX CHRYSALIS/ARIOLA
17	NEW	EVERY ONE'S A WINNER HOT CHOCOLATE EMI
18	NEW	ITALO BOOT MIX VOLUME 8 DIVERSE INTERPRETEN ZYX/MIKULSKI
19	NEW	CHANGING MINDS 16 BIT ARIOLA
20	15	YOU WANT LOVE MIXED EMOTIONS ELECTROLA/EMI
		ALBUMS
1	1	U2 THE JOSHUA TREE ISLAND/ARIOLA
2	2	JENNIFER RUSH HEART OVER MIND CBS
3	3	ALISON MOYET RAINDANCING CBS
4	4	SIMPLY RED MEN AND WOMEN WARNER/WEA
5	5	WOLFGANG NIEDECKEN & COMPLIZEN SCHLAGZEITEN PLIZEN/EMI
6	10	FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA
7	11	HOT CHOCOLATE THE VERY BEST OF HOT CHOCOLATE EMI
8	8	LEVEL 42 RUNNING IN THE FAMILY POLYDOR/DGG PMV
9	6	JOHN FARNHAM WHISPERING JACK RCA
10	12	PAUL SIMON GRACELAND WARNER/WEA
11	20	DAVID BOWIE NEVER LET ME DOWN EMI
12	9	TINA TURNER BREAK EVERY RULE CAPITOL/EMI
13	14	BARRY WHITE & LOVE UNLIMITED BARRY'S GOLD POLYSTAR
14	7	BRYAN ADAMS INTO THE FIRE A&M/DG
15	13	JULIANE WERDING JENSEITS DER NACHT WEA
16	15	PRINCE SIGN OF THE TIMES PAISLEY PARK
17	16	MEL & KIM FLM BLOW UP/INTERCORD
18	NEW	MADONNA TRUE BLUE SIRE/WEA
19	NEW	DEN HARROW DAY BY DAY BAB/ARIOLA
20	19	GENESIS INVISIBLE TOUCH VIRGIN/ARIOLA

ITALY

(Courtesy Germano Ruscitto) As of 5/14/86

		SINGLES
1	3	LOVING YOU IS SWEETER THAN EVER NICK KAMEN WEA
2	7	C'EST LA QUATE CAROLINE LOEB POLYGRAM
3	5	RESPECTABLE MEL & KIM CGDMM
4	4	EVERYTHING I OWN BOY GEORGE VIRGIN/EMI
5	NEW	LET IT BE FERRY AID CBS
6	6	ELECTRICA SALSA OFF EMI
7	2	THE RIGHT THING SIMPLY RED WEA
8	NEW	DON'T BREAK MY HEART DAN HARROW BABY RECORDS/CGDMM
9	1	CALL ME SPAGNA CBS
10	18	SIGN 'O' THE TIMES PRINCE PAISLEY PARK/WEA
11	12	I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN & GEORGE FRANKLIN CBS
12	8	ROCK THE NIGHT EUROPE CBS
13	9	IO AMO FAUSTO LEALI CBS
14	NEW	LA ISLA BONITA MADONNA WEA
15	10	SI PUO' DARE DI PIU' MORANDI/RUGGERI/TOZZI CGDMM
16	NEW	SHOWING OUT MEL & KIM CGDMM
17	NEW	REET PETITE JACKIE WILSON CARRERE/CGDMM
18	NEW	THE GREAT PRETENDER FREDDY MERCURY EMI
19	11	RUNNING IN THE FAMILY LEVEL 42 POLYGRAM
20	15	ALL AT ONCE WHITNEY HOUSTON RCA

MUSIC & MEDIA PAN-EUROPEAN CHARTS

5/23/87

		HOT 100 SINGLES
1	2	LA ISLA BONITA MADONNA SIRE
2	5	WITH OR WITHOUT YOU U2 ISLAND
3	1	LET IT BE FERRY AID THE SUN/CBS
4	4	NOTHING'S GONNA STOP US NOW STARSHIP GRUNT/RCA
5	3	RESPECTABLE MEL & KIM SUPREME
6	6	LEAN ON ME CLUB NOUVEAU KING JAY/WARNER
7	9	BIG LOVE FLEETWOOD MAC WARNER
8	13	STRANGELOVE DEPECHE MODE MUTE
9	NEW	LIVING IN A BOX LIVING IN A BOX CHRYSALIS
10	20	TO BE WITH YOU AGAIN LEVEL 42 POLYDOR
11	11	YOU'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA
12	14	STAND BY ME BEN E KING ATLANTIC
13	NEW	WHY CAN'T I BE YOU THE CURE FICTION/POLYDOR
14	8	EVERYTHING I OWN BOY GEORGE VIRGIN
15	15	CALL ME SPAGNA CBS
16	7	DAY IN DAY OUT DAVID BOWIE EMI AMERICA
17	17	LET'S WAIT AWHILE JANET JACKSON A&M
18	NEW	DOMINOES ROBBIE NEVIL MANHATTAN
19	10	ELECTRICA SALSA OFF ZYX
20	12	EVER FALLEN IN LOVE FINE YOUNG CANNIBALS LONDON
		HOT 100 ALBUMS
1	1	U2 THE JOSHUA TREE ISLAND
2	2	SIMPLY RED MEN AND WOMEN WEA
3	3	LEVEL 42 RUNNING IN THE FAMILY POLYDOR
4	4	PAUL SIMON GRACELAND WARNER
5	6	MADONNA TRUE BLUE SIRE
6	8	DAVID BOWIE NEVER LET ME DOWN EMI AMERICA
7	5	PRINCE SIGN OF THE TIMES PAISLEY PARK
8	7	ALISON MOYET RAINDANCING CBS
9	9	FLEETWOOD MAC TANGO IN THE NIGHT WARNER
10	10	BRYAN ADAMS INTO THE FIRE A&M
11	11	BON JOVI SLIPPERY WHEN WET VERTIGO
12	16	MEL & KIM FLM SUPREME
13	13	TINA TURNER BREAK EVERY RULE CAPITOL
14	15	GENESIS INVISIBLE TOUCH VIRGIN
15	14	WHITESNAKE WHITESNAKE 1987 EMI
16	18	GARY MOORE WILD FRONTIER 10 RECORDS/VIRGIN
17	12	EUROPE THE FINAL COUNTDOWN EPIC
18	17	ERASURE CIRCUS MUTE
19	NEW	PETER GABRIEL SO VIRGIN
20	20	CARLY SIMON COMING AROUND AGAIN ARISTA

AUSTRALIA

(Courtesy Kent Music Report) As of 5/25/87

		SINGLES
1	1	SLICE OF HEAVEN DAVE DOBBYN & THE HERBS CBS
2	2	BOOM BOOM (LET'S GO BACK TO MY ROOM) PAUL LEKAKIS POLYGRAM
3	3	WHAT'S MY SCENE HOODOO GURUS BIG TIME/RCA
4	10	NOTHING'S GONNA STOP US NOW STARSHIP RCA
5	5	LIVIN' ON A PRAYER BON JOVI MERCURY/POLYGRAM
6	4	THE FINAL COUNTDOWN EUROPE EPIC/CBS
7	6	LA ISLA BONITA MADONNA SIRE/WEA
8	15	LEAN ON ME CLUB NOUVEAU WARNER/WEA
9	8	MIDNIGHT BLUE LOU GRAMM ATLANTIC/WEA
10	12	HYMN TO HER THE PRETENDERS REAL/WEA
11	9	WITH OR WITHOUT YOU U2 ISLAND/FESTIVAL
12	7	MALE STRIPPER MAN 2 MAN MEET MAN PARRISH POLYDOR/POLYGRAM
13	NEW	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) WHITNEY HOUSTON ARISTA/RCA
14	13	WE CONNECT STACEY Q ATLANTIC/CBS
15	NEW	LET'S GO WANG CHUNG WEA
16	18	BIG LOVE FLEETWOOD MAC WARNER BROS./WEA
17	19	AT THIS MOMENT BILLY VERA & THE BEATERS RCA
18	NEW	SHIP OF FOOLS WORLD PARTY CHRYSALIS/FESTIVAL
19	NEW	HOLIDAY RAP M.C. MIKER 'G' AND DEE JAY SVEN CBS
20	17	SHE'S THE ONE THE COCKROACHES REGULAR/FESTIVAL
		ALBUMS
1	1	JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
2	3	CROWDED HOUSE CAPITOL/EMI
3	2	PAUL SIMON GRACELAND WARNER/WEA
4	5	HOODOO GURUS BLOW YOUR COOL BIG TIME/RCA
5	4	VARIOUS 87 HITS OUT RCA
6	7	U2 THE JOSHUA TREE ISLAND/FESTIVAL
7	8	THE BANGLES DIFFERENT LIGHT LIBERATION/EMI
8	6	VARIOUS 1987-INTO THE GROOVE EMI
9	10	FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA
10	9	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
11	11	SIMPLY RED MEN AND WOMEN ELEKTRA/WEA
12	13	CHRIS DE BURGH THE VERY BEST OF CHRIS DE BURGH A&M/FESTIVAL
13	14	EUROPE THE FINAL COUNTDOWN EPIC/CBS
14	15	GET CLOSE PRETENDERS REAL/WEA
15	18	ALISON MOYET RAINDANCING CBS
16	12	DOLLY PARTON, LINDA RONSTADT & EMMYLOU HARRIS TRIO WARNER/WEA
17	16	BRYAN ADAMS INTO THE FIRE A&M/FESTIVAL
18	NEW	BARBRA STREISAND ONE VOICE CBS
19	17	EURHYTHMICS REVENGE RCA
20	20	DAVID BOWIE NEVER LET ME DOWN EMI AMERICA

JAPAN

(Courtesy Music Labo) As of 5/18/87

		SINGLES
1	1	STRAWBERRY TIME SEIKO MATSUDA CBS/SONY/SUN MUSIC
2	NEW	TOKINOKAWA O KOETE USHIROGAMI HIKARETAI CANYON/FUJIPACIFIC
3	2	IT'S TOUGH/BOYS CRIED MISATO WATANABE EPIC/SONY
4	5	I DON'T KNOW BABE CANYON/FUJIPACIFIC
5	4	SUMMER DREAM TUBE CBS/SONY/WHITE M/GUANBAL
6	3	MONOTONE BOY REBECCA CBS/SONY/SINCO MUSIC
7	9	STRANGERS' OREAM JAKIE LIN AND PAR AVION VAP/NTV M
8	8	JIRETSUTAI ANZENCHITAI KITTY/KITTY
9	10	NURETAKAMI NO LONELY SATOSHI IKEDA TEICHIKU/TANABE ONGAKU P
10	6	HANASHIKAKETAKATTA YOKO MINAMINO CBS/SONY/S ONE CO/FUJIPACIFIC
10	NEW	SAILOR MAN CHAGE AND ASUKA CANYON/YAMAHA
		ALBUMS
1	1	CHECKERS GO CANYON
2	2	YOKO MINAMINO BLOOM CBS/SONY
3	3	SHOUNENTAI PRIVATE LIFE WARNER/PIONEER
4	4	YUKI SAITO FUMU CANYON
5	5	GROOTOSHINOBU KUBOTA GROOVIN' CBS/SONY
6	7	KAORU KOHIRUIMAKI I'M HERE EPIC/SONY
7	6	AYUMI NAKAMURA SMALL TOWN GIRL HUMMING BIRD
8	10	ANRI SUMMER FAREWELLS FORLIFE
9	NEW	PRINCE SIGN 'O' THE TIMES PAISLEY PARK/WARNER
10	9	KIYOTAKA SUGIYAMA REAL TIME TO PARADISE VAP

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TOP INSPIRATIONAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	2	41	★ ★ No. 1 ★ ★ AMY GRANT MYRRH SP 3900/WORD	13 weeks at No. One THE COLLECTION
2	1	61	SANDI PATTI WORD WR 8325/A&M	MORNING LIKE THIS
3	4	81	SANDI PATTI IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
4	5	25	STRYPER ENIGMA 73237/CAPITOL	TO HELL WITH THE DEVIL
5	3	13	THE IMPERIALS MYRRH 7-01-68350-65/WORD	THIS YEAR'S MODEL
6	9	49	MICHAEL W. SMITH REUNION WR 8332/A&M	THE BIG PICTURE
7	22	17	DALLAS HOLM DAYSPRING 701-414301-8/WORD	AGAINST THE WIND
8	21	37	LARNELLE HARRIS BENSON RO 3956	FROM A SERVANTS HEART
9	11	5	MARANATHA MARANATHA 7100180848/WORD	KIDS PRAISE 6
10	7	37	STEVE GREEN SPARROW ST41040/CAPITOL	FOR GOD AND GOD ALONE
11	16	29	SECOND CHAPTER OF ACTS LIVE OAKS 7-010-00721-7/WORD	HYMNS
12	8	69	CARMAN WORD WR 8321/A&M	THE CHAMPION
13	6	45	DENIECE WILLIAMS SPARROW ST1039/CAPITOL	SO GLAD I KNOW
14	10	37	PETRA STAR SONG 7-102-07386-0/SPARROW	BACK TO THE STREET
15	NEW ▶		WAYNE WATSON DAYSPRING 7014155016/WORD	WATER COLOR PONIES
16	12	29	DEGARMO AND KEY POWER DISC PWR 01087/BENSON	STREET LIGHT
17	15	141	SANDI PATTI IMPACT RO 3884/BENSON	SONGS FROM THE HEART
18	20	5	THE BILL GAITHER TRIO STAR SONG SSR8079	WELCOME BACK HOME
19	19	9	RAY BOLTZ HEARTLAND HR3866/BENSON	WATCH THE LAMB
20	25	205	SANDI PATTI ● IMPACT RO 3818/BENSON	MORE THAN WONDERFUL
21	30	21	NEW GAITHER VOCAL BAND WORD 7-01-000733-0	ONE X 1
22	29	254	AMY GRANT ▲ WORD SP 5056/A&M (CD)	AGE TO AGE
23	27	29	BRENTWOOD SINGERS BRENTWOOD R25027	KIDS SING PRAISE
24	NEW ▶		MICHAEL CARD SPARROW SPR1126	THE FINAL WORD
25	24	5	LESLIE PHILLIPS HORIZON SP-0757/A&M	THE TURNING
26	14	9	PHIL KEAGGY MARANATHA 7100149827/WORD	THE WIND AND THE WHEAT
27	31	41	FIRST CALL DAYSPRING 7-01-4144014/WORD	UNDIVIDED
28	13	13	JOHN MICHAEL TALBOT BIRDWING BWR 2094/SPARROW	HEART OF THE SHEPHERD
29	RE-ENTRY		CHRISTY LANE ARRIVAL 9644/DOMINION	ONE DAY AT A TIME
30	23	101	AMY GRANT ● WORD SP 5060/A&M	UNGUARDED
31	26	153	AMY GRANT ● WORD SP 5058/A&M (CD)	STRAIGHT AHEAD
32	RE-ENTRY		CARMAN PRIORITY 38713	SUNDAY'S ON THE WAY
33	35	29	STEVE CAMP SPARROW ST41054/CAPITOL	ONE ON ONE
34	NEW ▶		DAVID MEECE MYRRH 7016864065/A&M	CANDLE IN THE RAIN
35	36	25	MESSIAH PROPHET PURE METAL 790-060-0477/REFUGE	MASTERS OF THE METAL
36	17	17	THE MARANATHA KIDS MARANATHA 710-0183820/WORD	FIRST SUNDAY SINGALONG
37	33	41	WHITE HEART SPARROW SP 1128/CAPITOL	DON'T WAIT FOR THE MOVIE
38	18	25	PHILIP BAILEY MYRRH SP 754/A&M	TRIUMPH
39	28	49	PHIL DRISCOLL BENSON C03915	INSTRUMENT OF PRAISE
40	34	33	GREG VOLZ MYRRH WR 8352/A&M	THE RIVER IS RISING

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

Jazz

BLUE NOTES



by Peter Keepnews

NEW YORK'S ANNUAL summer jazz festival, produced by George Wein and now sponsored by JVC, is traditionally criticized for its de-emphasis on the avant-garde. So we feel duty-bound to report the fact, which hasn't been heavily publicized, that four concerts of cutting-edge jazz are being presented as part of the festival, under the auspices of the World Music Institute.

The four are part of a six-concert series called "Improvisations!" being staged at two Manhattan locations, Merkin Concert Hall and Greenwich House. The series kicks off on June 6 with the groups of Billy Bang and Henry Threadgill and continues on June 13 with the Muhal Richard Abrams Quartet and the Black Swan Quartet. The final four concerts—New Winds and the Dewey Redman Quartet on June 19, Anthony Davis' Episteme and the John Carter Octet on June 24, Leroy Jenkins' Sting! and the Gerry Hemingway Trio on June 26, and the Amina Claudine Myers and Craig Harris groups on June 27—coincide with the JVC Festival and will be presented under the JVC banner.

This might be considered an easy way for the JVC Festival people to confer some avant-garde legitimacy upon themselves while letting someone else do the work. But nonetheless we commend George Wein and company for including "Improvisations!" on the JVC schedule, and we commend the staff of the World Music Institute for forging ties with the festival—and for putting together an impressive lineup.

THE FINALISTS HAVE BEEN CHOSEN for the third annual Hennessy Cognac Jazz Search. Repre-

sending their respective cities in the June 11 Los Angeles showdown—with an appearance at the Playboy Jazz Festival and a possible record deal at stake—will be the David Ellson Septet (New York), Wayne Wayne & the Lido Jazz Allstars (Los Angeles), the Walter White/Rick Margitza Quintet (Detroit), and the Paul Mazzio Quintet (New Orleans).

We attended the New York semifinals, and we applaud the judges' choice—Ellson is a talented vibraphonist who has put together a polished, swinging group. We also applaud Hennessy Cognac for its support of young and unheralded jazz talent. But we can't help wondering why most of the people who packed Michael's Pub for the event thought they were there—the club was filled to capacity, but most of the

The World Music Institute adds a dimension to JVC

people there never stopped talking and seemed to be paying no attention whatsoever to the music. The performers, who had to compete not only with one another but with more crowd noise than we have ever heard at a jazz show, have our sympathy.

ALSO NOTED: Intima Records, the fusion-oriented subsidiary of the Enigma label, has boosted its marketplace credibility with the signing of Maynard Ferguson. The veteran trumpeter and bandleader makes his label debut with "High Voltage," featuring his band of the same name. . . . The nonprofit Los Angeles Jazz Society will hold its fifth annual tribute and awards concert, at which an outstanding locally based musician is honored, in September. Past winners of the LAJS award are Jimmy Rowles, John Collins, Shelly Manne, and Harry "Sweets" Edison. Among this year's nominees are Benny Carter, Ray Brown, Joe Pass, and the late Victor Feldman. Pianist/percussionist Feldman, a mainstay of the L.A. studio scene for many years, died suddenly just a few weeks after the nominations were announced.

Gospel

LECTERN



by Bob Darden

(This is the second installment of a two-part interview with Adrian Snell.)

ADRIAN SNELL'S "Alpha And Omega" will soon be released on Dayspring Records. It is a remarkably diverse concept album based on the prophetic texts of Isaiah and Revelation and is Snell's 10th contemporary Christian release, including two earlier musicals: "The Passion" and "The Virgin."

Although Snell is well-known as an artist in his native Britain and throughout Europe, East Africa, and Israel, he has never enjoyed the commercial success in the U.S. that has accompanied critical acclaim there. While the power of "Alpha And Omega" could change all that, Snell says he sometimes wonders if his challenging music will ever find a wide audience in pop-music-obsessed U.S.

"The European side of what I do has always been there," he says. "When I started doing this full time in 1974-75, I started in England, then quickly branched out into Scandinavia, and they've always remained my main audiences."

"In the process, I have developed a great vision for Western Europe; God is doing some profound things here and in Eastern Europe as well as in Africa. Things are beginning to happen in Australia, and I just did my first tour in Singapore. But the U.S. has been an enormous frustration to me."

Snell believes that he has something to offer musically and lyrically to U.S. audiences. But like Garth Hewitt, Bryn Haworth, and others, he realizes what it would cost to become well-known in the U.S.: six months or more out of each year in nonstop touring. Not surprisingly, the only contemporary Christian

artist who has made a major impact in the U.S.—Sheila Walsh—has done just that.

"Sheila's a different case, and more power to her," says Snell. "But I am a writer. I'm fully aware of what I will gain and lose by concentrating solely on the U.S. market. I'm not sure whatever I do that I'm going to gain a massive young contemporary market. Sure, I've got a desire for the people in the U.S. to hear what I've got, but it has to be in the right way—and not to the exclusion of everything else in this ministry."

Actually, Snell did give it a go once before. He recorded the "Midnight Awake" for Benson in Nashville some years ago, using the very American Joe English Band, with the label's express idea of "breaking" him for an American audience. Today, Snell

Adrian Snell creates a diverse concept album

laughs at the memory.

"Oh, I still think we had some good songs, and could those boys rock!" he says. "But I listened to it and realized I sounded like every other Christian pop/rock artist."

"The album got great reviews, but I knew I was in danger of losing my identity as an individual artist. There's got to be some way to move toward a meeting point of using my classical background in a pop context—without it being a total sellout."

"Alpha And Omega" is currently being performed throughout the U.K., and the musical may also tour Ireland. It is an impressive work, both visually and musically, combining several musicians; a 100-voice choir; a performance artist; and light, sound, and smoke effects. Snell says there is a chance it will be performed next year in something more impressive than a standard concert hall.

"We're working with the Church of England to present it in some of the great ancient cathedrals of England," he says. The work would be performed "at the invitation of each bishop. It's not a situation of hiring a hall, but working through the Anglican Church."

Dealers Face Life After Tax Reform

Loss Of ITC Alters Accounting Methods

BY EARL PAIGE

LOS ANGELES The sweeping changes made in the federal tax code are beginning to be felt by home entertainment retailers.

Haunted by the loss of the investment tax credit video and combo stores enjoyed prior to the Income Reform Act, retailers who rent videos are anxiously comparing depreciation methods.

The topic of rental library depreciation is in fact so hot that it was discussed at a separate luncheon session in this year's round of Video Software Dealer Assn. regional Financial Planning & Inventory Management seminars (see separate story, page 46).

For life without ITC, two depreciation methods were suggested by VSDA consultant Harry Landsburg here May 13. A senior manager at accounting firm Laventhol & Horwath, Landsburg elaborated on the income forecast method and amortized intangible assets method.

The forecast method owes its origin to the oil industry. Said Landsburg, "It allows for depreciation, or depletion, as a function of how much revenue was derived that particular year from that asset in relationship to how much revenue you could expect from the asset for its entire useful life."

As relates to a video recording, a tape's useful life could be a reason-

ably estimated rental of 100 times with 75 rentals occurring the first year. As such, 75% can be depreciated the first year. Not so difficult—except that the Internal Revenue Service could well require documentation on each and every tape a store owns. "It's not complicated, just tedious," said Landsburg, adding that computer software vendors may offer little help just now. "Don't expect your regular employees to do [computations]. Get a business major part-time who loves to crunch numbers."

The intangible asset method is a relatively new wrinkle. The value of the goods is based on the intellectual copyright contained in the recording, not on the tape itself.

"The viewpoint that supports the intangible asset classification is that the purchase of a video is the purchase of what is recorded on the cassette [or disk] rather than the cost of acquiring a blank [tape or disk]," said Landsburg.

One aspect of the concept is that "intangible assets are amortized rather than depreciated. While the two words are different, the functional activity is the same. The amortization is like depreciation, a charge against revenue during the year for the reduction in value of the asset."

Under amortization, dealers assign a useful life. Landsburg suggests A titles might be assigned 15

months, while other categories—children's, for example—"could be as long as two years or 18 months." The straight line method is used here.

Because dealers still have inventory left over from when the ITC applied, many are anxious. Eugene Lemon, an owner of Network Video, Oakland, Calif., queried about the transition period and whether to use old or new methods.

Landsburg said, "You can go forward with either [new] method as you finish up under [the old method]."

Lemon said that using tax credit "was worth \$7,000 last year because I found I could depreciate that much because my leasehold was one year. Now the ITC is gone, and I am back again."

Landsburg also contrasted strategies of small chains and individual store owners like Lemon with tactics of publicly held chains. He said the latter "will probably fight against intangible assets. They would probably want to protect their asset value on their books and make every effort to keep those tapes tangible, personal property."

"They may, since they're publicly held, use a different method of depreciation for book and for tax purposes," Landsburg added that such companies would most likely use footnotes on financial statements for further clarification.

newsline...

LEADING SPOKEN-WORD LABEL Caedmon Records is being acquired by book publisher Harper & Row. A letter of intent, signed May 14, seeks to bring the 35-year-old outfit into the News Corp. family after 10 years as part of Raytheon's D.C. Heath division. Under a separate deal, Caedmon's classical imprint, Arabesque Records, will be acquired by Caedmon/Arabesque executive Ward Botsford (see Keeping Score, page 63). Caedmon president Carol Haubert says the move to Harper & Row will aid the label's distribution to book outlets, and she hopes to see the label expand its distribution in the U.K. and Australia through News Corp.'s William Collins imprint. No price was disclosed.

VIRGIN OFFERING: Virgin Records will begin trading in the U.S. sometime this summer. The U.K. stock will be traded over the counter via American depository receipts to be handled by Citicorp. If approved, each ADR is expected to bring around \$16. Sources close to Virgin founder Richard Branson suggest the ADR offering could be a preamble to a future American offering.

PRISM ENTERTAINMENT CORP. (ASE/PRZ) posted record sales and earnings for the year ended Jan. 31. Sales rose to \$25.1 million from \$23.1 million the previous year, while earnings rose to \$1.69 million from \$1.66 million for the prior fiscal year. Earnings per share dipped due to a 20% greater number of outstanding shares, declining from 90 cents to 76 cents.

CANADIAN MUSIC SOFTWARE MANUFACTURER Cinram Ltd., which trades on the Toronto and Montreal exchanges, reports sales increased 18% in the first quarter ended March 31, while earnings more than doubled. Cinram's sales were \$6.7 million, up from the \$5.7 million posted in the first quarter of fiscal 1986, while earnings rose to \$1.1 million or 43 cents per share, compared with \$412,000 or 24 cents per share in the same quarter last year. The average number of shares outstanding increased 51% from 1.7 million in the first quarter of 1986 to 2.5 million in the first quarter of 1987. Cinram recently began production of compact disks.

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 5/12	Close 5/18	Change
NEW YORK STOCK EXCHANGE				
American Can	1619.2	38	36 1/4	-1 3/4
CBS Inc.	216.2	168	161 1/4	-6 3/4
Cannon Group	447.2	4 7/8	4 7/8	.....
Capital Cities Communications	403.1	35 3/4	33 3/4	-1 9/8
Coca Cola	6496.2	41 1/2	39 3/4	-1 1/2
Walt Disney	1525.3	64 1/2	62	-2 1/2
Eastman Kodak	4216.3	79	79	.....
Gulf & Western	1476.3	75	76 1/2	+1 1/2
Handelman	260.3	25 1/2	24 1/4	-1/4
MCA Inc.	1241.8	45 1/2	45 1/2	.....
MGM/UA	29.5	11 1/2	10 1/2	-1 1/2
Musicland	100.8	27 1/2	25 1/2	-2
Orion Pictures Corp.	245.9	13 1/2	13	-1/2
Sony Corp.	295.8	20 1/2	19 1/2	-1 1/2
TDK	32.7	41 1/2	42 1/2	+1 1/2
Taft Broadcasting	51.5	148 1/2	150 1/2	+2 1/2
Vestron Inc.	72	5 1/2	5 1/2	.....
Viacom	1120	53 1/2	53 1/2	.....
Warner Communications Inc.	2034.7	29 1/2	28 1/2	-1 1/2
Westinghouse	2270.3	61 1/2	59 1/2	-2 1/2
AMERICAN STOCK EXCHANGE				
Comptron	28.8	6 1/2	6 1/2	+1/4
Electrosound Group, Inc.	33.2	13 1/2	13	-1/2
Lorimar/Telepictures	712.3	15 1/2	14 1/2	-1 1/2
New World Pictures	177	12 1/2	12 1/2	.....
Price Communications	103.3	11 1/2	11 1/2	.....
Prism Entertainment	18.2	5 1/2	5 1/2	.....
Turner Broadcasting System	10.3	21 1/2	21 1/2	.....
Unitel Video	19.6	10 1/2	10 1/2	.....
Wherehouse Entertainment	136.4	7 1/2	7 1/2	-1/4
OVER THE COUNTER				
Crazy Eddie	4 1/2	4 1/2	4 1/2	.....
Dick Clark Productions	5 1/2	4 1/2	4 1/2	.....
Infinity Broadcasting	16 1/2	16	16	-1/2
Josephson Intl.	14	14	14	.....
LIN Broadcasting	35 1/2	35 1/2	35 1/2	.....
Lieberman Enterprises	18	17 1/2	17 1/2	-1/4
Malrite Communications Group	10 1/2	10 1/2	10 1/2	.....
Recoton Corporation	6 1/2	6 1/2	6 1/2	.....
Reeves Communications	11	10 1/2	10 1/2	-1/2
Satellite Music Network Inc.	4 1/2	4 1/2	4 1/2	.....
Scripps Howard Broadcasting	80	80	80	.....
Shorewood Packaging	16 1/2	15 1/2	15 1/2	-1
Sound Warehouse	8	7 1/2	7 1/2	-1/4
Spec's Music	8 1/2	8 1/2	8 1/2	.....
Stars To Go Video	11	10 1/2	10 1/2	-1/2
Trans World Music Corp.	32 1/2	32 1/2	32 1/2	.....
Tri-Star Pictures	9 1/2	9 1/2	9 1/2	.....
Wall To Wall Sound & Video Inc.	4 1/2	4 1/2	4 1/2	.....
Westwood One	23 1/2	22	22	-1 1/2

Budget Label Expected To Raise \$14.4 Million

Pickwick Sets Public Offering In U.K.

LONDON Budget music label Pickwick is coming to the London stock market with an offer for sale that values the operation at over \$45 million and is expected to raise about \$14.4 million. The purpose of the initial public offering is to fund new expansion and raise the company's profile.

Currently celebrating its 25th anniversary, Pickwick has turned in steadily improving annual performances since losing \$4 million in 1982. Profits last year were \$2.7 million and are forecast at \$4.4 million or more for 1987. The company claims a 40% share of the U.K. budget record and tape market, using back catalog licensed from majors, including CBS, RCA, and PolyGram.

In 1985 it launched the IMP compact disk label, a midprice classical line retailing at \$13.60. Claimed as the first such CD line in the world, it not only predated this year's much-trumpeted launch of major label midprice series, but it is also notable for being built on original digital recordings initiated by Pickwick itself.

Subsequently, Pickwick's distribution strength led to involvement in the burgeoning U.K. sell-through market for prerecorded video via distribution deals with Warners, MGM, BBC, and others and the establishment of its own children's video series.

In 1986, a consortium led by Roth-

schild Ventures acquired a 50% stake in the operation and installed Ivor Scholsberg, former head of South African independent RPM, as managing director. The company is chaired by Monty Lewis, who co-founded it with Cy Leslie in 1962 as an offshoot of Pickwick International in New York, and currently grosses over \$42 million annually.

Efforts are now being made to establish Pickwick internationally. Exclusive licensing deals have been made with MCA in North America and with Virgin in Australia and Asia for digital masters of Pickwick's classical recordings. Similar deals for other markets including Japan are in negotiation.

Artist Tax Relief Elusive

OTTAWA There were promises of help but little immediate action May 15 when the federal government outlined how it wants to change the tax system for Canadian artists. Musicians here have long complained that the current tax laws, which prevent them from applying income averaging, force them to pay heavy taxes in lean as well as profitable years.

Communications Minister Flora MacDonald declined to pledge changes boldly, instead deferring the matter to Finance Minister Michael Wilson, who promises a more "favorable tax environment" for artists following the unveiling June 18 of sweeping tax reform.

Until that reform is introduced, however, musicians, composers, and others in the record business will continue to be treated with insensitivity, according to the Canadian Conference of the Arts. The arts

group's national director, Michelle D'Auray, said she was disappointed there weren't any fundamental changes announced May 15, when the deadline for answering a House of Commons committee's report on the matter expired.

In fact, artists may have been dealt a blow by the government. Attempts to incorporate a definition of a "professional artist" under the Income Tax Act were turned aside by MacDonald, who says the current system by the Revenue Department is more flexible. Artists say the government was simply worried that thousands would declare themselves artists and be eligible for easier tax treatment.

MacDonald did say, though, that the deductibility of expenses incurred by performers and artists, "is under active consideration for the 1988 taxation year."

KIRK LaPOINTE

POP

PICKS

LITTLE STEVEN

Freedom—No Compromise
PRODUCER: Little Steven
Manhattan ST-53048

Politically conscious rock, hewn from the same vein as Steven's "Sun City" project. This work doesn't benefit from the same all-star cast, however—though it does feature a duet with the Boss—but it is at least as earnest. Standouts: "Freedom," "Can't You Feel The Fire."

RONNIE SPECTOR

Unfinished Business
PRODUCERS: Michael Young, Gary Klein, Desmond Child
Columbia BFC 40620

Former Ronette's voice is an American classic, and she puts it to good use on this nice update of the Spector sound. Eddie Money, repaying a favor for the top 10 duet "Take Me Home Tonight," guests on first single, "Who Can Sleep"; Susannah Hoffs of the Bangles complements Spector expertly on "Dangerous."

IRENE CARA

Carasmatic
PRODUCERS: Various
Elektra 60724

Pop vocalist turns out mixed bag of top 40 fare with mixed results, despite presence of all-star supporters, including Brothers Johnson, Luther Vandross, and Bonnie Raitt. Best shot for airplay is the George Duke-produced "Don't Wanna Let Go."

GLENN MEDEIROS

PRODUCER: Jay Stone
Amherst AMH 3313

Teen vocalist's debut effort is not to be taken lightly; strong leadoff single, "Nothing's Gonna Change My Love For You," is already topping top 40 playlists, as should "Lonely Won't Leave Me Alone" and "A Stranger Tonight." Current media exposure will bolster sales.

MASON RUFFNER

Gypsy Blood
PRODUCER: Dave Edmunds
CBS Associated BFZ 40601

Singer/guitar slinger from New Orleans racked up good press with his debut; second slab has the moxie to put him across in the market. Edmunds' hot production could work the wonders it did with the Fab T-Birds. Title track is designed to blow holes in album rock radio.

STAN CAMPBELL

PRODUCER: Stan Campbell
Elektra 60734

Vet of England's Two-Tone groups (Specials, Selector) takes a notable solo turn. Vocal quality akin to Michael McDonald's won't hurt chart chances; neither will material like the handsome single "Years Go By." Third World rhythms add pleasant seasoning to some tracks.

RECOMMENDED

ORIGINAL MOTION PICTURE SOUNDTRACK

Captive
PRODUCER: The Edge, Michael Brook
Virgin 90609

As far as soundtrack sales are concerned, it matters not a whit that this movie died quickly—its music was composed and performed primarily by U2's guitarist, The Edge. Hence, respectable sales are certain, and album's high quality bodes well for even more. Most cuts are instrumental, new-agey meanderings, but "Heroine," featuring the willowy vocals of Sinéad O'Connor, could hit at album rock radio.

E. YAZAWA

Flash In Japan
PRODUCERS: James Newton Howard, Eikichi Yazawa, Andrew Gold
Warner Bros. 25384

Nipponese star takes his first crack at the Western market with unusual results. Highly synthesized tracks often feature a pastiche of English and Japanese lyrics, which could impede the progress of Yazawa's chart-conscious sound.

JUDY COLLINS

Trust Your Heart
PRODUCER: Judy Collins
Gold Castle/PolyGram 171 002

Well-traveled folk/pop thrush returns with a well-produced, highly esoteric package that includes everything from a William Blake poem set to music to "Day By Day" and "When You Wish Upon A Star."

LOUDON WAINWRIGHT III

More Love Songs
PRODUCERS: Richard Thompson, Loudon Wainwright III, Chaim Tannenbaum
Rounder 3106

Sardonic folkie's latest is another cripplingly funny effort. Production assist from Thompson is, as before, a large plus; so is playing and singing by folk stalwarts Danny Thompson, Martin Carthy, Dave Matthews, and Maria Muldaur. Radio: Go for "Hard Day On The Planet."

JUDE COLE

PRODUCER: Russ Titelman
Warner Bros. 25553

Denver rocker covers all the bases on his first go-round, evincing a sure hand on guitar and a keen sense of dynamics and melody as a songwriter. Ballads shine here.

SHELLEYAN ORPHAN

Helleborine
PRODUCER: Haydn Bendall
Columbia FC 40545

Some will dismiss this as pretentious claptrap, but English duo's ethereal pop, most of it performed with string instruments, is sure to develop a cult among Cocteau Twins/Nick Drake followers—and Percy Shelley's fan club; Shelleyan Orphan takes its name and inspiration from the early 19th-century poet.

MICHAEL WHITE

PRODUCER: Mack
Atlantic 81753

Powerful singer debuts backed by an anonymous band and with some schizophrenic material, all of which are best when they stick to Led Zeppelin-esque stylings over strained ballads. Charismatic "Fantasy" might well be picked up by album rockers before first single, "I Know You Need Someone."

PETER & THE TEST TUBE BABIES

PRODUCERS: Noel "Asteroids" Thompson, the Test Tube Babies
Rock Hotel/Profile PRO 1229

Trail-blazing British punksters show a softer side on third LP. Leadoff single, "Louise Wouldn't Like It," is a valiant—albeit too long—stab at winning radio play, boasting an incredibly catchy chorus.

JINNI FONTANA

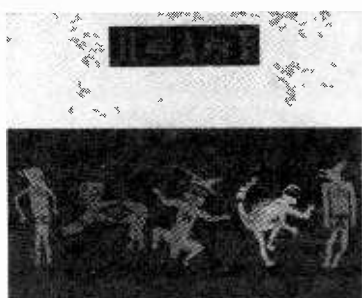
The Game Of Love
PRODUCERS: Gary Mraz, Jinni Fontana
Banana Records BR 108

Four-song EP showcases strong vocalist with a penchant for writing unusual but still commercial dance tracks. Producer Mraz, who has worked with Stacey Q, hones music's edge to a razor-sharp point. Majors should take notice. Contact: P.O. Box 16621, Cleveland, Ohio 44116.

BLACK

PICKS

SPOTLIGHT



HEART

Bad Animals
PRODUCER: Ron Nevison
Capitol PJ-12546

The multiplatinum formula stays in place here, as the sisters Wilson and company flex knock-down rockers and power ballads sure to please the fans. Initial single, "Alone," is zipping up the charts; hooky "Who Will You Run To" and "Strangers Of The Heart" sound like they could perform similar tricks. Hats off to Nevison for the album's commercial punch.



MOTLEY CRUE

Girls, Girls, Girls
PRODUCER: Tom Werman
Elektra 9 60725

Certain to be group's best seller so far, "Girls, Girls, Girls" blends the Crue's metallic appeal with straight-out pop; the extremely catchy, hit-bound title track is just one result. Band's growing sophistication and playing prowess are certain to attract new fans; old fans will enjoy "Wild Side" and the ironic "Jailhouse Rock" cover.

NEW AND NOTEWORTHY

FIRE TOWN

In The Heart Of The Heart Country
PRODUCERS: Fire Town
Atlantic 81754

Madison, Wis.-based foursome has already been tagged for success by Rolling Stone, among other pundits, and with good reason. Debut disk (originally issued on the band's Boat label) showcases resonant Byrds-like stylings and superlative songwriting by Doug Erikson and Phil Davis. Consensus click: "Carry The Torch."

FAT BOYS

Crushin'
PRODUCERS: Various
Tin Pan Apple/PolyGram 831 948

Oversized rap trio continues its ascent into the mainstream via this debut Tin Pan Apple/PolyGram release. Project features a collaboration with the Beach Boys—a remake of the Surfaris' "Wipeout"—as well as two tracks that will be included in their upcoming motion picture,

"Disorderlies." Group's last three albums went gold-plus.

JILL JONES

PRODUCERS: David Z., Jill Jones, Prince
Paisley Park/Warner Bros. 25575

New Prince protégé has the looks and pipes to make it with a broad-based pop audience. First single, "Mia Bocca," hasn't happened, but superior Prince-penned ballad "With You" could draw the paying customers. An alluring debut.

REGINA BELLE

All By Myself
PRODUCER: Michael J. Powell, Nick Martinelli
Columbia C 40537

Singer's gospel roots don't preclude a bit of sassiness in her vocals. First single, "Show Me The Way," is making big gains in its climb up the black chart; "Take Your Love Away" would be a fine follow-up. A newcomer to watch.

COUNTRY

PICKS

CHARLY PRIDE

After All This Time
PRODUCER: Ray Baker
16th Avenue ST-70550

After all this time (two years), Pride is back on record. And he sounds as mellow and intimate as he did in his heyday. Best cuts include the current "Have I Got Some Blues For You" and "Look In Your Mirror."

STEVE EARLE & THE DUKES

Exit O
PRODUCERS: Tony Brown, Emory Gordy Jr., Richard Bennett
MCA 5998

Sequel to superlative "Guitar Town" shows Earle (co-billed with his great road band) developing his unique combination of country grit, rock energy, and contemplative songwriting. "Nowhere Road" and "Angry Young Man" (the latter bearing overt Springsteen influences) stand out among the new tunes. Pop formats, take note.

JAZZ

PICKS

JOANNE BRACKEEN & SPECIAL FRIENDS

Fi-Fi Goes To Heaven
PRODUCER: Joanne Brackeen
Concord CJ-316

Underrated pianist/composer Brackeen's hot lineup here—including Terence Blanchard, Branford Marsalis, Cecil McBee, and Al Foster—could break this big on jazz radio. Standout track: the Ornette Coleman-esque "Cosmonaut."

JOE SAMPLE

Roles
PRODUCERS: Joe Sample, Wilton Felder
MCA MCA-5978

His late-'70s solo outing "Carmel" is hard to top, but this is a good attempt. It's mostly smooth sailing after a throwaway leadoff track, with Sample emphasizing the acoustic piano. Standout guest solos by fellow Crusader Sal Marquez on trumpet and mallet star Bobby Hutcherson.

DAVE GRUSIN

Cinemagic
PRODUCER: Dave Grusin
GRP GR-1037

Latest by the composer-keyboardist, featuring rerecordings of his soundtrack music from "Tootsie," "On Golden Pond," "Heaven Can Wait," and others, is jazz only generically. Programmatic tracks feature guest shots by Tom Scott, Ernie Watts, Eddie Daniels, and Lee

Ritenour and orchestrations by the London Symphony.

RECOMMENDED

TERESA BREWER

American Music Box Vol. 1—The Songs Of Irving Berlin
PRODUCER: Bob Thiele
Doctor Jazz/CBS FW40231

Composer Berlin turned 99 May 11, and Brewer could have selected as many worthwhile songs by the master to perform. The eight she has chosen are towering songs, including such relative rarities as "Isn't It A Lovely Day" and "Russian Lullaby," and they are treated with lightness and warmth. Her star-studded backing sextet thoroughly enjoys the ride.

GOSPEL

PICKS

BUDDY GREENE

PRODUCER: Bubba Smith
Fortress SPCN 79006 01104

With a voice reminiscent of Ricky Scaggs, Greene shows strong bluegrass roots and contemporary production on his debut. Some fine acoustic numbers, like "Short Of The Mark," and a little funk combine to present one of the most pleasant surprises of the season. Should find a niche in the marketplace quickly.

NICHOLAS

A Love Like This
PRODUCER: Philip Nicholas, Kent Washburn
Command SPCN 79000670181

Husband-and-wife team of Phil and Brenda delivers the gospel sound over some hot tracks. The music ranges from sweet and sultry to hot and gritty, but the message is uncompromisingly gospel.

CLASSICAL

RECOMMENDED

TCHAIKOVSKY: 1812 OVERTURE; ROMEO & JULIET OVERTURE; NUTCRACKER SUITE
Chicago Symphony Orchestra, Solti
London 417 400

Solti, at 75 the focus of heavy promotional attention, projects these old chestnuts with undiminished vigor. And the London engineers invest all with sound that's lush or gut-thumping, as required. Basic stock item.

BEETHOVEN: SYMPHONIES NOS. 8 & 9
Murphy, Watkinson, O'Neill, Howell, English Chamber Orchestra, Tilson Thomas
CBS M2K 39711

When this cycle was begun some years back, the use of reduced performing forces was still a novelty. While period instrument productions win more attention today, many should still be attracted by the clarity and contemporary instrumental texture Thomas' version supplies.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Jean Rosenbluth, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 14 Music Circle E., Nashville, Tenn. 37203.

GEORGE MICHAEL MAKES HIS MOVE

With the release of his new solo single, "I WANT YOUR SEX," GEORGE MICHAEL continues to progress and move forward as the most important new solo voice of the '80s.

His recent smash with Aretha Franklin, "I Knew You Were Waiting (For Me)," went straight to the top of the charts in virtually every country in the world!

Now GEORGE MICHAEL returns with his

most compelling single yet—"I WANT YOUR SEX"—from the movie, "Beverly Hills Cop II."

It's a prime example of the kind of hit power generated on his upcoming debut solo album! The kind of hit power responsible for 23-year-old GEORGE MICHAEL's total worldwide sales of over 40 million—with 4 No. 1 singles and a No. 1 album in the U.S. alone and 91 No. 1s in 23 countries around the world!

GEORGE MICHAEL. "I WANT YOUR SEX."

The new 7", 12" and Cassette Maxi Single. On Columbia and CBS Records International.

38-07164

44-06814

4CT 06814

Written, Arranged and Produced by George Michael.

MANAGEMENT: LIPPMAN KAHANE ENTERTAINMENT

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ARE ON: CHARTS

- Billboard Hot 100 Chart *71-*57
- Billboard Top Albums Chart *145-*126
- Cashbox Top 100 Chart *72-*56
- Cashbox Top Albums Chart *133-*108

TOP 40

- Billboard Reporters Chart 96/34
- Radio & Records 113/40
One of the most added!
- Gavin Report 154/42
#1 Chartbound
- Hi's Top 50 Chart *45

A/C

- Billboard Hot A/C Chart *35-*23
- Radio & Records **BREAKER!**
46 Total Reports
Chart debut *27
- R&R Full Service 25 Total Reports
Chart debut *18
- Gavin Report 165 Total Reports
Chart *15
- MAC Report Chart *15

The Single:

"Kiss Him Goodbye" OS-0022

Breaking from their album

"Happy Together"

Produced by

Bill Henderson

Except "Happy Together"

by Val Garay



The Nylons

Kiss Him Goodbye

Open Air

ATTIC



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HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

"WITH OR WITHOUT YOU" by U2 (Island) has amassed such a large lead over the rest of the Hot 100 that it holds at No. 1 for a third week despite losing points. The next three records are bulleted and could reach the top next week; in fact, Chris De Burgh's "The Lady In Red" (A&M) is already No. 1 in sales. Three records are moving up in the top 10 without bullets after earning bullets last week but not moving up the chart. This is a reminder that bullets are awarded for significant gains in sales and/or airplay points and are unrelated to chart moves.

"SHAKEDOWN" BY BOB SEGER (MCA) gains 55 adds from the pop radio panel, the most of any record already on the chart, and also nabs the Power Pick/Airplay. Good radio jumps include 37-21 at KCPX Salt Lake City, Utah, 37-22 at WKDD Akron, Ohio, 25-20 at WZPL Indianapolis, and 30-22 at WLS Chicago. Based on an updated analysis of the Airplay Power Picks that have peaked on the chart so far, Seger's record has a 54% chance of going to No. 1, an 88% chance of reaching the top five, and an almost-certain 98% chance of reaching the top 10. "Funkytown" by Pseudo Echo (RCA) is right behind Seger with 50 adds and, like Seger, jumps 17 positions on the chart. Pseudo Echo is especially strong at WABB Mobile, Ala. (21-17), KMEL San Francisco (32-22), KMGX Fresno, Calif. (36-25), and B-96 Chicago (32-23), where PD Buddy Scott says, "We feel great about it. The hook jumps out of the speaker. It's top 10 in phone requests, leaning male."

THE REMAKE OF "Kiss Him Goodbye" by the Nylons (Open Air) is moving up strongly, 71-57. Early radio moves for the Nylons come from WZEE Madison, Wis. (15-7), and KATD San Jose, Calif. (19-15). Glenn Medeiros' remake of "Nothing's Gonna Change My Love For You" (Amherst) stays at No. 13 this week; the record went to No. 1 in many markets, but it has peaked at stations that played it early, slowing its upward momentum nationally.

NOTES ON NEWCOMERS: Kenny G.'s "Songbird" (Arista) enjoys a strong week in radio and sales—but only moves up two places because of competition. The record is top five at 10 radio stations on the pop panel, including No. 1 at KSFM Sacramento, Calif. "Fascinated" by Company B (Atlantic) has seven top five radio reports this week from Florida, Texas, and California—big dance markets—but it is also top 10 in Dayton, Ohio, and Rochester, N.Y. . . . "Soul City" by the Portland Brothers (Manhattan) moves 20-16 at WMMS Cleveland . . . "Happy" by Surface (Columbia) takes big jumps at KITY San Antonio, Texas (25-14), and KBOS Fresno, Calif. (28-13) . . . "Only In My Dreams" by Long Island, N.Y., teen-ager Debbie Gibson (Atlantic) moves 7-5 at Y-100 Miami, 23-19 at WCAU Philadelphia, and 15-14 at Z-100 New York.

FOR WEEK ENDING MAY 30, 1987

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HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 52 REPORTERS	BRONZE/ SECONDARY ADDS 152 REPORTERS	TOTAL ADDS 226 REPORTERS	TOTAL ON
RHYTHM IS GONNA GET YOU ESTEFAN/MIAMI SOUND EPIC	8	14	46	68	73
GIRLS, GIRLS, GIRLS MOTLEY CRUE ELEKTRA	7	3	50	60	62
SHAKEDOWN BOB SEGER MCA	6	10	39	55	193
WOT'S IT TO YA ROBBIE NEVIL MANHATTAN	9	9	37	55	56
FUNKYTOWN PSEUDO ECHO RCA	7	9	34	50	146
BACK IN THE HIGH LIFE AGAIN STEVE WINWOOD ISLAND	2	5	28	35	35
KISS HIM GOODBYE THE NYLONS OPEN AIR	2	10	22	34	96
POINT OF NO RETURN EXPOSE ARISTA	4	6	21	31	158
DON'T DISTURB THIS GROOVE THE SYSTEM ATLANTIC	0	5	26	31	150
THE PLEASURE PRINCIPLE JANET JACKSON A&M	3	10	18	31	81

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**TM

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	THE LADY IN RED	CHRIS DE BURGH	3
2	1	WITH OR WITHOUT YOU	U2	1
3	5	YOU KEEP ME HANGIN' ON	KIM WILDE	2
4	7	ALWAYS	ATLANTIC STARR	4
5	10	RIGHT ON TRACK	THE BREAKFAST CLUB	7
6	9	BIG LOVE	FLEETWOOD MAC	5
7	12	NOTHING'S GONNA CHANGE MY LOVE FOR YOU	GLENN MEDEIROS	13
8	4	HEAT OF THE NIGHT	BRYAN ADAMS	8
9	15	HEAD TO TOE	LISA LISA & CULT JAM	6
10	13	I KNOW WHAT I LIKE	HUEY LEWIS & THE NEWS	9
11	14	WANTED DEAD OR ALIVE	BON JOVI	10
12	16	DIAMONDS	HERB ALPERT	14
13	20	IN TOO DEEP	GENESIS	11
14	3	LOOKING FOR A NEW LOVE	JODY WATLEY	12
15	6	TALK DIRTY TO ME	POISON	24
16	19	JUST TO SEE HER	SMOKEY ROBINSON	20
17	18	DAY-IN DAY-OUT	DAVID BOWIE	21
18	11	(I JUST) DIED IN YOUR ARMS	CUTTING CREW	15
19	21	MEET ME HALF WAY	KENNY LOGGINS	16
20	8	LA ISLA BONITA	MADONNA	19
21	40	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	18
22	25	SONGBIRD	KENNY G.	22
23	22	IF SHE WOULD HAVE BEEN FAITHFUL...	CHICAGO	17
24	17	SE LA	LIONEL RICHIE	29
25	24	FASCINATED	COMPANY B	26
26	23	HEARTBREAK BEAT	PSYCHEDELIC FURS	31
27	29	YOU CAN CALL ME AL	PAUL SIMON	23
28	32	LESSONS IN LOVE	LEVEL 42	25
29	34	DON'T DISTURB THIS GROOVE	THE SYSTEM	28
30	36	JAMMIN' ME	TOM PETTY & THE HEARTBREAKERS	30
31	—	ALONE	HEART	27
32	26	DON'T DREAM IT'S OVER	CROWDED HOUSE	34
33	35	NOTHING'S GONNA STOP US NOW	STARSHIP	47
34	—	I'LL STILL BE LOVING YOU	RESTLESS HEART	40
35	—	SAME OLE LOVE (365 DAYS A YEAR)	ANITA BAKER	44
36	30	SIGN 'O' THE TIMES	PRINCE	49
37	—	POINT OF NO RETURN	EXPOSE	32
38	33	I KNEW YOU WERE WAITING (FOR ME)	A. FRANKLIN/G. MICHAEL	46
39	—	SOMETHING SO STRONG	CROWDED HOUSE	33
40	28	THE RIGHT THING	SIMPLY RED	41

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	WITH OR WITHOUT YOU	U2	1
2	5	YOU KEEP ME HANGIN' ON	KIM WILDE	2
3	6	ALWAYS	ATLANTIC STARR	4
4	7	THE LADY IN RED	CHRIS DE BURGH	3
5	4	BIG LOVE	FLEETWOOD MAC	5
6	2	LOOKING FOR A NEW LOVE	JODY WATLEY	12
7	11	IN TOO DEEP	GENESIS	11
8	12	HEAD TO TOE	LISA LISA & CULT JAM	6
9	13	WANTED DEAD OR ALIVE	BON JOVI	10
10	10	I KNOW WHAT I LIKE	HUEY LEWIS & THE NEWS	9
11	3	(I JUST) DIED IN YOUR ARMS	CUTTING CREW	15
12	14	RIGHT ON TRACK	THE BREAKFAST CLUB	7
13	15	IF SHE WOULD HAVE BEEN FAITHFUL...	CHICAGO	17
14	9	HEAT OF THE NIGHT	BRYAN ADAMS	8
15	19	DIAMONDS	HERB ALPERT	14
16	17	MEET ME HALF WAY	KENNY LOGGINS	16
17	21	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	18
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19	23	SONGBIRD	KENNY G.	22
20	22	JUST TO SEE HER	SMOKEY ROBINSON	20
21	18	NOTHING'S GONNA CHANGE MY LOVE FOR YOU	GLENN MEDEIROS	13
22	20	YOU CAN CALL ME AL	PAUL SIMON	23
23	32	ALONE	HEART	27
24	27	LESSONS IN LOVE	LEVEL 42	25
25	16	TALK DIRTY TO ME	POISON	24
26	24	DAY-IN DAY-OUT	DAVID BOWIE	21
27	33	DON'T DISTURB THIS GROOVE	THE SYSTEM	28
28	31	FASCINATED	COMPANY B	26
29	—	SHAKEDOWN	BOB SEGER	35
30	38	JAMMIN' ME	TOM PETTY & THE HEARTBREAKERS	30
31	—	EVERY LITTLE KISS	BRUCE HORNSBY & THE RANGE	36
32	—	POINT OF NO RETURN	EXPOSE	32
33	37	ENDLESS NIGHTS	EDDIE MONEY	38
34	—	SOMETHING SO STRONG	CROWDED HOUSE	33
35	36	NEVER SAY GOODBYE		—
36	40	SWEET SIXTEEN	BILLY IDOL	37
37	—	FUNKYTOWN	PSEUDO ECHO	42
38	26	THE FINER THINGS	STEVE WINWOOD	39
39	25	SE LA	LIONEL RICHIE	29
40	—	ROCK THE NIGHT	EUROPE	43

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (5)	13
Island (2)	
Paisley Park (2)	
Geffen (1)	
Qwest (1)	
Sire (1)	
Tommy Boy (1)	
E.P.A. (7)	11
Epic (7)	
CBS Associated (1)	
Full Moon/Epic (1)	
Portrait (1)	
Scotti Bros. (1)	
ATLANTIC (7)	9
21/Atco (1)	
Island (1)	
MCA (7)	9
Constellation (1)	
I.R.S. (1)	
COLUMBIA (8)	8
ARISTA (7)	7
CAPITOL (6)	7
Enigma (1)	
EMI-AMERICA (4)	7
Manhattan (3)	
POLYGRAM (6)	6
Mercury (4)	
Atlantic Artists (1)	
Polydor (1)	
A&M (4)	5
Open Air (1)	
RCA (3)	4
Grunt (1)	
ELEKTRA (3)	3
VIRGIN (3)	3
CHRYSALIS (2)	2
MOTOWN (2)	2
AMHERST (1)	1
MACOLA (1)	1
On The Spot (1)	
SUTRA (1)	1
Fever (1)	
ZYX (1)	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
27	ALONE	(Billy Steinberg, ASCAP/Denise Barry, ASCAP)
4	ALWAYS	(Jodaway, ASCAP) CPP
50	BACK AND FORTH	(All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI) WBM
85	BACK IN THE HIGH LIFE AGAIN	(F.S.Limited, PRS/WB, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI)
5	BIG LOVE	(Now Sounds, BMI/Warner-Tamerlane, BMI) WBM
99	BOOM BOOM (LET'S GO BACK TO MY ROOM)	(Not Listed)
74	BREAK EVERY RULE	(April, ASCAP/"Rats" Said The Tyrant, ASCAP) CPP/ABP
79	CAN'T GET STARTED	(Pal-Park, ASCAP)
95	CAN'TCHA SAY (YOU BELIEVE IN ME) /STILL IN LOVE	(Hideaway Hits, ASCAP/Perceptive, ASCAP) CLM
93	COME AS YOU ARE	(Pal-Park, ASCAP)
97	COME GO WITH ME	(Panchin, BMI) CPP/MTP
21	DAY-IN DAY-OUT	(Jones, ASCAP) HL
14	DIAMONDS	(Flyte Tyme, ASCAP) WBM
62	DIRTY WATER	(Screen Gems-EMI, BMI/Rock And Hyde, PROCAN) WBM
98	DOMINOES	(MCA, ASCAP/Bobby Hart, ASCAP) MCA/HL
28	DON'T DISTURB THIS GROOVE	(Science Lab, ASCAP) CPP/ABP
34	DON'T DREAM IT'S OVER	(Roundhead, BMI) CLM
38	ENDLESS NIGHTS	(Arista, ASCAP) CPP
36	EVERY LITTLE KISS	(Zappo, ASCAP/Bob-A-Lew, ASCAP) CLM
26	FASCINATED	(Blackwood, BMI/Toy Band, BMI) CPP/ABP
39	THE FINER THINGS	(F.S.Limited, PRS/WB, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) WBM
55	FLAMES OF PARADISE	(Broozertoones, BMI/Nonpareil, ASCAP) CPP
42	FUNKYTOWN	(Intersong, ASCAP) CHA/HL
52	GET THAT LOVE	(Zomba, ASCAP) CPP
68	GIRLS, GIRLS, GIRLS	(Motley Crue, BMI/Krell/Sikki Nixx, BMI/Mick Mars, BMI)
78	GIVE ME ALL NIGHT	(C'est, ASCAP/Back Mac, BMI)
65	HAPPY	(Brampton, ASCAP)
6	HEAD TO TOE	(Forcelul, BMI/Willesden, BMI) CPP
48	HEART AND SOUL	(Virgin, ASCAP) CPP
31	HEARTBREAK BEAT	(Blackwood, BMI) CPP/ABP
8	HEAT OF THE NIGHT	(Adams Communications, BMI/Calypto Toonz, BMI/Irving, BMI) CPP/ALM
15	(I JUST) DIED IN YOUR ARMS	(Virgin-Nymph, BMI) CPP
46	I KNEW YOU WERE WAITING (FOR ME)	(Chrysalis, ASCAP/Rare Blue, ASCAP/Little Shop Of Morgansongs, BMI) CPP/CLM
9	I KNOW WHAT I LIKE	(Hulex, ASCAP) CLM
18	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)	(Irving, BMI/Boy Meets Girl, BMI) CPP/ALM
51	I'D STILL SAY YES	(Hip Trip, BMI/Klymaxx, ASCAP/Hip Chic, BMI/Midstar, BMI) CPP/MCA/HL
83	IF I WAS YOUR GIRLFRIEND	(Controversy, ASCAP)
17	IF SHE WOULD HAVE BEEN FAITHFUL...	(April, ASCAP/Stephen A. Kipner, ASCAP/California Phase, ASCAP) CPP/ABP/WBM
40	I'LL STILL BE LOVING YOU	(Warner-Tamerlane, BMI/Love Wheel, BMI/MCA, ASCAP/Chrisswald, ASCAP/Hopi Sound, ASCAP/Chappell, ASCAP) HL/WBM
84	I'M NO ANGEL	(April, ASCAP/ATV, BMI/Unichappell, BMI) CHA/HL
11	IN TOO DEEP	(Anthony Banks, ASCAP/Philip Collins, ASCAP/Michael Rutherford, ASCAP/Hit And Run, ASCAP) WBM
30	JAMMIN' ME	(Gone Gator, ASCAP/Wild Gator, ASCAP/WB, ASCAP/Special Rider, ASCAP) WBM
20	JUST TO SEE HER	(Uncity, ASCAP/Lucky-Break, ASCAP/Lars, ASCAP) MCA/HL
57	KISS HIM GOODBYE	(M.R.C., BMI/Unichappell, BMI) CHA/HL
19	LA ISLA BONITA	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI/Edge Of Flukey, BMI) WBM
3	THE LADY IN RED	(Almo, ASCAP) CPP/ALM
73	LEAN ON ME	(Interior, BMI) WBM
25	LESSONS IN LOVE	(Level 42 Songs, ASCAP/Chappell, ASCAP/Island Visual Arts, BMI) WBM/CHA/HL
96	LITTLE SUZI	(Almo, ASCAP/Tone Poems, PRS) CPP/ALM
12	LOOKING FOR A NEW LOVE	(April/Right Song, BMI/Ultrawave, ASCAP) CPP/ABP/CHA/HL
88	MAN AGAINST THE WORLD	(Easy Action, ASCAP/WB, ASCAP/Rude, BMI/Warner-Tamerlane, BMI/Mofo, BMI) WBM
92	MEET EL PRESIDENTE	(Skintrade, ASCAP/Colgems-EMI, ASCAP) WBM
16	MEET ME HALF WAY	(GMPC, ASCAP/Go-Glo, ASCAP) CPP
72	MIDNIGHT BLUE	(Stray Notes, ASCAP/Colgems-EMI, ASCAP/Acara, ASCAP) WBM
86	MOONLIGHTING (THEME)	(American Broadcast, ASCAP/ABC Circle, BMI)
13	NOTHING'S GONNA CHANGE MY LOVE FOR YOU	(Prince Street, ASCAP/Almo, ASCAP/Screen Gems-EMI, BMI) WBM/CLM
47	NOTHING'S GONNA STOP US NOW	(Realsongs, ASCAP/Albert Hammond, ASCAP/WB, ASCAP) WBM
64	ONLY IN MY DREAMS	(Creative Bloc, ASCAP)
60	THE PLEASURE PRINCIPLE	(Flyte Tyme, ASCAP) WBM
32	POINT OF NO RETURN	(Screen Gems-EMI, BMI)
77	PRIMITIVE LOVE RITES	(Doo Dah, BMI/Walsing, BMI/Copyright Management)
58	READY OR NOT	(Stray Notes, ASCAP/Colgems-EMI, ASCAP/Acara, ASCAP/WB, ASCAP) WBM
66	RHYTHM IS GONNA GET YOU	(Foreign Imported, BMI)
80	RIGHT NEXT DOOR (BECAUSE OF ME)	(Calhoun St., BMI) CPP
7	RIGHT ON TRACK	(MCA, ASCAP/Unicity, ASCAP/Short Order, ASCAP)
41	THE RIGHT THING	(April, ASCAP) CPP/ABP
43	ROCK THE NIGHT	(Screen Gems-EMI, BMI) WBM
44	SAME OLE LOVE (365 DAYS A YEAR)	(Jobete, ASCAP) CPP
29	SE LA	(Brockman, ASCAP) CLM
56	SERIOUS	(Colgems-EMI, ASCAP)
35	SHAKEDOWN	(Famous, ASCAP/Gear, ASCAP/Kilaua, ASCAP) CPP/WBM
89	SHE DON'T LOOK BACK	(Hickory Grove, ASCAP/April, ASCAP)
69	SHOULD I SEE	(I'm In The Money, BMI/Don Valley, BMI)
54	SHOW ME	(Amber/Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals)
91	SHY GIRL	(French Lick, BMI/Bug, BMI)
49	SIGN 'O' THE TIMES	(Controversy, ASCAP) WBM
71	SOMEBODY SAVE ME	(Chappell, ASCAP/Eve Songs, ASCAP) CHA/HL
100	SOMETHING IN MY HOUSE	(Dead Or Alive Music Ltd.(PRS) /WB, ASCAP) WBM
33	SOMETHING SO STRONG	(Roundhead, BMI/Wyoming Flesh, ASCAP) CLM
22	SONGBIRD	(Brenee, BMI) CPP/ABP
45	SOUL CITY	(Screen Gems-EMI, BMI/Culgarn Knights, BMI)
87	STONE LOVE	(Delightful, BMI) CPP
37	SWEET SIXTEEN	(Boneidol, ASCAP/Rare Blue, ASCAP) CLM
24	TALK DIRTY TO ME	(Sweet Cyanide, BMI) HL
82	THERE'S NOTHING BETTER THAN LOVE	(April/Uncle Ronnie's, ASCAP/JVA, ASCAP) CPP/ABP
61	VARIETY TONIGHT	(Part-Time, ASCAP) WBM
94	WALKING DOWN YOUR STREET	(Blackwood, BMI/Bangophile, BMI/Spinning Avenue, BMI/See Squared, BMI/Bug, BMI) CPP/ABP
10	WANTED DEAD OR ALIVE	(Bon Jovi, ASCAP/PolyGram, ASCAP) WBM
53	WE ARE WHAT WE ARE	(Virgin-Nymph, BMI) CPP
75	WEAPONS OF LOVE	(Illegal, BMI)
67	WEATHERMAN SAYS	(Jobete, ASCAP/Sea Of Keys, ASCAP/Up The Charts, ASCAP/China Plate, ASCAP) CPP
81	WHAT'S GOING ON	(Jobete, ASCAP/Stone Agate, BMI) CPP
63	WHY CAN'T THIS NIGHT GO ON FOREVER	(Street Talk, ASCAP/Frisco Kid, ASCAP/Colgems-EMI, ASCAP) WBM
70	WHY SHOULD I CRY?	(Flyte Tyme, ASCAP/Eat Your Heart Out, BMI) WBM
90	WHY YOU TREAT ME SO BAD	(Jay King IV, BMI)
59	WILD HORSES	(Black Keys, BMI/Screen Gems-EMI, BMI)
1	WITH OR WITHOUT YOU	(Chappell, ASCAP/U2, ASCAP)
76	WOT'S IT TO YA	(MCA, ASCAP)
23	YOU CAN CALL ME AL	(Paul Simon, BMI) WBM
2	YOU KEEP ME HANGIN' ON	(Stone Agate, BMI) CPP

SHEET MUSIC AGENTS

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

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

Lifelines

BIRTHS

Girl, Sarah, to **Lance and Judy Freed**, April 30 in Los Angeles. He is president of Almo/Irving Music Publishing there.

Girl, Trista Ann, to **Jeffrey and Virginia Ballou**, April 30 in Hailey, Idaho. He is music director of KSKI/KNRC Sun Valley, Idaho.

Girl, Dana Pasha, to **Sam and Shelley Cole**, May 3 in Los Angeles. He is production coordinator for Neil Diamond.

Triplets, two boys, Ben and Mose, and a girl, Abra, to **Lee Berkowitz and Cheryl Weinberg**, May 4 in Boston. He is president of the Good Vibrations record store chain.

Boy, Matthew Lewis, to **Peter and Susan Lubin**, May 5 in New York City. He is vice president of a&r at PolyGram Records.

Girl, Hannah Elizabeth, to **Joel and Jean Abramson**, May 7 in Los Angeles. He is singles buyer for Tower Records Sunset.

Boy, Nathan Julian, to **Adam and Michelle Ritholz**, May 12 in New York City. He is senior director of business affairs for Chrysalis Records.

Boy, Michael, to **Sky and Paula Daniels**, May 13 in Los Angeles. He is a former air personality with KMET Los Angeles and KFOG San Francisco.

MARRIAGES

Forrest Wilson to Patricia Lynn Connolly, April 25 in Miami. He is vice president of operations for wholesale distributor Jerry Bassin Inc.

Ahmed Tahir to June B. Callwood, May 1 in New York. He was the director of WEA International's video division and is now marketing chief of ANS International Video Ltd. She was an assistant district attorney in the Bronx, N.Y., and a New York City administrative law judge.

FOR THE RECORD

Contrary to an article in the May 16 issue, Robert Baxter is merchandiser of Record Bar in Mobile, Ala. The store's manager is Jim Bigelow.

Compact disks on the Timeless, Delos, and Harmonic labels are being distributed in the U.S. by Delos International. That information was misstated in the April 18 New Releases column.

In a May 23 story on the BMI bonus change, Irwin Robinson was mistakenly quoted as saying BMI "might" feel it has a right to change. He said it "must" feel it has a right to change.

Glenn Goodwin to Patti Hawkins, May 2 in Malibu, Calif. He produces commercials and music videos. She is with Image Transform.

Zack Davis to Fran Morgenstern, May 9 in Los Angeles. They are film editors. He is the son of songwriter/teacher Sheila Davis and filmmaker Harold Davis. She is the daughter of Jay Morgenstern, executive vice president of Warner Bros. Publications.

Tony Langley to Dorothy DeVere, May 9 in Letchworth, England. He is vice president of sales for Neve in North America.

Thomas Lotts to Stacy Lynn Nichols, May 9 in Detroit. He is president of the TWL Music Group, a management and music publishing firm based in Flint, Mich.

Howard Joseph Wuelfing Jr. to Lynda Marie Kady, May 10 in New Brunswick, N.J. He is media services manager and she is head of East Coast college promotions for Passport Records.

Paul Sacksman to Lisa Bernstein, May 16 in Lakewood, N.J. He is associate publisher of Musician, a Billboard Publications Inc. magazine.

DEATHS

Peter Martin Schuler, 29, in a car accident May 8 in New York. He was record manager for Crazy Eddie's there for 12 years. Schuler is survived by his wife, Patricia, a daughter, his father, and two brothers.

Jack London, 66, of cancer, May 8 in New York City. A prominent attorney within the entertainment industry, London was a founding partner in the law firm of Becker and London in 1957. He was advisor to numerous luminaries of theater, television, and films, including Frank Sinatra, Dinah Shore, George C. Scott, Grace Kelly, Hugh Downs, Steve Lawrence, Edie Gorme, and producer/director Herman Shulmin. His firm, now called Becker, London, Kossow & Jaffe, is national counsel to the American Federation of Television and Radio Artists, the American Guild of Musical Artists, and the Assn. of Actors and Artists of America. London helped to establish both the AFTRA Pension and Welfare Funds and the AGMA Relief Fund. He is survived by his wife, Charlotte, a son, three daughters, and two grandsons. In lieu of flowers, contributions may be made to the Jack London Scholarship Fund, c/o Becker, London, Kossow & Jaffe, 30 Lincoln Plaza, New York, N.Y. 10023.

Joseph Norton, 60, of cancer May 16 in Staten Island, N.Y. Norton was associated with CBS Records for 40 years, most recently as managing director of marketing services. Donations in Norton's memory may be made to the American Cancer Society, the Lung Association, or the T.J. Martell Foundation.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

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.

MAY

May 23-26, American Booksellers Assn. Trade Exhibit & Convention, Convention Center, Washington, D.C. Victoria Stanley, 212-867-9060.

May 30-June 2, Summer Consumer Electronics Show, McCormick Center, Chicago. 202-457-8700.

JUNE

June 7, Orange County Songwriters Seminar/Showcase, Buena Park Hotel, Buena Park, Calif. Wally Wasinack, 714-535-7591.

June 8, 21st Annual Music City News Country Awards, Grand Ole Opry House, Nashville. 212-484-7976.

June 8-14, 16th Annual International Country Music Fan Fair, Tennessee State Fairgrounds, Nashville. 615-244-2840.

June 17, International Radio & Television Society Annual Meeting And Broadcaster Of The Year Luncheon Honoring William B. Williams, Waldorf-Astoria, New York. 212-867-6650.

June 20, 10th Annual Texas World Music Festival '87, Cotton Bowl, Dallas. Robin Mendell, 713-621-8600.

June 22-24, Electronic Imaging For Scientific & Research Applications, Monterey Beach Hotel, Monterey, Calif. 617-267-9425.

June 24-26, Assn. Of Professional Recording Studios '87, Olympia II Exhibition Centre, Kensington, England. 09237 72907.

June 26, New York Chapter Black Music Assn.

Dinner Honoring Black Entertainment TV And Robert L. Johnson, Marriott Marquis, New York. Ken Reynolds, 212-622-4442.

June 26-27, Bobby Poe's Pop Music Survey Convention, Sheraton, Tyson's Corner, Washington, D.C. 301-951-1215.

June 27-30, 1987 National Assn. Of Music Merchants International Music & Sound Expo, McCormick Place, Chicago. 619-438-8001.

JULY

July 12-15, New Music Seminar, Marriott Marquis, New York. 212-722-2115.

July 15-16, Country Music Assn.'s Board Of Directors, Pan Pacific Hotel, Vancouver, British Columbia, Canada. 615-244-2840.

July 19-21, Compact & Video Disk Systems And Applications, Monterey Beach Hotel, Monterey, Calif. 617-267-9425.

July 26-29, National Record Mart Convention, Seven Springs Resort, Champion, Pa. 412-441-4100.

AUGUST

Aug. 13-16, Jack The Rapper's Family Affair '87 Convention, Atlanta Airport Marriott, Billye Love, 305-423-2328.

A&M Video has high hopes for R.E.M.'s first video compilation, "R.E.M. Succumbs," due June 1... see page 57



CEMA Honors. Capitol/EMI America/Manhattan/Angel Records executives present New York district manager Ira Derfler with an award naming him district manager of the year. Pictured, from left, are Joe McFadden, national sales director; Derfler; Joe Mansfield, divisional vice president of sales; and Dennis White, executive vice president.

EXECUTIVE TURNTABLE

(Continued from page 4)

MANUFACTURERS. Americ Disc Inc., a compact disk manufacturer in Drummondville, Quebec, makes the following senior management appointments: **Frank Bury**, president; **Pierre Boivin**, vice president of marketing; and **Andy Nagy**, vice president of sales.

RETAILING/DISTRIBUTION. **Tom Fay** is promoted to vice president of Stratford Distributors in Plainview, N.Y. He was director of operations.

HOME VIDEO. J2 Communications in Los Angeles makes the following appointments: **Lee Cohen**, vice president of marketing; **Ellen Pittleman**, director of programming; and **Ed Hanlon**, manager of Western sales. Cohen was senior vice president of Licorice Pizza. Pittleman was vice president of program development, operations, and planning for Radiovision International. Hanlon served in a senior sales post at Karl-Lorimar Home Video.

Gene Silverman is named senior vice president of sales for Orion Home Video in New York. He was president of Video Trend. **Robert L. Davie** becomes director of credit administration for the company. He was national credit manager for Vestron Video.

TRADE GROUPS. **Alfred Schlesinger** is named national president and chairman of the board for the National Academy of Recording Arts and Sciences in Los Angeles. He is an entertainment attorney. Additionally, **Tim McCabe** and **Tom Morgan** become the group's first national vice president and national secretary/treasurer, respectively.

PRO AUDIO/VIDEO. **Elvier von Lear** becomes executive vice president of Lacy Music/Films. She was an exclusive agent for photographer Rebecca Blake.

RELATED FIELDS. **Sal Iannucci** joins the entertainment firm of Bushkin, Gaims, Gaines and Jonas as a partner, based in Los Angeles. He was chief operating officer for Aaron Spelling Productions.

Hit Video USA in Houston, Texas, names **James Britain** vice president of affiliate relations and **Laura Dodge** director of affiliate services. Britain was director of regional affiliate relations in the company's Kansas City office. Dodge was operations manager for KZZC-FM Leavenworth, Kan.

Tim Tye joins Entertainment Artists in Nashville as an agent. He served in a similar post at Headline International Talent.

Publishers Sue Singleton

NEW YORK A class action suit in U.S. District Court of Tennessee charges Shelby Singleton and his SSS International label with continued violation of copyright despite warnings in January that he must comply with payment of mechanical royalties on some 800 songs.

The action, filed April 24, lists Glen Campbell Music as a plaintiff on behalf of more than 170 publishers in the U.S. and Canada. A Campbell company copyright, "Untangling My Mind" by Gordon Terry, is cited as an example of Singleton's alleged wrongdoing.

According to the complaint, Singleton was warned Jan. 22 by Campbell and other publishers that he faced revocation and termination of his compulsory licenses on the songs in question if he did not remedy alleged acts of nonpayment.

Besides federal remedies—including statutory damages of \$50,000 for each infringement—the action seeks a permanent injunction against the manufacture, sale, distribution, and advertising of the recordings in question. Singleton was not available for comment at press-time.

IRV LICHTMAN

RIAA AGREES TO A TEST FOR THE CBS DAT SPOILER SYSTEM

(Continued from page 1)

suggested that the RIAA allow the scanner to be tested "to completely resolve all doubts about the CBS system."

The Copycode system has come under criticism from opponents of a pending bill that would mandate that no DAT machines could be imported or sold in the U.S. unless equipped with the CBS scanner, which would defeat copying of encoded LPs, cassettes, and CDs. Opponents, who have built a "copy" of the CBS system, say that the system can be bypassed and that the "notch" it cuts in the audio spectrum diminishes audio quality.

CBS Labs' David Stebbings, who designed the spoiler system, has countered that CBS has not yet released technical specs for the system and further charges that the opponents' machine was set up to perform badly.

"Without getting too technical," Stebbings told a House subcommittee May 14, "let me just state for the record that the encoding notch in the music was cut too wide—far wider than is necessary for the Copycode scanner to recognize and react to the notch. And it was placed on musical notes that were part of the recording in a way that overlapped with audible sound."

Stebbing said that any "competent audio engineer" could have avoided such mistakes. He referred to the notch in the CBS system as a "tiny sliver" cut to fall between fundamentals and harmonics of musical notes.

Stebbing also testified that CBS Labs and the RIAA intend to com-

ply with the DeConcini-Kastenmeier letter "in the hope of moving beyond this distracting area of the controversy." The test of the Copycode system could be carried out by an agency like the National Bureau of Standards.

"We will ask only that [the NBS] perform its tests in a timely manner so as not to impede the progress of this legislation," said Stebbings.

The CBS Labs official also read into the record a letter addressed to TV Digest magazine, saying he had been misquoted in a recent article. In the article, Stebbings was quoted as saying some experts can hear the difference between encoded and unencoded passages.

The DeConcini-Kastenmeier letter also brought news that the lawmakers have asked the Office of Technology Assessment to conduct a new survey of the impact of home taping on the recording industry and consumers.

"The Congress has been provided

with a variety of conflicting studies on this issue," the letter explains, adding that "given OTA's excellent report, 'Intellectual Property Rights In An Age Of Electronics And Information,' we believe that this is the right agency to provide us with comprehensive and impartial information."

That report indicates that neither of the previous studies undertaken by the recording industry and its hardware manufacturer opponents is "impartial," and both have "significant deficiencies because oftentimes the wrong questions were asked," as one staffer close to the OTA request explained.

Kastenmeier and DeConcini staffers were scheduled to meet with OTA officials May 21 to discuss the extent of the study. A full survey, from preparation to final analysis, could take more than a year, according to several sources familiar with past studies.

No one knows yet if the legisla-

Sen. Backs Off DAT Bill

WASHINGTON Sen. John Danforth, R-Mo., has withdrawn his support for a bill that would impose a three-year ban on digital audiotape recorders not equipped with Copycode scanners.

Danforth, one of the five original co-sponsors of the bill, S. 506, withdrew his support April 8 in a little-noticed move, but it was not until May 15 that he issued a "for the record" statement, at a Senate Communications Subcommittee hearing on the bill.

The senator's statement noted that he had originally thought the

measure was designed to combat international piracy; only later, he said, did he realize it would stifle what he called "legitimate home taping."

Danforth added, "If a means can be found to protect intellectual property rights without affecting legitimate home taping, I would welcome it."

The bill's other co-sponsors are Sens. Albert Gore, D-Tenn.; Pete Wilson, R-Calif.; Alan Cranston, D-Calif.; and John Kerry, D-Mass.

BILL HOLLAND

tors would ask for such a study, but the more impatient Congress becomes with the lack of current and "impartial" data on the impact of home taping—especially financial

damage to the industry—the more it might be tempted to ask for an extensive government survey.

U.K. RECORDING SALES

(Continued from page 1)

million, producing earnings almost equal to those from LPs and cassettes.

"This unusual period of parity will be brief," the trade body's general manager, Peter Scaping, says. "CD income is set to run way ahead of cassette revenue and leave vinyl disk income far behind within the near future."

Cassettes are the healthier of the two traditional album formats, with

annual sales 26% higher than they were a year ago, at 71.3 million units worth \$264.3 million. LPs have held up relatively well under the CD onslaught, registering a 1% fall in unit terms, to 52.9 million units worth \$239.9 million.

Says Scaping, "Much current popular repertoire is in high demand on vinyl disk, and the market has been stable throughout a period of dramatic growth in other carriers. Cas-

sette [shipments] continue to increase at rates in excess of 20% a year, and the figures suggest that as the overall market grows, tapes are taking proportionately more of the budget and midprice sectors."

Singles sales for the 12-month period fell 4%, to 68.1 million, with 12-inch product accounting for 33% of the overall volume in the first three months of this year, compared with 29% in the corresponding period of

last year. The value of annual shipments of singles was down 3%, to \$129.4 million.

Growing anxiety within the U.K. music industry community over declining singles business has prompted plans for remedial action, including an all-industry cassette-single promotion this summer. BPI's figures suggest that no sudden collapse of the format is likely, however.

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TOP POP ALBUMS™

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Compiled from a national sample of retail store, one-stop, and rack 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	9	U2 ▲ ² ISLAND 90581/ATLANTIC (9.98) (CD)	6 weeks at No. One THE JOSHUA TREE
2	2	2	38	BON JOVI ▲ ⁷ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
3	3	4	44	POISON ▲ ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
4	6	8	7	WHITESNAKE GEFEN GHS 24099/WARNER BROS. (9.98) (CD)	WHITESNAKE
5	5	5	38	PAUL SIMON ▲ ² WARNER BROS. 25447 (9.98) (CD)	GRACELAND
6	4	3	27	BEASTIE BOYS ▲ ³ DEF JAM BFC 40238/COLUMBIA (CD)	LICENSED TO ILL
7	7	9	5	FLEETWOOD MAC WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
8	14	19	4	OZZY OSBOURNE/RANDY RHOADS CBS ASSOCIATED ZX2-40714 (CD)	TRIBUTE
9	8	7	7	BRYAN ADAMS A&M 3907 (9.98) (CD)	INTO THE FIRE
10	17	25	4	BARBRA STREISAND COLUMBIA OC 40788 (CD)	ONE VOICE
11	10	13	11	JODY WATLEY ● MCA 5898 (8.98) (CD)	JODY WATLEY
12	9	6	7	PRINCE PAISLEY PARK 25577 (15.98) (CD)	SIGN 'O' THE TIMES
13	12	11	10	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 25491 (9.98) (CD)	TRIO
14	13	12	17	CROWDED HOUSE ● CAPITOL ST-12485 (8.98) (CD)	CROWDED HOUSE
15	27	36	4	LISA LISA & CULT JAM COLUMBIA FC 40477	SPANISH FLY
16	16	17	11	CUTTING CREW VIRGIN 90573/ATLANTIC (8.98) (CD)	BROADCAST
17	11	10	31	EUROPE ● EPIC BFE 40241 (CD)	THE FINAL COUNTDOWN
18	15	14	24	CLUB NOUVEAU ▲ WARNER BROS. 25531 (8.98) (CD)	LIFE, LOVE AND PAIN
19	21	22	49	GENESIS ▲ ³ ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
20	20	21	46	CINDERELLA ▲ ² MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
21	22	16	65	JANET JACKSON ▲ ⁴ A&M SP-5106 (9.98) (CD)	CONTROL
22	29	34	39	KENNY G. ● ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
23	19	20	24	THE ROBERT CRAY BAND ● MERCURY/HIGHTONE 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
24	24	23	59	ANITA BAKER ▲ ² ELEKTRA 60444 (8.98) (CD)	RAPTURE
25	26	28	11	HERB ALPERT A&M SP 5125 (8.98) (CD)	KEEP YOUR EYE ON ME
26	23	18	50	BRUCE HORNSBY & THE RANGE ▲ ² RCA AFL-5904 (8.98) (CD)	THE WAY IT IS
27	18	15	46	STEVE WINWOOD ▲ ² ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
28	32	37	6	ATLANTIC STARR WARNER BROS. 25560 (8.98) (CD)	ALL IN THE NAME OF LOVE
29	33	48	4	TOM PETTY & THE HEARTBREAKERS MCA 5836 (8.98) (CD)	LET ME UP (I'VE HAD ENOUGH)
30	28	26	46	MADONNA ▲ ⁴ SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
31	25	24	38	HUEY LEWIS & THE NEWS ▲ ² CHRYSALIS OV 41534 (CD)	FORE!
32	36	31	33	LUTHER VANDROSS ▲ EPIC FE 40415 (CD)	GIVE ME THE REASON
33	48	55	16	CHRIS DE BURGH A&M SP 5121 (8.98) (CD)	INTO THE LIGHT
34	41	—	2	DAVID BOWIE EMI-AMERICA PJ17267 (9.98) (CD)	NEVER LET ME DOWN
35	40	65	10	SMOKEY ROBINSON MOTOWN 6226 (8.98) (CD)	ONE HEARTBEAT
36	30	30	13	GREGG ALLMAN EPIC FE 40531 (CD)	I'M NO ANGEL
37	34	29	13	PSYCHEDELIC FURS COLUMBIA FC 40466 (CD)	MIDNIGHT TO MIDNIGHT
38	38	38	6	THE CULT BEGGAR'S BANQUET/SIRE 25555/WARNER BROS. (8.98) (CD)	ELECTRIC
39	35	27	15	EXPOSE ARISTA AL 8441 (8.98) (CD)	EXPOSURE
40	31	32	70	BANGLES ▲ ² COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
41	45	49	6	CARLY SIMON ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
42	42	35	10	SIMPLY RED ELEKTRA 60727 (8.98) (CD)	MEN AND WOMEN
43	44	40	29	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
44	49	52	9	KIM WILDE MCA 5903 (8.98) (CD)	ANOTHER STEP
45	39	42	40	LIONEL RICHIE ▲ ³ MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
46	46	46	10	ANDY TAYLOR MCA 5837 (8.98) (CD)	THUNDER
47	37	33	51	RUN-D.M.C. ▲ ³ PROFILE 1217 (8.98) (CD)	RAISING HELL
48	55	60	8	LEVEL 42 POLYDOR 831 593 1 (CD)	RUNNING IN THE FAMILY
49	52	43	36	CAMEO ▲ ATLANTA ARTISTS 830 265-1/POLYGRAM (CD)	WORD UP
50	50	51	10	THE BREAKFAST CLUB MCA 5821 (8.98) (CD)	THE BREAKFAST CLUB
51	53	44	18	TESLA GEFEN GHS 24120/WARNER BROS. (8.98) (CD)	MECHANICAL RESONANCE
52	47	45	51	PETER GABRIEL ▲ GEFEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
53	51	39	8	NIGHT RANGER MCA 5839 (8.98) (CD)	BIG LIFE
54	70	96	3	R.E.M. I.R.S. SP 70054/A&M (8.98) (CD)	DEAD LETTER OFFICE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	43	41	14	LOU GRAMM ATLANTIC 81728 (8.98) (CD)	READY OR NOT
56	118	—	2	ACE FREHLEY MEGAFORCE 81749/ATLANTIC (8.98)	FREHLEY'S COMET
57	93	133	3	SUZANNE VEGA A&M SP 5136 (8.98) (CD)	SOLITUDE STANDING
58	NEW ▶	—	1	RANDY TRAVIS WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
59	66	69	28	STRYPER ● ENIGMA PJS 73237/CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
60	64	68	14	NAJEE EMI-AMERICA ST 17241 (8.98) (CD)	NAJEE'S THEME
61	61	70	30	BILLY IDOL ▲ CHRYSALIS OV 41514 (CD)	WHIPLASH SMILE
62	68	78	8	ANTHRAX MEGAFORCE 90584/ATLANTIC (8.98)	AMONG THE LIVING
63	54	50	26	KOOL & THE GANG ● MERCURY 830 398 1/POLYGRAM (CD)	FOREVER
64	88	119	3	DWIGHT YOAKAM REPRISE 25567/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
65	72	75	114	WHITNEY HOUSTON ▲ ⁸ ARISTA ALB-8212 (8.98) (CD)	WHITNEY HOUSTON
66	57	56	14	REO SPEEDWAGON EPIC FE 40444 (CD)	LIFE AS WE KNOW IT
67	58	53	7	PETER WOLF EMI-AMERICA ST 17230 (8.98) (CD)	COME AS YOU ARE
68	63	47	31	GEORGIA SATELLITES ● ELEKTRA 60496 (8.98) (CD)	GEORGIA SATELLITES
69	59	58	16	BRUCE WILLIS ● MOTOWN 6222ML (8.98) (CD)	THE RETURN OF BRUNO
70	56	59	52	SOUNDTRACK ▲ ⁴ COLUMBIA SC 40323 (CD)	TOP GUN
71	60	64	23	ERIC CLAPTON ● DUCK 25476/WARNER BROS. (9.98) (CD)	AUGUST
72	78	72	40	EDDIE MONEY ● COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
73	62	57	25	VANGELIS POLYDOR 8296631/POLYGRAM (CD)	OPERA SAUVAGE
74	79	79	19	XTC GEFEN GHS 24117/WARNER BROS. (8.98) (CD)	SKYLARKING
75	74	62	6	THE SMITHS SIRE 25569/WARNER BROS. (12.98) (CD)	LOUDER THAN BOMBS
76	71	67	29	ARETHA FRANKLIN ● ARISTA AL-8442 (9.98) (CD)	ARETHA
77	82	95	7	THE SYSTEM ATLANTIC 81691 (8.98) (CD)	DON'T DISTURB THIS GROOVE
78	85	86	9	JON BUTCHER CAPITOL ST-12542 (8.98) (CD)	WISHES
79	65	61	16	SHIRLEY MURDOCK ● ELEKTRA 60443 (8.98) (CD)	SHIRLEY MURDOCK
80	106	116	116	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
81	102	108	164	U2 ▲ ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
82	84	84	33	CHICAGO ● WARNER BROS. 25509 (9.98) (CD)	18
83	67	54	33	BOSTON ▲ ⁴ MCA 6188 (9.98) (CD)	THIRD STAGE
84	96	113	163	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
85	80	83	56	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
86	75	73	36	TINA TURNER ▲ CAPITOL PJ 12530 (9.98) (CD)	BREAK EVERY RULE
87	103	103	7	KOOL MOE DEE JIVE 1025-1-J/RCA (8.98)	KOOL MOE DEE
88	91	105	11	PSEUDO ECHO RCA 5730-1-R (8.98) (CD)	LOVE AN ADVENTURE
89	81	81	27	ROBBIE NEVIL MANHATTAN ST 53006/EMI-AMERICA (8.98) (CD)	ROBBIE NEVIL
90	104	104	8	RESTLESS HEART RCA 5648-1-R (8.98) (CD)	WHEELS
91	69	66	31	GREGORY ABBOTT ● COLUMBIA BFC 40437 (CD)	SHAKE YOU DOWN
92	77	74	9	THE JUDDS ● RCA/CURB 59116-1-R/RCA (8.98) (CD)	HEARTLAND
93	73	63	23	WORLD PARTY ENSIGN BFV 41552/CHRYSALIS (CD)	PRIVATE REVOLUTION
94	NEW ▶	—	1	THE WHISPERS SOLAR ST 72554/CAPITOL (8.98)	JUST GETS BETTER WITH TIME
95	95	97	16	DAVID SANBORN WARNER BROS. 25479 (9.98) (CD)	A CHANGE OF HEART
96	92	82	16	LOS LOBOS SLASH 25523/WARNER BROS. (8.98) (CD)	BY THE LIGHT OF THE MOON
97	109	123	5	ROCK & HYDE CAPITOL RNL 70830 (8.98) (CD)	UNDER THE VOLCANO
98	114	94	86	BON JOVI ▲ MERCURY 824 509-1/POLYGRAM (CD)	7800 DEGREES FAHRENHEIT
99	99	107	6	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1026-1-J/RCA (8.98)	ROCK THE HOUSE
100	101	93	68	BON JOVI ▲ MERCURY 814 982-1/POLYGRAM (CD)	BON JOVI
101	97	91	11	PATTY SMYTH COLUMBIA FC 40182 (CD)	NEVER ENOUGH
102	NEW ▶	—	1	SURFACE COLUMBIA BFC 40374	SURFACE
103	90	88	15	HIPSWAY COLUMBIA BFC 40522 (CD)	HIPSWAY
104	76	80	6	THOMPSON TWINS ARISTA AL 8449 (8.98) (CD)	CLOSE TO THE BONE
105	100	77	10	PATRICE RUSHEN ARISTA 8401 (8.98) (CD)	WATCH OUT
106	105	92	16	JENNIFER WARNES CYPRESS 661 111-1/POLYGRAM (CD)	FAMOUS BLUE RAINCOAT
107	107	115	8	FROZEN GHOST ATLANTIC 81736 (8.98)	FROZEN GHOST
108	108	110	8	AUTOGRAPH RCA 5796-1-R (8.98) (CD)	LOUD AND CLEAR
109	86	76	35	CYNDI LAUPER ▲ PORTRAIT OR 40313/EPIC (CD)	TRUE COLORS

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

1,445,445

IN THE CALM AFTER THE STORM

WE WOULD LIKE TO THANK ALL OF YOU FOR MAKING
THE AMERICAN STORM TOUR
OUR MOST SUCCESSFUL EVER!



DATE	CITY	PROMOTER	VENUE	DATE	CITY	PROMOTER	VENUE	DATE	CITY	PROMOTER	VENUE	DATE	CITY	PROMOTER	VENUE
7/16	Savannah	Beach Club/Pace	Savannah Civic Center	9/11	Fittsburgh	Dicesa e Engler	Civic Arena	11/7	Tulsa	Pace	Assembly Center	1/11	Phoenix	Evening Star	Coliseum
7/18	Charlotte	Beach Club/Pace	Charlotte Coliseum	9/12	Fittsburgh	Dicesa e Engler	Civic Arena	11/9	Dallas	Eric Chandler	Reunion Arena	1/14	Oakland	Bill Graham Prod.	Oakland Coliseum
7/19	Greensboro	Beach Club/Pace	Greensboro Coliseum	9/14	Toledo	Belkin/Blackbird	Centennial Mall	11/10	Dallas	Eric Chandler	Reunion Arena	1/15	Oakland	Bill Graham Prod.	Oakland Coliseum
7/22	Greensville	Beach Club/Pace	Greensville Memorial	9/16	Louisville	sunshine	Freedom Hall	11/10	Dallas	Eric Chandler	Reunion Arena	1/19	San Diego	Eric Chandler	San Diego Sports Arena
7/23	Asheville	Beach Club/Pace	Asheville Civic Center	9/17	Lexington	Belkin/Sunshine	Rupp Arena	11/13	Houston	Pace	Summit	1/20	Portland	Media One	Portland Mem. Coliseum
7/26	Norfolk	Cellar Door/Whisper	Norfolk Scope Conv. Ctr.	9/19	Buffalo	Festival East	Memorial Auditorium	11/14	Houston	Pace	Summit	1/23	Seattle	Media One	Seattle Center Coliseum
7/27	Richmond	Cellar Door/Beach Cl.	Richmond Coliseum	9/20	Buffalo	Festival East	Memorial Auditorium	11/17	San Antonio	Pace	Civic Center Arena	1/24	Seattle	Media One	Seattle Center Coliseum
7/31	Columbia	Nederlander	Merrifield Post	9/23	N.Y. City	Ron Delsner Ent.	Madison Square Gardens	11/18	Austin	Face	Frank Irwin Center	1/25	Vancouver	Media One	B.C. Place
8/1	Columbia	Nederlander	Merrifield Post	9/25	N.Y. City	Ron Delsner Ent.	Madison Square Gardens	11/20	Baton Rouge	Face	LSU Assembly Center	2/5	Oklahoma City	Little Wing/Blackbird	Myriad Arena
8/4	Cleveland	Blossom	Blossom Music Festival	9/26	Uniondale	Larry Vaughn	Massov Coliseum	11/23	Tampa	BC	Sun Dome	2/7	Denver	Feyline	McNichols Arena
8/5	Cleveland	Blossom	Blossom Music Festival	9/28	E. Rutherford	Monarch	The Meadowlands	11/24	Tampa	BC	Sun Dome	2/8	Denver	Feyline	McNichols Arena
8/7	Memphis	Mid South	Mid South Coliseum	10/2	Boston	Don Law Productions	Easton Gardens	11/26	Jacksonville	BC	Jacksonville Mem. Col.	2/9	Denver	Feyline	McNichols Arena
8/8	Memphis	Mid South	Mid South Coliseum	10/3	Boston	Don Law Productions	Easton Gardens	11/28	Miami	BC	Spartanum	2/10	Chicago	Jam	Rosemont Horizon
8/11	Saratoga Spr.	Herb Chesboro	Saratoga Performing Arts	10/5	Landover	Cellar Door	Capital Center	12/6	Kansas City	New West	Kemper Arena	2/10	Chicago	Jam	Rosemont Horizon
8/13	Milwaukee	Alpine Valley	Alpine Valley	10/7	Worcester	Don Law Productions	The Centrum	12/7	Kansas City	New West	Kemper Arena	2/11	Cincinnati	Belkin	Riverfront Arena
8/15	Chicago	Nederlander	Paplar Creek	10/8	Worcester	Don Law Productions	The Centrum	12/10	St. Louis	Contemporary	S. Louis Arena	2/19	Cleveland	Belkin	Richfield Coliseum
8/16	Chicago	Nederlander	Paplar Creek	10/11	Providence	Frank J. Russo Prod.	Civic Center	12/11	St. Louis	Contemporary	S. Louis Arena	2/20	Cleveland	Belkin	Richfield Coliseum
8/18	Cincinnati	Nederlander	Riverbend	10/12	Providence	Frank J. Russo Prod.	Civic Center	12/13	Nashville	Sound Seventy	Nashville Municipal Aud.	2/24	Detroit	Building Group/Blackbird	Joe Louis Arena
8/19	Cincinnati	Nederlander	Riverbend	10/15	Rochester	Monarch/John Scher	Community War Memorial	12/15	St. Paul	Aer Centre	Aer Centre	2/25	Detroit	Building Group/Blackbird	Joe Louis Arena
8/28	Detroit	Nederlander	Pine Knob	10/16	Syracuse	Chuck Chao/Blackbird	Oranaga County War Mem.	12/16	St. Paul	Aer Centre	Aer Centre	2/27	Detroit	Building Group/Blackbird	Joe Louis Arena
8/29	Detroit	Nederlander	Pine Knob	10/19	Hartford	Cross Country	Hartford Civic Center	12/21	Atlanta	Brass Ring	The Omni	3/1	Detroit	Building Group/Blackbird	Joe Louis Arena
8/30	Detroit	Nederlander	Pine Knob	10/20	Hartford	Cross Country	Hartford Civic Center	12/22	Atlanta	Brass Ring	The Omni	3/2	Detroit	Building Group/Blackbird	Joe Louis Arena
9/2	Detroit	Nederlander	Pine Knob	10/22	Toronto	CPI	Maple Leaf Gardens	12/23	Atlanta	Brass Ring	The Omni	3/2	Detroit	Building Group/Blackbird	Joe Louis Arena
9/3	Detroit	Nederlander	Pine Knob	10/22	Toronto	CPI	Maple Leaf Gardens	1/5	Los Angeles	Eric Chandler	The Forum	3/2	Detroit	Building Group/Blackbird	Joe Louis Arena
9/6	Indianapolis	Sunshine	Market Square Arena	10/22	Toronto	CPI	Maple Leaf Gardens	1/6	Los Angeles	Eric Chandler	The Forum	3/2	Detroit	Building Group/Blackbird	Joe Louis Arena
9/7	Indianapolis	Sunshine	Market Square Arena	10/28	Philadelphia	Electric Factory	Philadelphia Spectrum	1/8	Los Angeles	Eric Chandler	The Forum	3/2	Detroit	Building Group/Blackbird	Joe Louis Arena
9/8	Indianapolis	Sunshine	Market Square Arena	10/28	Philadelphia	Electric Factory	Philadelphia Spectrum	1/10	Phoenix	Evening Star	Goisum				

PUNCH ENTERPRISES, INC./BOB SEGER AND THE SILVER BULLET BAND

SECOND TIME'S A CHARM ON HOT 100

(Continued from page 1)

strongly on their second go-round. Simon's "You Can Call Me Al," which peaked at No. 44 in October, holds down the No. 23 position on the current Hot 100; Hornsby's "Every Little Kiss," which reached No. 72 in August, is now bulleted at No. 36.

Though both the De Burgh and Exposé singles are officially making their first run on the Hot 100, both have already scored on other charts with varied success. De Burgh's "The Lady In Red," now No. 3 with a bullet on the Hot 100, entered the Hot Adult Contemporary chart last year; on that same chart it now stands at No. 2. Exposé's "Point Of No Return," this week No. 32 with a bullet on the Hot 100, scored on the Hot Dance/Disco chart when first released nationally in 1985.

"We knew it was a hit to start with," says RCA vice president of promotion Butch Waugh of the Hornsby single. "This record performed at the stations that were playing it. We just couldn't convince anybody else—we'd gone about as far as we could go with the 70 stations that we had. Nobody else was interested in playing it."

Why not? "It was just the new-artist syndrome," says Waugh. "We couldn't get people to listen to a new artist. Some of the quotes were 'too country,' 'too Southern,' 'too mellow,' those kind of things. But we came to find out that it was a hit all along."

Hornsby's success with "The Way It Is" has, of course, helped him shed his "new artist" tag at ra-

dio. Waugh points out that of the 70 stations that first went heavily on "Every Little Kiss," 10 have since changed formats or no longer report their playlist, and 30 of the remaining 60 "were out-of-the-box adds again. That's pretty interesting, I think."

Similarly, though Paul Simon's "You Can Call Me Al" was being played on about 100 stations, Rich Fitzgerald, Warner Bros. vice president of promotion, says, "We felt the record still had a lot of life in it." Why did it not hit immediately? Because the single was released far in front of the "Graceland" album and Simon had not recently had a hit, he says. "It was like he had to prove himself again."

By the time the album was released—and it had picked up heavy press coverage—the company had already moved on to the title cut as the next single, says Fitzgerald. But both that and its follow-up, "The Boy In The Bubble," were perceived by top 40 radio as "more album cuts" than singles. So, the company decided to go back to its original choice.

"We surveyed almost all of top 40 radio across the country, to find out who exactly had played the record completely out, who played it for six weeks, who played it for three weeks. We really did some research. And unanimously, radio said to us, 'This is a hit record—you ought to put it back out.'"

When it emerged in 1985, Exposé's "Point Of No Return" was one of Arista's best-selling singles ever, says Don Jenner, senior vice

president of marketing and promotion at the label. But, he adds, "At the time, it just wasn't right to cross over on top 40 or on the black level." Yet the band's recent pop success with "Come Go With Me" has helped broaden the group's fan base considerably—and this time out, "Point Of No Return" is reaping many returns indeed.

"The climate has changed in top 40 land for dance music," says Jenner. "Because it's the summer and it's an up-tempo song, it's a proven hit that everybody knows was a proven hit, and the group is coming off a top three record. So it just made it that much easier to get it on the radio."

Though Arista was aware stations that had already programmed the single might be reluctant to go on it again, he adds, "It looks like our decision has paid off."

As for Chris De Burgh's "The Lady In Red," Charlie Minor, A&M senior vice president of promotion, puts it succinctly. "We've taken about three runs on it," he says, "and it's just refused to die."

Minor cites three key points in the song's slow roll to the top. First, Jonathan Little, program director at Z104 Madison, Wis., called him late last year to tell him the record was not only the station's most-requested song but the area's No. 1-selling record as well. Then came another

call, from Sunny Joe White, program director at "Kiss 108" Boston; "He said it was the No. 8-selling record at Strawberries, and the album was 22," says Minor.

Finally came a trans-Atlantic call to Minor from A&M's Jerry Moss, who had just witnessed De Burgh performing in his hometown of Dublin. "I just saw 8,000 people sing every Chris De Burgh song and break into tears when they heard 'Lady In Red,' he told me," says Minor. "He said he thought it was a No. 1 song."

Since then, says Minor, De Burgh has been a nonstop priority. "These are three people I respect immensely and who are very honest and professional in everything they do. And it was just enough to say, 'Hey, somebody's beating us with a stick, and we're just too stupid to see it.'"

Steve Wall, program director at KSKG Salina, Kan., views the resurgence of the four singles with some irony. His was one station that played Hornsby's "Every Little Kiss" a year ago; in fact, he says, it went top five. It is now in power-current play, he says, because "it was on every 2 1/2-3 hours this time last year." RCA hasn't asked him to add it yet, but, he says, "they probably will."

Despite minimal response last year, "this time around, the Paul Simon is huge," says Wall. The Ex-

posé and De Burgh tracks, on the other hand, are only now getting their first play on the station.

"I thought they were good records," says Wall. "But see, I got afraid when I did this kind of stuff. The first time I did it—with Regina, 'Baby Love'—I was on Regina forever, and nobody ever picked up on that. And then I got a call from this station in Kansas City, saying, 'Hey, what's this new Madonna record?' I guess I hipped them to that, so they dug through and found that, and I guess that came along. Same thing with the Bangles."

"These are records I got on and had been on for four or five months, and nothing happened. So I just backed off."

Do record companies find it strange to ask a station to add a song they may well have added—and hit with—more than a year ago? No, says A&M's Minor.

"I think what happens is, we do business with these guys on such a daily basis, and if we're going to go back and reach in with all our energy, time, and money into something, then they've got to know there's a reason we're doing it," he says.

"We do business with them on such a consistent level, they know we're not a bunch of idiots who've got nothing else to do."

'TOP GUN' SALES

(Continued from page 1)

come closely associated with the movie through in-store promotions and television ads. Though this may heighten video's appeal to the advertising community, it also makes selecting the right film a critical element in the process. Ad agencies say they are likely to gravitate toward upbeat action-adventure movies with strong star appeal—like "Top Gun."

"Top Gun" was a win/win situation for Pepsi in that they incorporated the movie into their overall promotion and were able to bring their product into the forefront as a result," says Marc Chase Weinstein, director of video resources for

the ad firm, AC&R/DHB & BESS.

"Top Gun" also brought a lot of attention to the medium and proved that sponsorship does not have to be limited to special-interest videos," adds Weinstein.

"Everyone was nervous about how the consumer would react, but now it's clear that it worked," says Jay Coleman, president of Rockbill and the individual credited with bringing Paramount and Pepsi together. "There was minimal negative reaction and an immediate consumer benefit in the form of a low price point."

Shortly after Pepsi announced its deal with Paramount, reports circu-

lated that Coca-Cola was prepared to announce a tie-in with HBO Video. Informed sources say HBO Video held extensive negotiations with Coca-Cola in an effort to have Coke underwrite HBO's Hot Properties promotion, but no deal has been announced, raising the possibility that objections were raised from executives at RCA/Columbia Home Video, which is partially owned by Coke. Sources close to RCA/Columbia say the video supplier balked at the prospect of Coke becoming involved with a competing firm.

A spokesman for Coke says the company has no plans to become involved in a cross-promotion with HBO Video. Instead, the company says, it will be doing a tie-in with RCA/Columbia this summer. Called America's Summer Cup Game, the campaign, involving 32-ounce cups of Coke, will offer prizes to the consumer, including the RCA/Columbia releases "Ghostbusters," "The Karate Kid," "Starman," and "Real Genius."

A spokesman for RCA/Columbia says the promotion, which will run from May 22 to Sept. 7, will offer significant exposure for RCA/Columbia product. Not only will the video supplier be mentioned in point-of-purchase material and on radio ads, but some 65 million Coke cups will bear the RCA/Columbia logo.

Though no Coke ads are scheduled to appear on an RCA/Columbia videocassette, the promotion underscores options available to a sponsor.

"There are a lot of alternatives in this medium," says Weinstein, whose ad agency is coordinating sponsor tie-ins that usually do not rely strictly on commercials. "Ads are only one way to tie in to a desired subject matter."

CREDIT UNION SCAM

(Continued from page 6)

reau of Investigation special agent Jeffrey C. Knotts virtually duplicates the Union Bank allegations.

Knotts states that Kenneth Butler, a loan officer for Union Bank's Century City branch in Los Angeles, was approached in late March 1986 by Robert Westley of Riviera Capital Corp. Westley and Butler discussed the possibility of Union Bank purchasing \$5 million in equipment leases from CAC.

Documentation for the leasing deal included an audited CAC financial statement listing cash assets in excess of \$10 million. Butler verified these assets by telephone, placing a call to the Recording Industry Credit Union, where an "officer" who identified himself as "Tom Carson" told him that CAC had "a rating in the low eight figures."

On April 8, 1986, Butler recommended that Union Bank commit \$5 million to the loan transaction; the \$10 million credit union deposit was considered a secondary source of re-

payment.

Knotts says John W. Seagraves, who served as chief financial officer for CAC from May to December 1986, told him the credit union never existed—it was a pay phone in Allied's offices, and Abernathy was actually handling the calls.

Subsequent investigations by Knotts determined that the credit union phone did in fact ring into the CAC offices. Interviews with the State Department of Corporations and the National Credit Union Administration and a check of Rand McNally's credit union directory turned up no evidence of an officially chartered organization called the Recording Industry Credit Union.

In April of last year, Union Bank disbursed \$2.4 million into a Riviera account as part of a \$5 million commitment for the purchase of CAC leases. CAC ceased making its loan payments to Union Bank after October 31 of last year; the default left the bank with a \$2.29 million loss.

Watch for BILLBOARD SPOTLIGHTS

JUNE

- SUMMER CES
- JAPAN
- WEST GERMANY
- U.K.
- BLACK MUSIC'S GREATEST HITS
- JAZZ

JULY

- DANCE MUSIC
- NEW TALENT
- CHILDREN'S VIDEO

BILLBOARD COVERS IT ALL!

Billboard TOP POP ALBUMS™ *continued*

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	129	—	2	TNT MERCURY 830 979 1/POLYGRAM	TELL NO TALES
111	87	71	56	THE JETS • MCA 5667 (8.98) (CD)	THE JETS
112	89	85	42	BILLY JOEL ▲ ² COLUMBIA OC 40402 (CD)	THE BRIDGE
113	124	141	7	U2 ISLAND 90279/ATLANTIC (4.98)	WIDE AWAKE IN AMERICA
114	126	143	6	LITTLE AMERICA GEFEN GHS 24113 (8.98) (CD)	LITTLE AMERICA
115	98	98	24	DURAN DURAN ▲ CAPITOL PJ-12540 (9.98) (CD)	NOTORIOUS
116	128	147	31	U2 ISLAND 90040/ATLANTIC (8.98) (CD)	BOY
117	125	139	9	U2 ISLAND 90092/ATLANTIC (8.98) (CD)	OCTOBER
118	113	100	42	THE SMITHEREENS ENIGMA ST 73208/CAPITOL (8.98) (CD)	ESPECIALLY FOR YOU
119	83	87	46	GLASS TIGER • MANHATTAN ST-53032/EMI-AMERICA (8.98) (CD)	THIN RED LINE
120	120	130	5	HOODOO GURUS BIG TIME 60728/ELEKTRA (8.98) (CD)	BLOW YOUR COOL
121	116	125	80	ROBERT PALMER ▲ ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
122	115	102	18	DEEP PURPLE MERCURY 831 318/POLYGRAM (CD)	THE HOUSE OF BLUE LIGHT
123	112	89	9	SOUNDTRACK ATLANTIC 81742 (9.98) (CD)	PLATOON
124	111	111	46	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
125	171	—	2	NONA HENDRYX EMI-AMERICA ST17248 (8.98) (CD)	FEMALE TROUBLE
126	145	—	2	THE NYLONS OPEN AIR/WINDHAM HILL OA0306/A&M (9.98) (CD)	HAPPY TOGETHER
127	121	118	23	ROBIN TROWER GNP CRESCENDO GNP 2187/GNP (8.98) (CD)	PASSION
128	94	90	9	LOOSE ENDS MCA 5745 (8.98) (CD)	THE ZAGORA
129	119	106	8	ORIGINAL LONDON CAST RELATIVITY 8140/IMPORTANT (16.98) (CD)	LES MISERABLES
130	137	124	22	MELBA MOORE CAPITOL ST 12471 (8.98) (CD)	A LOT OF LOVE
131	131	145	5	JOE JACKSON A&M SP 3908 (9.98) (CD)	WILL POWER
132	132	144	6	GEORGIO MOTOWN 6229ML (8.98)	SEXAPPEAL
133	127	101	11	OINGO BOINGO MCA 5811 (8.98) (CD)	BOI-NGO
134	134	137	6	THE BLOW MONKEYS RCA 6246-1-R (8.98) (CD)	SHE WAS ONLY THE GROCER'S DAUGHTER
135	110	112	11	BOBBY MCFERRIN BLUE NOTE BT 85110/MANHATTAN (9.98) (CD)	SPONTANEOUS INVENTIONS
136	155	166	5	AL GREEN A&M SP 5150 (8.98) (CD)	SOUL SURVIVOR
137	NEW	—	1	DIANA ROSS RCA 6388-1-R (8.98) (CD)	RED HOT RHYTHM & BLUES
138	141	117	11	STARPOINT ELEKTRA 60722 (8.98) (CD)	SENSATIONAL
139	143	114	33	PHYLLIS HYMAN P.I.R./MANHATTAN ST 53029/EMI-AMERICA (8.98) (CD)	LIVING ALL ALONE
140	190	—	2	SUICIDAL TENDENCIES CAROLINE 1336 (8.98) (CD)	JOIN THE ARMY
141	130	129	13	THE MISSION U.K. MERCURY 830 603 1/POLYGRAM (CD)	GOD'S OWN MEDICINE
142	140	135	32	MEGADETH CAPITOL ST 12526 (8.98) (CD)	PEACE SELLS... BUT WHO'S BUYING?
143	117	99	27	LONE JUSTICE GEFEN GHS 24122 (9.98) (CD)	SHELTER
144	122	120	16	HANK WILLIAMS, JR. WARNER/CURB 25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
145	NEW	—	1	THE TRUTH I.R.S. 5981/MCA (8.98) (CD)	WEAPONS OF LOVE
146	136	136	7	STYLE COUNCIL POLYDOR 831 443 1/POLYGRAM (CD)	THE COST OF LOVING
147	162	163	44	BARBRA STREISAND ▲ ³ COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
148	169	—	44	WHITESNAKE GEFEN GHS 4018 (6.98) (CD)	SLIDE IT IN
149	123	121	23	DEAD OR ALIVE EPIC FE 40572 (CD)	MAD, BAD AND DANGEROUS TO KNOW
150	164	178	3	THE OTHER ONES VIRGIN 90576/ATLANTIC (8.98)	THE OTHER ONES
151	149	140	9	JULIAN COPE ISLAND 90571/ATLANTIC (8.98)	ST. JULIAN
152	133	134	9	DONNA ALLEN 21 RECORDS 90548/ATLANTIC (8.98)	PERFECT TIMING
153	142	126	34	IRON MAIDEN ● CAPITOL SJ 12524 (9.98) (CD)	SOMEWHERE IN TIME
154	152	146	16	GEORGE STRAIT ● MCA 5913 (8.98) (CD)	OEAN FRONT PROPERTY
155	158	159	5	THE NEVILLE BROTHERS EMI-AMERICA ST 17249 (8.98)	UPTOWN

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

2 Live Crew 166	Club Nouveau 18	Kenny G. 22	The Jets 111
Gregory Abbott 91	Phil Collins 170	Phil Joel 112	Phil Joel 112
Bryan Adams 9, 196	Concrete Blonde 159	Peter Gabriel 52	Stanley Jordan 163
Aerosmith 171	Julian Cope 151	Genesis 19	Journey 85
Donna Allen 152	The Robert Cray Band 23	Georgia Satellites 68	The Judds 92
Gregg Allman 36	Crowded House 14	Georgio 132	Kool & The Gang 63
Herb Alpert 25	The Cult 38	Glass Tiger 119	Cyndi Lauper 109
Anthrax 62	The Cure 183	Lou Gram 55	Level 42 48
Atlantic Starr 28	Cutting Crew 16	Al Green 136	Hue Lewis & The News 31
Autograph 108	Chico DeBarge 198	Nona Hendryx 125	Lisa Lisa & Cult Jam 15
Anita Baker 24	Chris De Burgh 33	Hipsway 103	Little America 114
Bangles 40	Dead or Alive 149	Hoodoo Gurus 120	Lizzy Borden 197
Beastie Boys 6	Kool Moe Dee 87	Bruce Hornsby & The Range 26	Lone Justice 143
The Blow Monkeys 134	Deep Purple 122	Whitney Houston 65	Loose Ends 128
Bon Jovi 98, 100, 2	Duran Duran 115	George Howard 160	Los Lobos 96
Boston 191, 83	Sheila E. 167	Phyllis Hyman 139	Madonna 30
David Bowie 34	Europe 17	Billy Idol 61	Megadeth 142
The Breakfast Club 50	Exposé 39	The Manhattan Transfer 193	Bob Dylan 135
Kate Bush 157	Farrerheit 180	Freddie Jackson 43	Metallica 186
Jon Butcher 78	Fleetwood Mac 7	Joe Jackson 131	The Mission U.K. 141
Jonathan Butler 189	Samantha Fox 173	Bob James/David Sanborn 169	Eddie Money 72
Cameo 49	Aretha Franklin 76	D.J. Jazzy Jeff & The Fresh	Montrose 194
Chicago 82	Ace Frehley 56	Prince 99	Melba Moore 130
Cinderella 20	Frozen Ghost 107	Jefferson Airplane 158	Gary Moore 172
Eric Clapton 71			

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	189	—	2	ORIGINAL CAST POLYDOR 831 273 1/POLYGRAM (CD)	PHANTOM OF THE OPERA
157	161	154	24	KATE BUSH EMI-AMERICA PWAS 17242 (9.98) (CD)	THE WHOLE STORY
158	138	138	7	JEFFERSON AIRPLANE RCA 5724-1-R (12.98) (CD)	2400 FULTON ST.
159	163	161	15	CONCRETE BLONDE I.R.S. 5835/MCA (8.98) (CD)	CONCRETE BLONDE
160	150	155	23	GEORGE HOWARD MCA 5855 (8.98) (CD)	A NICE PLACE TO BE
161	160	170	678	PINK FLOYD ● HAFVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
162	146	131	18	SOUNDTRACK MCA 39096 (6.98) (CD)	AN AMERICAN TAIL
163	179	157	16	STANLEY JORDAN BLUE NOTE BT 85130/MANHATTAN (9.98) (CD)	STANDARDS, VOL. 1
164	139	122	31	WANG CHUNG GEFEN GHS 24115/WARNER BROS. (8.98) (CD)	MOSAIC
165	153	142	37	SOUNDTRACK ● ATLANTIC 81677 (9.98) (CD)	STAND BY ME
166	182	171	8	2 LIVE CREW LUKE SKYY WALKER XR 100 (8.98)	2 LIVE CREW
167	147	132	11	SHEILA E. PAISLEY PARK 25498/WARNER BROS. (8.98) (CD)	SHEILA E.
168	156	156	16	THE THE EPIC BFE 40471 (CD)	INFECTED
169	144	149	51	BOB JAMES/DAVID SANBORN ● WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
170	166	175	117	PHIL COLLINS ▲ ⁵ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
171	168	176	13	AEROSMITH ▲ COLUMBIA PC 36865 (CD)	AEROSMITH'S GREATEST HITS
172	172	180	3	GARY MOORE VIRGIN 90588/ATLANTIC (8.98)	WILD FRONTIER
173	148	128	27	SAMANTHA FOX ● JIVE 1012-1-J/RCA (8.98) (CD)	TOUCH ME
174	165	165	59	DWIGHT YOAKAM ● REPRIS 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
175	170	150	41	GEORGE THOROOGOOD AND THE DESTROYERS ● EMI-AMERICA ST 17214 (8.98) (CD)	LIVE
176	154	127	32	RATT ▲ ATLANTIC 81683 (9.98) (CD)	DANCIN' UNDERCOVER
177	159	153	36	STACEY Q ATLANTIC ATL 81676 (8.98) (CD)	BETTER THAN HEAVEN
178	NEW	—	1	WAR PRIORITY SL 9457 (8.98) (CD)	THE BEST OF WAR
179	135	109	11	SOUNDTRACK MCA 6200 (9.98) (CD)	SOME KIND OF WONDERFUL
180	191	194	4	FARRENHEIT WARNER BROS. 25564 (8.98) (CD)	FARRENHEIT
181	NEW	—	1	THE REPLACEMENTS SIRE 25557/WARNER BROS. (8.98) (CD)	PLEASSED TO MEET ME
182	151	151	5	JACK WAGNER QWEST 25562/WARNER BROS. (8.98) (CD)	DON'T GIVE UP YOUR DAY JOB
183	178	179	51	THE CURE ● ELEKTRA 60477 (8.98) (CD)	STANDING ON THE BEACH
184	176	177	59	BOB SEGER ▲ CAPITOL PT 12398 (8.98) (CD)	LIKE A ROCK
185	193	—	2	GINO VANNELLI CBS ASSOCIATED BFZ40337 (CD)	BIG DREAMERS NEVER SLEEP
186	186	189	62	METALLICA ● ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
187	NEW	—	1	RED 7 MCA 5792 (8.98)	RED 7
188	183	185	60	VAN HALEN ▲ ³ WARNER BROS. 25394 (8.98) (CD)	5150
189	NEW	—	1	JONATHAN BUTLER RCA 1032-1-J (8.98)	JONATHAN BUTLER
190	157	148	24	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC E2-40511 (CD)	LIVE
191	188	193	130	BOSTON ▲ ⁹ EPIC JE 34188 (CD)	BOSTON
192	173	162	29	THE PRETENDERS ● SIRE 25488/WARNER BROS. (9.98) (CD)	GET CLOSE
193	NEW	—	1	THE MANHATTAN TRANSFER ATLANTIC 81723 (9.98)	THE MANHATTAN TRANSFER LIVE
194	NEW	—	1	MONTROSE ENIGMA ST 73264/CAPITOL (8.98) (CD)	MEAN
195	174	152	26	BILLY VERA & THE BEATERS ● RHINO RNLP 70858/CAPITOL (8.98) (CD)	BY REQUEST
196	RE-ENTRY	—	—	BRYAN ADAMS ▲ ⁴ A&M SP 5013 (8.98) (CD)	RECKLESS
197	199	188	5	LIZZY BORDEN ENIGMA/METAL BLADE SQ 73254/CAPITOL (6.98)	TERROR RISING
198	192	173	29	CHICO DEBARGE MOTOWN 6214 ML (8.98)	CHICO DEBARGE
199	177	167	26	READY FOR THE WORLD ● MCA 5829 (8.98) (CD)	LONG TIME COMING
200	180	169	59	SIMPLY RED ● ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK

Shirley Mardock 79	REO Speedwagon 66	Stacey Q 177	Gino Vannelli 185
Najee 60	Ratt 176	Starpoint 138	Stevie Ray Vaughan & Double
Robbie Nevil 89	Ready For The World 199	George Strait 154	Trouble 190
The Neville Brothers 155	Red 7 187	Barbra Streisand 147, 10	Suzanne Vega 57
Night Ranger 53	The Replacements 181	Stryper 59	Billy Vera & The Beaters 195
The Nyctons 126	Restless Heart 90	Style Council 146	Jack Wagner 182
Oingo Boingo 133	Lionel Richie 45	Suicidal Tendencies 140	Wang Chung 164
Original London Cast 129	Smokey Robinson 35	Surfact 102	War 178
ORIGINAL CAST	Rock & Hyde 97	The System 77	Jennifer Warnes 106
Phantom Of The Opera 156	Diana Ross 137	TNT 110	Jody Watley 11
Ozzy Osbourne/Randy Rhoads 8	Run-D.M.C. 47	Andy Taylor 46	The Whispers 94
The Other Ones 150	Patrice Rushen 105	Tesla 51	Whitesnake 148, 4
Robert Palmer 121	David Sanborn 55	The The 168	Kim Wilde 44
Dolly Parton, Linda Ronstadt,	Bob Seger 184	Thompson Twins 104	Hank Williams, Jr. 144
Emmylou Harris 13	Paul Simon 41	George Thorogood And The	Bruce Willis 69
Tom Petty & The	Paul Simon 5	Destroyers 175	Steve Winwood 27
Heartbreakers 29	Simply Red 42, 200	Randy Travis 58, 124	Peter Wolf 67
Pink Floyd 161	The Smithereens 118	Robin Trower 127	World Party 93
Poison 3	The Smiths 75	The Truth 145	XTC 74
The Pretenders 192	Patty Smyth 101	Tina Turner 86	Dwight Yoakam 174, 64
Prince 12	SOUNDTRACKS	U2 116.1, 117.81, 80.84, 113	
Pseudo Echo 88	An American Tail 162	Van Halen 188	
Psychedelic Furs 37	Platoon 123	Luther Vandross 32	
R.E.M. 54	Some Kind Of Wonderful 179	Vangelis 73	
	Stand By Me 165		
	Top Gun 70		

KEYNOTER BLASTS MUSIC INDUSTRY FOR LAGGING ON CD-I

(Continued from page 1)

disk video to upstage progress on the CD-I front.

Cornyn said CDV is but an interim step in the overall development of CD and that by not devoting more interest to the development of CD-I, the labels are "handing over CD-I to the computer software business."

He seemed to be referring to the recent "CD-I: The Future" conference in San Francisco, put together by On-Line, which he said drew more than 200 computer industry executives paying about \$1,000 each to attend (Billboard, May 23). Ironically, the Record Group did not have a representative at that show.

"The record business, which started the idea of CD, is damn near asleep when it comes to it today," said Cornyn. "What alarms me is that record companies could probably benefit greatly from [CD-I] but probably will not. We in the video

'SGT. PEPPER' CD

(Continued from page 6)

width would confound some accounts' fixtures. But Jeff Roberts, a store manager in the Boston Compact Disc chain, counters, "CBS didn't seem to mind that the Bruce Springsteen and Bob Dylan [boxed sets] were in something other than a 6-by-12, and CD stores found a way to sell them."

Dealers expect that collectors will clamor for the British version, but think most mainstream consumers will not be bothered by the packaging question—nor do they foresee the issue raising the sort of fuss that met the mono mix on the first four Beatles CDs.

Brian Poehner, director of purchasing for the Atlanta-based, 81-store Turtle's Records & Tapes chain, says, "Obviously there are a lot of Beatles collectors, and they're going to want to get both. But for the mass consumer, it's not going to make a difference, and I can't imagine someone not buying it because of the package."

Says Roberts, "If people don't know there's a difference, of course, it won't be a problem. But the people that read the trades and digital press will be aware, and they'll want to hold out for the British version. It's sort of a kick in the butt for the American CD consumer."

Poehner, Roberts, and others anticipate that a black market will develop to cater to aficionados who demand the U.K. version.

"Even if there's the smallest difference, the collectors want to have the British versions," says Rob Simonds, president of Minneapolis CD one-stop East Side Digital. He adds that even minute differences between U.S. and overseas packages of the first seven disks created a collector's demand for U.K. versions.

"If I were Capitol, I would sell [the U.K. edition] here as a limited edition. People who want them will get them one way or another, so Capitol might as well make the money," says Simonds.

Zimmermann says Capitol dismissed the special-edition concept because the label deemed an additional charge "wouldn't be fair to the consumer. The packaging isn't the issue here, it's the music—and this sounds great on CD."

and music industries are being left behind and snickered at by the computer software business."

Cornyn said that, ultimately, a CD omniplayer will exist, capable of playing all CDs—audio-only, audio/video, and interactive—on one upgradable system.

The Record Group chief then played one of the first interactive CD programs for the audience. The entertainment/educational disk, titled "Time Machine," uses high-resolution montage graphics, digital sound, and computer-mouse-controlled on-screen "windows" to provide the user with a European history lesson.

"Time Machine" will carry a suggested retail price of \$30 when it is released by the Record Group in 1988, along with the first generation of CD-I hardware, said Cornyn.

While educational software would seem to be the most fertile ground for CD-I, Cornyn spoke of several applications specifically for the music and video industries.

These included the printing of lyrics, opera librettos, and album graphics on screen; and the use of windows to allow viewers to select alternative endings to films and

'What's needed is the omniplayer, which will accept all types of CD software'

players.

Cornyn urged the music and video software community to take a leadership role in ensuring that the public not become confused and disillusioned by a whole new raft of CD hardware with the release of each new type of CD.

"If player makers have their way, they'll be selling everyone a whole bunch of different, incompatible

GERMAN MECHANICALS DISPUTE SETTLED

(Continued from page 3)

Hans-Wilfried Sikorski, vice president of the German Music Publishers' Assn., said, "The hard economic consequences of the appeal court decision in Munich still have to be analyzed as far as actual figures go, but it looks as though the court has come to a sensible compromise which will enable both parties to save face."

"Furthermore, I think it is important to point out that the court has given clear advice for the future, which the parties won't be able to

ignore in their forthcoming negotia-

'It is important to point out that the court has given clear advice for the future'

tions. I believe, therefore, that the

objection filed by GEMA against the decision of the court of arbitration made sense in several respects."

Ian Thomas, director general of IFPI, said the appeal court decision was "reasonably satisfactory," and he welcomed the result as a good basis for future negotiations. "It means that with the GEMA contract generally in line with the BIEM contract, it will be much easier to settle on a deal," he said.

GEMA and BIEM have made it

ent company, N.V. Philips.

Kuhn said the hardware will retail for about \$700 when it hits the American market this fall, with European introduction to follow shortly thereafter.

Disks will be priced at about \$6.99 for the 5-inch titles, with 8-inch disks "priced about the same as conventional CDs are now" and 12-inch disks containing full-length feature films and longform concerts priced at \$19.99-\$24.99.

In addition to the technology presentations and various panels, the IMMC featured a two-level exhibition hall with 30 booths from radio, TV, and international record labels.

Artists performing during the IMMC and Montreux Rock Festival TV tapings included Whitney Houston, Genesis, Simply Red, Paul Young, Alison Moyet, a-ha, Boy George, Lou Gramm, Wang Chung, Kim Wilde, and others.

Coverage of IMMC will continue in next week's Billboard.

BMI HONORS MOST-PERFORMED SONGS

(Continued from page 4)

Warner-Tamerlane, named publisher of the year, picked up a total of 10 separate citations at the pop awards ceremony. Irving Music Inc. won five; Gold Horizon Music Corp. and Unichappell Music, Inc./Rightsong Music Inc. won four each; and Air Bear Music won a total of three.

Hagen, composer for such TV shows as "The Andy Griffith Show," "The Dick Van Dyke Show," and many more, won BMI's special Richard Kirk Award. Also given special recognition were the writers of three of the most-performed motion-picture songs: Foster ("Glory Of Love"), Bishop ("Separate Lives"), and Leonard ("Live To Tell").

Composers receiving awards for their film and TV scores included Peter Best for "Crocodile Dundee," Stu Gardner and Bill Cosby for "The Cosby Show," and John Barry for "Out Of Africa" and "Peggy Sue Got Married."

Here are the rest of the BMI writer and publisher winners of the honored songs:

Pop winners were "Bad Boy," Lawrence Dermer, Joe Galdo, Rafael Vigil, Foreign Imported Productions and Publishing; "Be Near Me," Martin Fry, Mark White, Virgin Nymph Music; "Bop," Paul Davis, Paul And Jonathan Songs and Web IV Music, Jennifer Kimball; "Born Yesterday," Don Everly, Tropicbird Music; "Broken Wings," George, Lang, Page, Warner-Tamerlane; "Burning Heart," Frankie Sullivan, Jim Peterik, Rude Music; "Cherish" (second award), Robert Earl Bell, Ronald Nathan Bell, James L. Bonnefond, George Melvin Brown, Claydes Eugene Smith, James Warren

Taylor, Curtis Fitzgerald Williams, Delightful Music; "Crush On You," Aaron Zigman, Irving Music; "Cry," Lol Creme, Kevin Godley, Man-Ken Music; "Dancing On The Ceiling," Michael Frenchik, Carlos Rios, Skegee Music; "Everyday," Buddy Holly, Norman Petty, Peer International; and "Everytime You Go Away" (second award), Hall, Hot Cha Music, Unichappel Music.

Other winners were "Fortress Around Your Heart," Sting (PRS), Reggatta Music; "Glory Of Love (Theme From 'The Karate Kid Part II')," David Foster, Air Bear Music; "Greatest Love Of All," Linda Creed, Gold Horizon Music; "Happy, Happy Birthday Baby" (second award), Margo Sylvia Beach, Gilbert Lopez, ARC Music; "Head Over Heels," Roland Orzabal (PRS), Curt Smith (PRS), Virgin Nymph Music; "Higher Love," Jennings, Steve Winwood (PRS), Blue Sky Rider Songs, Willin' David Music; "Hold On," Rosanne Cash, Atlantic Music, Chelcalt Music; "How Will I Know," George Merrill, Shannon Rubican, Narada Michael Walden, Irving Music; "Hurts To Be In Love," Gino Vannelli, Black Keys Music; "I Can't Wait," John Smith, Poolside Music; "If The Phone Doesn't Ring, It's Me," Jimmy Buffett, Jennings, Blue Sky Rider Songs, Coral Reefer Music, Willin' David Music; and "Janet," Bobby Caldwell, Franne Golde, Franne Golde Music, Rightsong Music, SBK Blackwood Music, Sin Drome Music.

Also winning in this category were "Kyrie," George, Lang, Page, Entente Music, Warner-Tamerlane; "Life In A Northern Town," Gabriel, Laird-Clowes, Warner-Tamerlane; "Life In One Day," Jones; "Live To Tell," Leonard, Johnny Yuma Music; "Living In America," Charlie Midnight, Janiceps Music, SBK Blackwood Music, United Lion Music; "Lost In The Fifties Tonight (In The Still Of The Night)" (second award), Frederic L. Parris, Lee Corp.; "Love Parade," Gabriel (PRS), Laird-Clowes (PRS), Warner-Tamerlane; "Love

Theme From St. Elmo's Fire," Foster, Air Bear Music, Gold Horizon Music; "Mad About You," Paula J. Brown, James F. Whelan III, Mitchel Young Evans, Alpine One Music, Careers Music, Yum Howdy Music; "Modern Woman," Billy Joel, Joelsongs; "Move Away," Phil Pickett (PRS), Warner-Tamerlane; and "My Toot Toot," Sidney Simien, Flat Town Music, Sid Sim Publishing.

Also receiving honors were "No One Is To Blame," Jones (PRS), Warner-Tamerlane; "Nothin' At All," Mark Mueller, MCA Inc.; "Now And Forever (You And Me)," Foster, Vallance (PROC), Air Bear Music, Irving Music; "Oh Sheila," Gerald Valentine, Melvin Riley, MCA Inc., Off Backstreet Music, Ready For The World Music, Trixie Lou Music, Walk On The Moon Music; "On My Own," Sager, Carole Bayer Sager Music; "Only One," James Taylor, Country Road Music; "Possession Obsession," Sara Allen, Hall, John Oates, Fust Buzza Music, Hot Cha Music, Unichappel Music; "Sara," Wolf, Kikiko Music; "Saving All My Love For You," Gerald Goffin, Screen Gems-EMI Music; "Separate Lives (Love Theme From 'White Nights')," Bishop; Gold Horizon Music, Hidden Pun Music, Stephen Bishop Music; "Silent Running (On Dangerous Ground)" B.A. Robertson (PRS), Warner-Tamerlane; "Sledgehammer," Peter Gabriel (PRS), Hidden Pun Music; "Something About You," Waliou Jacques Daniel Badarou (SACEM), Island Visual Arts; "St. Elmo's Fire (Man In Motion)" (second award), Foster, Foster Frees Music, Gold Horizon Music; "Stand By Me" (third award) Ben E. King, Jerry Leiber, Mike Stoller, ADT Enterprises, Trio Music, Unichappel Music; "Summer Of '69," Bryan Adams (PROC), Vallance (PROC), Irving Music; "Take On Me," Magne Furuholmen (PRS), Morten Harket (PRS), Pal Waaktaar (PRC), ATV Music; "That's What Friends Are For," Sager, Carole Bayer Sager Music, Warner-Tamerlane; and "We

known that, effective Jan. 1, 1988, they wish to negotiate a standard agreement with IFPI for all collecting societies. It is widely believed that this could result in GEMA's return to the BIEM organization, which it left in January 1986.

Assistance in preparing this story provided by Mike Hennessey in London.

Built This City," Dennis Lambert, Tuneworks Music.

Other pop award winners were "What About Love?" Vallance (PROC), Irving Music; "Who's Johnny (Short Circuit Theme)," Wolf, Kikiko Music; "Who's Zoomin' Who," Aretha Franklin, Preston Glass, Bell Boy Music, Springtime Music; "Words Get In The Way," Gloria Estefan, Foreign Imported Productions; "A World Without Love," Eddie Rabbitt, Even Stevens, Briarpatch Music, DebDave Music; "You're A Friend Of Mine," Jeffrey Cohen, Polo Grounds Music; "You Should Be Mine (The Woo Woo Song)," Bruce Roberts, Broozertones Inc.; "Your Secret's Safe With Me," Michael Franks, Mississippi Mud Music, Warner-Tamerlane.

TV award winners were "The Cosby Show," Garner, Cosby; "Family Ties," Jeff Barry, Tom Scott; "Golden Girls," Andrew Gold; "Night Court," Jack Elliot; "Growing Pains," Steve Dorff; "Moonlighting," Al Jarreau; "Who's The Boss," Robert Kraft, Martin Cohan, Blake Hunter; "Dallas," Jerrold Immel, Lance Rubin; "227," Ray Colcord; "L.A. Law," Mike Post; and "My Sister Sam," Steve Dorff.

Film music award winners were "Crocodile Dundee," Best; "Back To School," Danny Elfman; "Out Of Africa," John Barry; "Down And Out In Beverly Hills," Andy Summers; "Short Circuit," David Shire; "Pretty In Pink," Michael Gore; "Poltergeist II," Jerry Goldsmith; "About Last Night," Miles Goodman; "Peggy Sue Got Married," John Barry; "Gung-Ho," Tommy Newman; and "Heartbreak Ridge," Lennie Niehaus.

Pioneer Awards, which are awarded to 25-year BMI members, were given to David Amram, Warren Barker, Christopher Cerf, Nancy Claster, Charlie Fox, John Fresco, Stu Gardner, William Goldstein, Daniel Janssen, and Frank Lewin.

WEA-BASF HOME TAPING DISPUTE

(Continued from page 3)

BASF itself had tried to enter the record industry, Ertegun added. "They had a label but they lost so much money they got out of it quick!"

The WEA chairman then turned his fire on Japanese hardware manufacturers. "They told us, 'We believe in intellectual property but also in the right of the consumer.' I say to them, you are very generous with our product! Do they give the consumer a free Walkman? While they make their profits, ours are cut in half. Many companies go out of business. Without compact disks we would be in very bad difficulties. If there were any sense of fairness, they would come voluntarily and say, 'We exist because of what you create.'"

In response, Andriessen began by reminding delegates that it was the record industry, itself a major customer for magnetic tape products, that had originally encouraged home taping, seen in the late '50s as a way to popularize home music use.

"And indeed it multiplied the market for recorded music," he said. According to Andriessen, the compact cassette, introduced in 1963, had been the realization of the dream of enjoying music anywhere, at any time, and with any desired program. In the process, he said, it had boosted the prerecorded market.

Of the 3 billion cassettes now sold every year, at least 1.8 billion were prerecorded, despite the record companies' failure to keep up with technical developments, said Andriessen. He said that only now, at the urging of the tape manufacturers, is the quality of prerecorded cassettes catching up with blank-tape standards.

Regarding Ertegun's Far Eastern charges, Andriessen admitted that if the figures were as stated then a problem does exist. He said that BASF's main competitor in the region is Denon-Columbia and added, "The idea that business is business obviously applies also to record companies with tape divisions."

On tape levies, he said: "We will not carry the burden of a conflict between the record industry and the consumer. Where levies have been introduced they have failed immediately. In West Germany, no consumer has paid the levy introduced in 1985. Tape prices have not in-

creased, so the full burden has fallen on us instead. It is a kind of industrial subvention."

Opposition to digital audiotape is also misguided, Andriessen said. He said that efforts to introduce recording-prevention devices could kill the system. "In the short term this may be an advantage, but it will be a long-term disadvantage, because if you deny the opportunity to enter the digital era, you will limit the final market," he said.

The record industry should remember the lessons of the video market, he advised. He also said that trials of replay-only video systems had been successful, and video recording had created the market that the prerecording industry had later picked up on. Andriessen remarked that software is the fastest-growing area in video, expanding more rapidly than either the blank videotape or hardware sectors.

In the ensuing floor discussion, Andriessen made what appeared to be a major concession, however. Having argued that home taping of music accounts for only a small portion of overall blank-tape use and was in any event legal, the BASF executive said, "I'm not really opposing a tape levy. I'm saying that in a free economy it will necessarily be a levy on us."

"If it is proven that the consumer

is causing serious damage through home taping and if you can balance the interests on both sides, then a levy would perhaps be acceptable, provided that the consumer pays it. But at the moment that is not what happens. In East Germany, where the levy cost is added in and the state takes it into account in setting the price, that is one thing. But in free economies, you cannot do that, and we feel we have not merited this kind of punishment, particularly as we have contributed so much to the record industry."

One floor speaker's charge that BASF is like the U.S. arms industry, selling rifles to the public but not accepting responsibility for their use, drew a further concession from Andriessen. To meet the additional danger with DAT of endlessly cloned master-quality copies, BASF would be prepared to support a technical solution that allows only one digital copy to be made.

Retorted Ertegun, "In other words, it's legal to steal one shirt, but if you steal two shirts then you're in trouble."

West German music publisher Josef Bamberger denounced BASF's position as a red herring. "The public knows this is a levy, and they are prepared to pay it. No one is complaining. It is a scandal what BASF is saying."

PANEL PONDERES PAN-EUROPEAN PROGRAMMING

(Continued from page 3)

bated by the political and economic factors, Tournier said. Because royalty payments to foreign artists are so much higher than those made to French performers, "there is more money leaving our country than coming in. We should have a free exchange of all goods in the Common Market, including music," he concluded.

Rod Buckle, managing director of U.K.-based Sonet Records, which distributes, licenses, and represents product from various labels and publishing companies, said, "It's ironic that the French are the most vocal about trying to protect their culture and language, when they were the ones who allowed Radio Luxembourg [RTL] to begin broadcasting in English years ago."

"I'd venture a guess that many executives in this room learned

their English by lying in bed listening to RTL late at night," he said.

Buckle said the satellite-delivered music video services on Sky Channel and Super Channel are "not likely" to become major factors in any problems that may develop for the music industry from Pan-European broadcasting.

"The viewing time of existing customers for music television programming is dropping daily," he claimed. "What worries me is the possibility of a Pan-European audio channel. That's the real danger."

If the U.K.'s Radio One should spread into European countries, continued Buckle, "the situation could become a catastrophe for local talent in those countries. The playlist would be virtually 100% English and American music."

Charles Levison, managing director of U.K.-based Super Channel, said his research shows there is a strong market for English-speaking, Pan-European programming,

Simon, Houston Take Top Honors In Montreux Music Vid Awards; Norway's A-Ha Wins Best Group

MONTREUX Paul Simon and Whitney Houston were the dynamic duo of the Music Video Awards ceremony May 15 at the International Music & Media Conference here.



Bubble." Houston's "Greatest Love Of All" was awarded best female performance.

Norwegian pop act a-ha was awarded best group performance for "Cry Wolf," while funk duo Mel & Kim received a special "children of the world" award for "Respectable."

Two other special awards were presented: The MTV award went to Bon Jovi for "You Give Love A Bad Name," and the Music Box award for best new artist was presented to CBS' Terence Trent D'Arby for "If You Let Me Stay."

Simon's clips took two of the top prizes—best video for "You Can Call Me Al" and best male performance for "Boy In The

The top prizes were presented during a TV special originating from the Montreux Casino and co-produced by TSR of Switzerland, TEN from the U.S., and the BBC. "Top Of The Pops" producer Michael Hurlb is executive producer of the program, which is syndicated worldwide by TEN.

Other award winners:

Director: Jean Baptiste-Mondino for "Mia Boca" by Jill Jones.

Director of photography: Mark Plummer for "Mia Boca."

Story line: David Bowie's "Day-In Day-Out," directed by Julien Temple.

Design: MGMM's Star Scenery for Billy Idol's "To Be A Lover."

Animation: Jim Blashfield for Paul Simon's "Boy In The Bubble."

Editing: Ken Ross and Richard Levine for Club Nouveau's "Lean On Me."

Video for a new artist: Johnny Clegg and Savuka's "Scatterlings Of Africa."

Longform: the The's "Infected." STEVEN DUPLER

LA RADIO LATINA

(Continued from page 62)

young musicians are mainly responsible for this "uplifting of morale": Franky Ruiz and his orchestra, undoubtedly the most important salsa act of the moment, and Eddie Santiago. "They are the new ambassadors of Puerto Rican salsa," says Corales. Ruiz's "Quiero Llenarte" and Santiago's "Nadie Mejor Que Tu" are first and second, respectively, in the station's programming list. Among the pop ballads in the top 10 are Juan Gabriel's "Hasta Que Te Conoci," Dyango's "Cada Día Me Acuerdo Mas De Ti," and Braulio's "En Bancarrota." The station is programmed according to sales and listener requests. Besides the top 45 songs on rotation every week, another 15 are played as "predictions." Among them this time are Basilio's "Duele," Julio Iglesias' "Lo Mejor De Tu Vida," Freddy

Kenton's "El Pescado," and "Pide Y Toma" by Cano Estremera.

JULIO IGLESIAS began his journey in the Hot Latin 50 with a Hot Shot Debut in 14th place, the highest debut in the history of the chart. The song "Lo Mejor De Tu Vida" is definitely heading for the top spot very quickly . . . Another one who has made to the chart is **Amanda Miguel**, returning after a long recess with "El Pecado" . . . **Jorge Muíz** is an heir of veteran Mexican singers who is having an impact on the charts with the song "Amigo Mio." He is the son of **Marco Antonio Muíz** . . . Congratulations to **Victor Del Corral** on the 25th anniversary of Victor's Cafe, a favorite restaurant and gathering place for New York's Latin music world.

LATIN NOTAS

(Continued from page 62)

as if there were a tacit understanding that this was the only way he would want to be remembered.

Back on the island on May 16, an even bigger crowd—of a size not seen since Cortijo's funeral—made its way from the Rivera residence in the Llorens Torres caserío to the Villa Palmera cemetery, where he was buried. Somehow, **Martin Quiñones'** concluding line from "El Negro Bombón" kept pounding in my brain. *Que descanses en paz, Maelo!*

IMPLICIT IN all the backslapping engendered by the impressive initial sales of **Julio Iglesias'** "Un Hombre Solo" mentioned in last week's col-

um is Discos CBS' commitment to release the album in the economically prosperous U.S./Puerto Rico market before it does so in any other Latin American market. Subsequently, it will be accessible to importers' networks. Distributors, in particular, have reacted very positively to this strategy because they perceive it to be a label's unwavering position to put the cumbersome parallel import situation past them in the not-too-distant future.

Levison also said that both Super Channel and its music video service, Music Box, do their best to include "cultural content" for individual countries receiving the programs.

Levison also disputed Buckle's claim that the audience is shrinking for music video services. He said that since Music Box began to be carried on Super Channel, 60 million households worldwide now have the potential to receive Music Box programs. "The ratings for these programs are better than MTV receives in the States," he claimed.

MTV Europe chief Mark Booth said the new Pan-European service—which kicks off in August—will not be a rehash of the MTV programming carried in the U.S.

"We wanted to become a Europe-

an company, rather than just beaming MTV over from the States," Booth said. "We see programming existing on a global basis." To that effect, the MTV Europe VJs now being selected will speak at least two languages, and music programming will be selected from a variety of sources.

"We realize we must participate in the individual countries' cultures to be effective," he said.

Will European governments move to block Anglo-American-skewed Pan-European programming? Probably not with legislation, the panel concluded.

But Alain Levy, president of PolyGram SA in France, noted that a groundswell is starting, both on the part of labels and the French government's cultural affairs department to "get programmers to stop treating French product like a second-class citizen."

"We're planning promotional campaigns with artists to endorse French product and French video music channels and radio stations," he said.

"There's a rumor going around about a company that sets type, makes color separations, takes photographs plus 8 other fascinating services."

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I.M. Pei To Design Rock Hall Of Fame

BY DAVID WYKOFF

CLEVELAND A site and an architect have been selected here for the Rock and Roll Hall of Fame and Museum, according to local and national officials for the project.

The museum, which will include a permanent hall of fame wing to memorialize inductees, is planned for a downtown location adjacent to the \$150 million Tower City development adjoining the Terminal Tower complex. Plans call for the 100,000-square-foot structure to be built on a platform extending out toward the Cuyahoga River Flats area behind the Terminal Tower.

Internationally renowned architect I.M. Pei—designer of the John F. Kennedy Library in Boston and the east wing of the National Gallery in Washington, D.C.—has been retained by the hall of fame's trustees to design the facility. Pei is working out a number of the building's technical aspects with Tower City architects and management before going ahead with formal design plans, according to New York City-based Hall of Fame Foundation executive director Suzan Evans.

Though final agreements have not yet been signed by hall of fame and Tower City agents, Evans says she is "confident that this will be where the museum and hall of fame will be constructed."

To be included in the museum are a 1,500-seat theater/auditorium and space for permanent and special exhibits, the hall of fame, archives and library, and a retail store and cafe, in addition to office and storage areas. The national Hall of Fame Foundation is formulating conceptual plans for space allocations and exhibit design, says Evans.

"We're very pleased with the choice in location and architect," says Christopher Johnson, program director for the locally based museum development group. "It's as central a location as exists in the area, and through the Tower City facility it will be connected to the Terminal Tower, which is the heart of the subway and public transportation system." The museum will be a 20-minute subway ride from Hopkins International Airport, he says.

"The selection of Pei as the architect demonstrates that the foundation is committed to constructing a truly international facility," says Johnson, adding that the museum is "three to four years away from opening, maybe longer if the Tower City development or our financing efforts fall behind schedule."

Johnson notes that the local hall of fame and museum organization, which is responsible for construction funding, will inaugurate a capital campaign early in the summer to raise \$26 million.

Audiofidelity Must Pay PPX

'Hendrix' Damages Allowed

NEW YORK PPX Enterprises, owner of a large number of Jimi Hendrix masters, has won the right to seek damages from Audiofidelity Enterprises for marketing recordings falsely identified as featuring performances by the late artist.

In a decision May 5, the U.S. Court of Appeals here ruled that PPX suffered competitive damage from "misleading packaging." This constituted false advertising actionable under the Lanham Act, said Judge Roger J. Miner.

"A record album's cover, bearing the name and likeness of a performer, is one of the primary means of advertisement for a record album," the opinion stated. It was not necessary for PPX to provide testimony

or survey results proving consumer confusion, said the judge.

Audiofidelity, a company owned by Dante J. Pugliese, had marketed eight albums "purporting to feature Hendrix performances, but which did not contain such performances," the court noted. Judge Miner characterized the Audiofidelity albums as "patently fraudulent."

Under an earlier District Court decision, Audiofidelity was enjoined from further marketing of the "ersatz" Hendrix albums. The company was also required to repurchase current stocks from retailers and distributors.

The District Court's denial of damages to PPX was overturned by the appeals court. IS HOROWITZ

Justice Drops MTV Probe FTC Investigation Continues

NEW YORK The U.S. Justice Department has dropped an investigation into allegations that MTV had illegally conspired to prevent Houston-based 24-hour-a-day music channel Hit Video USA from gaining access to that city's cable market.

A spokesman for the department says that "no basis to proceed further" was found.

However, a Federal Trade Commission probe focusing on that and other claims made by Wodlinger Broadcasting Co. is continuing. The FTC inquiry is evaluating whether MTV violated federal antitrust laws by allegedly attempting to lock up

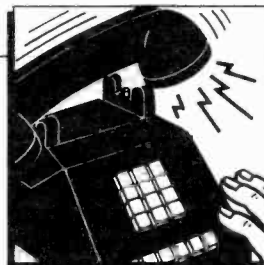
cable operators' channel capacity.

In a related development, Wodlinger's bid to prevent the takeover of MTV parent company Viacom International by National Amusements was rejected last week by the Federal Communications Commission.

Wodlinger had requested that the FCC withhold from sanctioning the acquisition until the federal probe of MTV is completed.

The FCC issued a statement that it "does not defer action on applications due to pending proceedings before other agencies concerning non-FCC misconduct."

INSIDE TRACK



Edited by Irv Lichtman

THE CHAPPELL SALE: Warner Communications Inc. and Chappell Music execs discount the possibility of federal antitrust initiatives in the proposed WCI buyout of Chappell (Billboard, May 23), which will bring the No. 1 (Chappell) and No. 2 publishers under a single corporate roof. They say that combined Chappell/WB income from ASCAP and BMI is about 10% of each of the performance rights groups' publisher share and point to similar results in mechanical royalties. In short, the execs contend that a lot of music publishers are sharing in the performance/mechanical pie of several hundred million dollars annually. However, some non-Chappell lawyers attending Chappell's professional conference in Los Angeles last week expressed some concern over the "anticompetitive" nature of the bringing together of the two publishing giants... As far as print music is concerned, don't expect a merger between Chappell and Warner Bros. Music Publications soon, because Chappell has 10 years remaining on its deal to farm out its print to Hal Leonard Publications, once a 50/50 partnership between the two companies... Freddy Bienstock has a 15% stake in Chappell Music, not 7%, as reported in last week's story on the WCI/Chappell deal. Also, Bienstock is letting WCI know that he would not be a part of the new setup unless he is given overall supervision of Chappell and Warner Bros. Music.

DAT, GRP & JVC: GRP Records, the Larry Rosen/Dave Grusin indie label, has produced seven digital audiotape titles, with about 30 copies of each, in commercial form for demonstration use by JVC around the world, including the JVC DAT exhibit at the Summer Consumer Electronics Show in Chicago May 30-June 2. But don't expect the albums in dealer bins soon, because Rosen doesn't intend to have the label running "contrary to the industry" in its fear of DAT's home-taping prowess.

AT ITS MEETING in Montego Bay, Jamaica, May 15-17, the 13-member board of NARAS, the record academy, selected entertainment lawyer/writer Al Schlesinger as its new national president and chairman. NARAS board members also increased the Grammy categories from 68 to 73, an all-time high. New slots are for motion picture score album, motion picture song album, country vocal duet, and contemporary blues recording. Also, in the classical category, trustees revived the long-standing division of best instrumental performances by restoring the "with orchestra" and "without orchestra" designations.

THE BEATLES HAVE FILED a notice of appeal challenging a decision by a New York Supreme Court judge who recently struck down several parts of the group's long-standing lawsuit against Capitol Records. Strategy in reinstating fraud and conversion charges, the group's lawyers say, is to enable the Beatles to seek punitive damages over and above the \$30 million being sought in the breach-of-contract dispute.

CHANGES ARE IN STORE for the music division of United Jewish Appeal Federation after 21 years of autumn salutes to a music industry figure. A new committee, reflecting a broader base of music and home entertainment solicitation, has been formed, with RCA/Ariola's Elliot Goldman and Ivy Hill's Ellis Kern as co-chairmen. Additional committee members are PolyGram's Dick Asher, CBS' Al Teller, MGM/UA Home Video's Cy Leslie, A&M's Michael Leon, Elektra's Aaron Levy, Atlantic's Sheldon Vogel, Vestron's Jon Peisinger, DIR's Bob Meyerwitz, and HBO's Frank O'Connell. Current plans call for a night out at the theater to see "Phantom Of The Opera" on Oct. 24, the night before the show officially opens on Broadway, at \$1,000 per seat. A dinner follows, with the possibility of a special honoree on hand. The committee meets June 16 in New York to settle more details.

IS POLYGRAM PLANNING A BIG PLUNGE into the Latin music field? The label's Dick Asher was the only major label chief on hand at the Bravo Latin Music Awards in Miami May 14. Asher tells Track that the label has been doing some things in the Latin genre and admits that the momentum is likely to pick up... Last week's Track item about a move of PolyGram's West Coast contingent to new offices failed to include the credit department, headed by Dorothy Linder. The office now has a permanent phone number, 818-995-5200.

STRENGTH IN NUMBERS: Under the direction of black music vice president John McClain, A&M Records is bringing in a new group of black promotion vets to beef up its relationship with black radio. Ex-Columbia promotion vice president Vernon Slaughter will report to McClain, and other former promotion executives, including Mike Kidd and Paris Ely, are said to be joining Janet Jackson's favorite label.

BIG TIME GETS SMALLER: Indie Big Time Records, distributed by RCA since the fall, pared down its operation May 15 with the layoffs of a&r director Geoffrey Weiss, alternative/college promotion staffer Nancy McCoy, and the label's receptionist. Exits were engineered by owner-president Fred Bestall. Staffed by 14 people since December, the label is now down to a crew of seven... Steve Berkowitz, formerly with Lookout Management in Boston and several indie labels, will join Columbia Records as associate director of product management, reporting to Jack Rovner.

THE CANADIAN GOVERNMENT is expected to announce its long-awaited revision of the Copyright Act sometime this week. The new act is expected to give greater protection and increased compensation to composers. Primary features of interest to the industry are stiffer penalties for pirates and, perhaps, the abolition of the mechanical rate—currently 2 cents per song—which would open the door for composers and the industry to work out a new rate. Insiders say rental rights may also be a feature of the new act.

MUSICAL DRAMA: The Drama Desk, the association of theater critics, reporters, and editors, will hand out a special award to musicologist Robert Kimball, Warner Bros. Music exec Henry Cohen, and orchestrator Don Rose at its annual awards ceremony in New York June 4. The reason? All three had a hand in recovering from Warner Bros. Music Publications' warehouse in Secaucus, N.J., a treasure trove of material, much of it unpublished, by such musical theater greats as Jerome Kern, Richard Rodgers & Lorenz Hart, and Cole Porter... Musicologist and longtime NARAS exec George Simon celebrated his 75th birthday May 9... Women In Music hosts a general meeting June 4 at the Nirvana club at 1 Times Square in New York. The meeting, at 6:30 p.m., is to discuss a restructuring of the group and review its goals. For more details contact Holly Friedman at Select Records, 212-777-3130.

THE AGE OF AQUARIUM? An example of the Soviet Union's *glasnost*, or openness, is making its way to the U.S. early next year under the guise of Soviet rock star Boris Grebenshikov and his band, Aquarium. That's the word from former music industry publicist Kenny Schaffer, a co-founder of Belka International, which plans to bring the group here next January for a series of recording sessions at the Power Station in New York. The resulting album, hopefully to include some strong rockers from the West, doesn't have a label home as yet. Schaffer, an inventor with the wireless guitar to his credit, has also been involved in the delivery of Soviet TV programming to U.S. cable stations via satellite.

THIS WEEK, Profile Records releases in the U.S. a star-studded recording to benefit "Ferry Aid," a charitable endeavor to assist the families of victims of the ferry disaster in Belgium earlier this year. Paul McCartney, Mark Knopfler, Bananarama, and Boy George are among the artists featured in a remake of the Beatles' "Let It Be." Label co-owner Cory Robbins says preorders are well over 100,000 for the 7-inch single alone. A 12-inch will also be available. CBS Records has distribution for the rest of the world.

THE WHOLE WORLD'S WATCHING.

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JAPAN,
OCTOBER 1, 1984



MUSIC TELEVISION

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EUROPE,
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