

# Billboard

**Heavy Metal**  
Follows page 48

VOLUME 99 NO. 18

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

May 2, 1987/\$3.95 (U.S.), \$5 (CAN.)

## Fla. Clerk Faces Obscenity Charge For Cassette Sale

BY CHRIS MORRIS

LOS ANGELES A Florida retail store clerk faces felony obscenity charges for selling a cassette tape of 2 Live Crew's "2 Live Crew Is What We Are" to a 14-year-old. As a result of the case, the store has closed its doors.

Laura Ragsdale, an 18-year-old part-time clerk at Starship Records & Tapes in the Florida panhandle town Callaway, was arrested on

April 20. She was charged with violating a state statute prohibiting "sale of harmful material to a person under the age of 18," a third-degree felony that carries a maximum penalty of five years in jail or a \$5,000 fine.

The arrest apparently stems from the explicit lyrics to "We Want Some Pussy," a track featured on the album by Miami-based 2 Live Crew. The album, released by Luke Skyy Walker Records of Miami, has been on Billboard's Top Black Albums chart for nine weeks, rising as high as No. 28. Dealers and distributors in the Southeast and South report extremely heavy sales action on the record (see holiday sales story, page 6).

"The parents called me several

(Continued on page 87)

## Radio Wary Of 'Indecent' Exposure FCC Ruling Stirs Confusion

BY KIM FREEMAN

NEW YORK Broadcasters are expressing confusion and dismay following the Federal Communications Commission's decision to apply a broad brush to existing rules defining and regulating the use of "indecent" and/or "obscene" material on the air. (For details of the FCC decision, see page 3.)

Those in radio seem to feel that without specific guidelines, violations in this area can only be cited after they occur and complaints have been filed. Some question the constitutionality of the policy in light of the First Amendment.

"I don't understand the move," says Ken Stevens, general manager of Infinity stations WBMW Wash-

ington, D.C., and WYSP Philadelphia, where Howard Stern's morning show generated the complaints that appear to have prompted the FCC's new guidelines.

"At this point, we haven't been

given further details on what the new guidelines are, so it's literally impossible for me to make a judgment on them as a broadcaster."

According to FCC general coun-

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## MCA Price Hike Softened By CD Midline Intro

BY GEOFF MAYFIELD

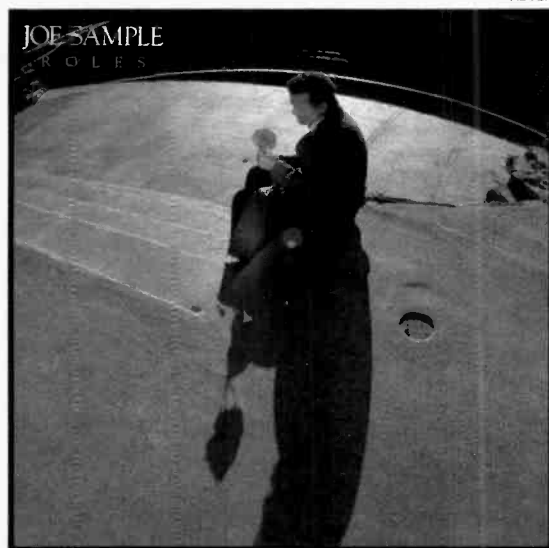
NEW YORK MCA Distributing is hiking the wholesale cost of \$8.98 and \$9.98 list product, but other moves by the company are aimed at softening the blow to retail and wholesale customers.

In MCA's seven-tier price structure, the cost of affected albums and cassettes rises by 3 cents for some customers and 4 cents for others, effective May 4.

The distributor, however, is holding the line on midline albums, cassettes, and compact disks. A recently adopted incentive/disincentive returns plan and a CD midline program—for which orders will soon be solicited—are making the price hike an easier pill to swallow.

"Why did we do the price increase? We were a little behind most other companies," says John Burns, executive vice president of MCA Distribution. "They were a little higher-priced than we were. And

(Continued on page 86)



Keyboard giant of the Crusaders, composer, producer, jazz legend are among JOE SAMPLE'S many roles. "ROLES", Joe's new solo release, an inspired burst of fresh music from the creator of "Carmel", "Rainbow Seeker" and numerous Crusader's hits. L.A.'s finest studio players and special guests interpret Joe's jazzy, R&B laced tunes. JOE SAMPLE "ROLES" MCA-5978 CD (includes bonus track). Hi-Q cassettes & records.



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## Winter Arbs: Hot And Cold Classics Up, N.Y. Hit Radio Hurt

NEW YORK It was a harsh winter for most contemporary music stations in New York, while classic rock again proved its strength in Los Angeles, Chicago, and San Diego, as the latest Arbitron results added their usual mix of surprising and predictable chapters to the book

of radio. (Overall 12-plus shares for New York, Los Angeles, Chicago, and San Diego appear on page 15; rankings for the rest of the top 25 U.S. markets will appear in coming issues.)

In New York, crossover outlet WQHT was the exception to generally declining shares for contemporary music here, as the station moved up steadily to a 3.5 share from a 3.1 fall rating.

Top 40 WHITZ held its status as Gotham's leading music outlet, even with a drop to a 5.1 share, down from a market-leading 5.8 in the fall. Talk outlet WOR and all-news WINS popped into the No. 1 and No. 2 overall slots this winter with 5.6 and 5.4 shares, respectively.

Top 40 WPLJ suffered its third down book, slipping to 4.8 to tie with urban leader WRKS for the second consecutive sweep. Urban outlet WBLB is on their heels with a 4.7 share.

(Continued on page 81)

**NAIRID**  
'87  
**INDIE LABELS**  
Follows page 52



## PRESENTING COMPACT JAZZ

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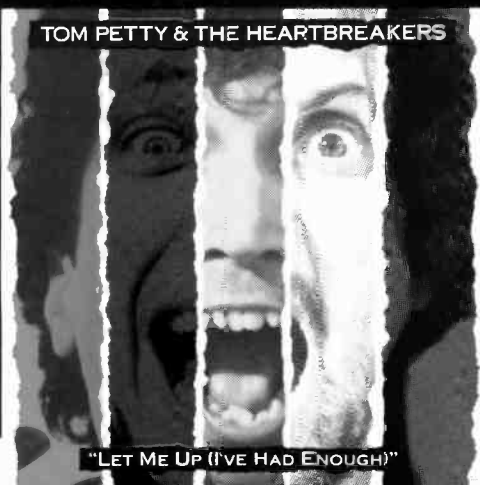
May - Chuck Mangione, Dinah Washington, Wes Montgomery. And many more.  
June - Billie Holiday, Stan Getz, Erroll Garner.

PolyGram Records

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# Billboard CONTENTS

## FCC Goes To War On Seven Words Takes Stricter View Of Shock Radio

BY BILL HOLLAND

WASHINGTON The Federal Communications Commission unanimously voted April 16 to crack down on what it views as indecent broadcasts. The action signals a move away from a strict interpretation of the U.S. Supreme Court ruling on such programming toward what the commission terms a "generic" view based on the court's 1978 "seven-dirty-words" decision.

The vote came in the last hours of Chairman Mark Fowler's term in the FCC. Fowler is known for his marketplace-oriented, hands-off policies; the vote is seen as a paradox for a commission usually obsessed with safeguarding First Amendment rights and eschewing regulation of program content.

However, as Chairman-designate Dennis Patrick said during the hearing: "Let us not forget that the First Amendment does not protect obscenity. Period. And indecency can be restricted for time, place, and manner on a nuisance basis."

Patrick and the other commissioners ruled on court language that defines indecency as language or material "that depicts or describes, in terms patently offensive as measured by community standards for the broadcast medium, sexual or excretory activities or organs" and is broadcast at a time when there is a "reasonable risk that children are in the audience."

The ruling, which gave approval

to a Mass Media Division staff report and the conclusions of General Counsel Diane Killory, also made clear that there no longer needs to be a "repetitive assault" of the seven words or phrases for the commission to act. Staff data also indicate that children and teens listen to radio far beyond the assumed cutoff point of 10 p.m.

The FCC found the three radio stations with indecency cases before it to have broadcast indecent programming under the new standards. However, because the stations may have been guided in programming by earlier FCC staff rulings with narrower standards, the commission only issued warnings to

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### BLACK ACTS WITH HIT POTENTIAL

A few years back, black music editor Nelson George predicted Whitney Houston's success. This week he picks three more candidates for stardom: Rene Diggs, lead singer of Starpoint; Jonathan Butler, who has played on Billy Ocean albums; and Vanessa Williams, the first black Miss America. Get the scoop in The Rhythm And The Blues. **Page 26**

### Will Fleetwood Fans Have A Big Mac Attack?

Fleetwood Mac has just released its first album in five years, "Tango In The Night," and the industry is watching to see whether the Warner Bros. act can repeat the 20-million-copy success of "Rumours." Initial signs at radio and MTV are positive. Billboard's Dave DiMartino reports. **Page 33**

### HEAVY METAL THUNDERS HOME

Thanks to the astounding success of Bon Jovi, Cinderella, Poison, Metallica, and others, hard rock and heavy metal are now considered a solid part of any major label's roster. Dave DiMartino tells the story. **Follows page 48**

### Spotlight On Independent Labels

Over the past year, indie labels and distributors have experienced tremendous growth in sales and revenue. Linda Moleski reports on the phenomenon in a preview of the National Assn. of Independent Record Distributors Convention. **Follows page 52**

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## Arista Warns Radio: Don't Jump Gun On Whitney

BY KIM FREEMAN

NEW YORK Arista Records is giving equal rights to all radio stations on Whitney Houston's upcoming single "I Wanna Dance With Somebody (Who Loves Me)" in a special promotion.

As was illustrated when Warner Bros. filed suit against KIIS Los Angeles for "popping" Prince's "Sign 'O' The Times" (Billboard, March 28), the problem of stations going early on big records has become a major issue for labels. Houston's popularity and her multifaceted appeal make the issue all the more important to Arista.

The single—on CD, cassette, and vinyl—was set to arrive at top 40, urban, and AC stations Mon-

day (27) with a letter stating that acceptance of the package constitutes an agreement not to air the song before 7:30 a.m. Thursday (30) and not to reproduce it. "If you do not wish to accept the enclosed materials subject to the foregoing conditions, then please return them immediately to Arista," the letter states.

"I think it's a positive step toward treating all stations fairly," says WHITZ New York operations manager Steve Kingston. "Especially when you're talking about a Whitney Houston. If the record's destiny is in the hands of the mail or Federal Express, then one station gets it a minute late and egos come into play."

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## Some Bemoan Product Quality At N.Y. Video Market Special-Interest Programs Gain Interest

This story was prepared by Jim McCullaugh, Geoff Mayfield, and Al Stewart.

NEW YORK Special-interest video programmers, eager to cash in on the fastest-growing segment of home video, converged on the New York International Home Video Market here last week.

Though the April 21-23 show at the Jacob K. Javits Convention Center drew few retailers and exhibits from only two major suppliers—Paramount and HBO Video—those on hand offered glowing predictions for the future of nontheatrical videocassettes.

Still, the number of made-for-video programs being hawked at the show was described as overwhelming by many distributors and suppliers on hand. A number of suppliers were critical of what one exhibitor termed "an alarming lack of sophistication" on the part of independent producers peddling product. "I think everyone who owns a camcorder came here to sell me a video they made," said one exhibitor.

Indeed, most of those at the show, including 186 exhibitors and an estimated crowd of 7,000, appeared to be laying groundwork for what they believe will soon become a huge segment of the video industry. While the special-interest segment, excluding music and children's programming, accounts for less than one-fifth of all videos sold, the category is widely expected to make a dramatic leap forward over

the next two years.

The anticipated growth of nontheatrical video was lured to the show by many filmmakers who have targeted the made-for-video market. Throughout the show, cassettes on virtually every subject imaginable—from how to play the harmonica to beekeeping—played continuously on the show floor, while a series of well-attended seminars appeared to be tailored to individuals who have had little exposure to the home video market.

During a seminar titled "Entering The Home Video Market," panelists made extremely bullish projections for nontheatrical product using data supplied by Cambridge Associates, a video watchdog group. The category, which produced revenues of \$280 million on the sale of 9.5 million tapes in 1985, more than doubled last year when \$410 million was generated by the sale of 21 million units.

This year, sales are expected to (Continued on page 80)

## Jail Term For Vid Pirate

LOS ANGELES A Dallas man was sentenced to two years in prison April 17 for manufacturing and distributing more than 6,000 pirated videocassettes.

Samuel Gallanis, owner of the Fantastic Video Club in Dallas, was convicted on two counts of violating Title 17, Section 506(a) of the U.S. Code. Gallanis had pleaded guilty on both counts.

The conviction came as a result of a joint effort begun in December 1985 by the FBI and the Film and Video Security Office of the Motion Picture Assn. of America. At that time, the MPAA had uncovered counterfeit videocassettes in several video stores in northern Texas and Oklahoma.

The investigation led to the seizure of 6,360 pirated videocassettes, 2,000 of which were taken during an FBI raid of Gallanis' Dallas home in May 1986. Also confiscated were 16 video recorders, nine television monitors, and counterfeit packaging materials.

As part of the same investigation, illegal videocassettes proved to have been supplied by Gallanis were seized at video stores in Dallas and the Oklahoma cities of Altus and Tecumseh.

Gallanis, sentenced in U.S. District Court in northern Texas, faces five years probation and must perform 1,000 hours of community service after his incarceration. **DAVE DIMARTINO**

# Heart, Yes, Motley Crue Albums Also Due Houston Leads May Release Parade

BY STEVE GETT

NEW YORK Eagerly anticipated albums from Whitney Houston, Heart, Yes, and Motley Crue highlight the May hot product schedule. Other likely strong sellers include a Judas Priest double live album, a soundtrack for the upcoming "Beverly Hills Cop 2," a star-studded compilation from last year's Prince's Trust charity concert in London, and new albums from Randy Travis and Miami Sound Machine.

Front-runner of the four potential blockbuster packages is Houston's second Arista album, "Whitney," due May 28. Like her 1985 eponymous debut release—which has sold more than 8 million copies—Houston's follow-up boasts several production credits. Among those who worked on the record are Michael Masser, Narada Michael Walden, Kashif, and Jellybean Benitez. Plans call for Houston to promote her latest release with a major tour, scheduled to begin in July.

After making a formidable comeback two years ago with a quintuple-platinum debut set for Capitol, Heart returns May 15 with another Ron Nevison-produced album, "Bad Animals." The leadoff single, "Alone," is being serviced to radio this week, and a national tour is set to commence at the end of May.

Atco has set a May 22 release date for "Big Generator," the latest Yes album. In 1983, the veteran

U.K. band scored with its "90125" album, which spawned the hit single "Owner Of A Lonely Heart" and paved the way for an extremely successful world tour.

On the heavy metal front, Motley Crue is hoping to top the 2-million-plus sales achieved by its 1985 Elektra release, "Theatre Of Pain," with

the new "Girls, Girls, Girls." Due May 15, the Crue album will be supported by extensive live work. Dates are still being finalized, but the tour is expected to start in mid-June.

British hard rock act Judas Priest will not be touring in support of its  
(Continued on page 87)

## CBS Records Group Posts Banner 1st-Quarter Profits

NEW YORK The CBS records division got 1987 off to an auspicious start with the highest quarterly profits in its history in the three-month period ended March 31.

Operating income rose to \$67.9 million, up by more than 30% from the \$52.2 million posted in the first quarter of 1986. Revenues for the division were \$413 million, up 16.3% over the \$355.1 million posted in the same quarter of last year.

The performance by the records group—which includes Columbia and Epic/Portrait/Associated labels as well as CBS Records Operations, CBS Records International, Columbia House, CBS Music Video Enterprises, and CBS Winterland Productions—accounted for the lion's share of CBS Inc.'s operating profits of \$90.7 million. Net income

for the parent company was \$48.7 million, up from the \$23.3 million posted in the first quarter of 1986.

A company statement credited the record division's gains to "an outstanding performance by the group's international operations." Strong overseas sales were said to be aided by the continuing weakness of the dollar.

Revenues for CBS' flagship broadcasting group rose 4%, while income rose nearly 12%, from \$19.4 million to \$21.7 million. Revenues for the magazine group were characterized as "flat," with a modest increase in profits as a result of "lower amortization charges," which resulted from the 1985 acquisition of the Ziff-Davis consumer magazines.  
FRED GOODMAN

## Nesuhi Ertegun Returns To The Studio

BY FRED GOODMAN

NEW YORK After a 15-year absence during which he built WEA International into a leading record web, Nesuhi Ertegun has returned to the recording studio.

Ertegun, who joined his brother Ahmet's Atlantic label in 1951 when

he produced a date by trumpeter Shorty Rogers, says that he has been feeling the same tug that originally brought him into the record business.

"The reason I'm in this business is because I like jazz and blues," he says. "My brother and I were record collectors. One of the first artists Ahmet signed to Atlantic was Joe

Turner, who was one of our idols. I've missed making records."

To scratch that itch, he has signed the Modern Jazz Quartet, a group whose recording career Ertegun has already had a lot to do with, to a worldwide contract. Albums will appear on Atlantic here and on WEA International in other territories.

Ertegun, who says he played a role at Atlantic as "album specialist" to his brother and Jerry Wexler's roles as singles producers, lost track long ago of the number of sessions he has shepherded.

"I suspect I made 200-300 albums," he says. "I spent a lot of time in the studio. Atlantic just released a boxed history of their jazz recordings, and I imagine I produced about three-quarters of the dates on it."

Aside from the MJQ album, Ertegun has recorded singer Anita Baker as well as accordionist Astor Piazzola with vibraphonist Gary Burton live at last summer's Montreux Festival. He also plans a studio album for MJQ member Milt Jackson. "I hope to work with many other people as well," he says.

Ertegun predicts a larger share of the market for classical and jazz music in the coming years, citing CD reissues of historic recordings as an impetus.

"I don't believe that something made in the '80s is better than something made in the '60s," he says. "What was good then remains good today, and a lot of that good music is being reissued now. People need to realize the great performances of the past, and the CD is the instrument  
(Continued on page 87)



**Atco Critique.** Carl Strube, center, head of Boston-based Critique Records, meets with Atlantic executives to sign a U.S. distribution deal with the major's Atco label. Initial product under the new deal will be releases by NewCity Rockers and Gary Numan. Pictured with Strube are Atlantic executive vice president and general manager Dave Glew and Atco general manager Margo Knesz.

## Executive Turntable

**RECORD COMPANIES.** Vince Perrone is promoted to vice president and general counsel for Motown Industries in Los Angeles. He was vice president of business affairs for Motown Records and Jobete Music.

John Beug is appointed vice president of creative services and marketing for Warner Bros. Records in Burbank, Calif. He founded the video production company Beug-Dyson Inc., which has created clips for such acts as John Fogerty, a-ha, and James Brown.

In a restructuring of its creative services department, Arista Records



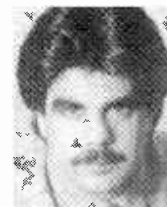
PERRONE



BEUG



LARSEN



LEVY

makes the following appointments: **Mark Larsen** as design director; **Ken Levy**, creative director; **Maude Gilman**, senior art director; and **Brenda Guttman**, associate director of creative services. Larsen was senior art director at Columbia Records. Levy has been with the label for the past four years, serving in a consultant capacity. Gilman was senior art director, advertising. Guttman was associate director, marketing administration.

Virgin Records in Los Angeles appoints **Jacque Perryman** international director of its music division and **Gemma Corfield** director of a&r administration. Both were with the label's U.K. operation, as head of the international department and a&r coordinator, respectively.

**Miguel Angel Martinez** is named managing director of EMI Rodven, the newly formed joint venture between EMI Music and Venezuelan record



PERRYMAN



CORFIELD



FORD



SOLOMON

company SonoRodven, based in Caracas. He was SonoRodven's manager for EMI product.

**Nick Stearn** is promoted to West Coast regional sales manager for A&M Records in Los Angeles. He was South-Central regional sales manager.

**Jerome R. Scro** is named controller for CBS Records in New York. He was with CBS' television network division.

**RETAILING/DISTRIBUTION.** **Robert Moses** is named vice president of finance and chief financial officer of National Video, a Portland, Ore.-based video rental franchiser. He was with Jack-In-The-Box.

**Curtis Swedlow** is promoted to branch manager for RCA/A&M/Arista Distribution in Los Angeles. He was branch manager for the Seattle office.

**HOME VIDEO.** **Tetsuro Kudo** is appointed executive vice president of Laser-Disc Corp. of America in Montvale, N.J. He was with LDC's parent company, Pioneer Electronic Corp.

RCA/Columbia Pictures Home Video in Burbank, Calif., names **James Crowley** Midwest regional sales manager. He was Canadian regional sales  
(Continued on page 80)

## Division Posts 50% Hike In Profits WCI Records' Hot Quarter

NEW YORK The recorded music division of Warner Communications Inc. posted record first-quarter results for the three months ended March 31.

Revenues for the division—which includes the Warner Bros., Atlantic, and Elektra labels as well as WEA Corp., WEA International, WEA Manufacturing, and Warner Bros. Music—were up more than \$90 million over the same period of 1986. Total operating revenues for the division came to \$326.6 million, compared with the \$236.1 million posted in the first three months of last year.

Operating income for the division was just over \$47 million, a hike of 50% over the \$31.4 million earned in the corresponding quarter of 1986.

In reviewing the results, the company credits "rapid growth in compact disk sales" with having a "dramatic impact" on the quarter's

sales. New product from U2, Simply Red, Prince, and the trio of Dolly Parton, Emmylou Harris, and Linda Ronstadt will have "a positive impact" on the current quarter's results, the company predicts.

Overall, WCI reported net income of \$65.6 million, or 41 cents per share, on revenues of \$788.3 million for the quarter. In the first quarter of 1986, the company had net income of \$30.5 million, or 22 cents per share, on revenues of \$688.6 million.

All of the company's other divisions except publishing also reported record first quarters. Operating income for filmed entertainment just barely edged out recorded music to remain the company's leading operation, with income of \$47.1 million, up just \$2 million from the same quarter of 1986.

FRED GOODMAN



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# Spring Break Stirs Album Fever

## CD Boom Cited By Retailers

This story was prepared by Chris Morris and Earl Paige.

LOS ANGELES An infusion of hot new product—much of it from the WEA group—and consistent performances by older titles sparked a strong Easter-Passover holiday week for retailers around the country.

Booming sales on recent albums by U2; Fleetwood Mac; Prince; Whitesnake; the trio of Dolly Parton, Linda Ronstadt, and Emmylou Harris; the Cult; and Bryan Adams heated LP sales during the April 10-19 period, drawing holiday vacation-

ers into record stores in volume-busting numbers. April 17, Good Friday, proved to be the top-grossing day at several outlets.

Poison's success story continued to develop at retail, while long-running hits by the Beastie Boys and Bon Jovi showed remarkable legs.

At least two chains noted Carly Simon's "Coming Around Again" as a developing item among older buyers.

On a regional level, the controversial album by rap act 2 Live Crew (see separate story, page 1) was moving large numbers in the South.

Several retailers cited the ongoing

compact disk boom as another impetus for sharp sales increases.

Among some of the striking increases logged around the country:

- Camelot Records, the North Canton, Ohio, chain, recorded a 20% increase in volume over the same period a year ago.

- Record World of Roslyn, N.Y., saw a jump of 45% in the week ending April 18.

- Nashville's Sound Shop chain saw LP sales leap 25%-30% in the first three weeks in April.

- National Record Mart of Pittsburgh recorded an astounding 98% increase on Good Friday, as compared with an average Friday sales day, while Chicago's Rose Records notched a 22% jump on the same day.

(Continued on page 87)



**Shaking Manhattan Down.** Columbia Records executives present Gregory Abbott with a platinum disk for his debut album, "Shake You Down," during a recent New York reception. Shown are, from left, Jane Berk, associate director of product marketing; Danny Yarbrough, vice president of sales (partially hidden); Mickey Eichner, senior vice president of a&r; Abbott; Al Teller, president of the CBS records division; Ruben Rodriguez, vice president of black music and jazz promotion; and Bob Sherwood, senior vice president of marketing.

## U.S. Denon CD Plant Opens With Round-The-Clock Sked

BY IS HOROWITZ

MADISON, Ga. Nippon Columbia's U.S. compact disk plant, Denon Digital Industries, was launched here officially April 15 with round-the-clock production already under way.

Commercial production had begun three weeks earlier, says Eric Fossum, DDI executive vice president, and the plant is only "a matter of weeks" shy of its initial production goal of 1 million units monthly. The plant's 18 presses are expected to hit a production rate of 1.5 million a month by the end of

the year.

A custom client list that includes RCA Records, Arista, CBS, and A&M, now being serviced through the company's Japanese plant, will gradually have much of its product commitment shifted to the local factory, says Fossum.

DDI is also reviewing its pricing structure on the heels of a recent industry-wide slide in price levels as new plants and expanded facilities elsewhere have stimulated competitive jockeying for share of market.

"Some adjustment in prices to major customers, based on quantity," says Fossum.

(Continued on page 86)

## JVC Unveils CD Factory

TUSCALOOSA, Ala. JVC America unveiled its new compact disk plant here to the public April 15 and announced that the operation would be able to turn out 20 million CDs annually by the end of this year. The plant is already capable of producing 500,000 units a month.

The \$25 million, 100,000-square-foot facility is located on a 60-acre tract just outside Tuscaloosa. Simultaneously with the opening of the CD plant, JVC also opened a videocassette manufacturing factory on the same tract of land. The video-

cassette factory is the same size and represents the same level of investment as the CD operation.

Except for 13 technical and managerial people brought in from the outside, the CD plant is staffed by workers from the Tuscaloosa area. By the end of the year, the work force should be at around 200, according to company officials. The company now employs 131.

According to Joseph McHugh, vice president and general manager, the plant is running seven days a

(Continued on page 86)

## 'New' Single Is 10 Years Old Ocean Disk Makes Waves

BY LINDA MOLESKI

NEW YORK Although it is not unusual for early recordings to come back and haunt successful artists, singer Billy Ocean is being confronted by a new twist on this scenario: A 10-year-old track by the singer has been released with a freshly recorded backing track that gives the recording the sound of a current release.

Gotham-based indie outfit Next Plateau has put out a 12-inch version of Billy Ocean's 1976 hit "Love Really Hurts Without You." When first released in the U.S. on Ariola, the original single went to No. 22 on the Billboard

Hot 100 Singles chart. Ocean is now signed to Jive/Arista.

The re-recording, supervised by U.K. producer Ben Findon and released earlier this year in the U.K., is purportedly a demo of the original release that has been stripped of its original instrumental tracks and reworked around the vocals.

A subsequent remix was done by Phil Harding of Pete Waterman Ltd., a company known for its work with Bananarama and Dead Or Alive. Findon, who had a production deal with Ocean approximately 10 years ago, also served as producer on the original record,

(Continued on page 81)

## Madonna Scores 11th Straight Top 5 Hit; 2nd Time Is A Charm For Simon, DeBurgh

MADONNA's "La Isla Bonita" jumps three notches to No. 4 on this week's Hot 100, becoming her 11th consecutive top five hit. That's her entire output since "Lucky Star" cracked the top five in October 1984.

Only two other artists have managed to string together this many consecutive top five hits. Elvis Presley made the mark with 24 consecutive A sides, and the Beatles scored with 15 in a row.

"La Isla Bonita" is the fifth top five hit from Madonna's "True Blue" album. Only two other albums in pop history have generated this many top five hits: Michael Jackson's "Thriller" and Janet Jackson's "Control." Madonna's album is almost certain to go one better by becoming the first album to yield five top three hits. "Thriller" and "Control" both spawned just three top three hits.

Making Madonna's achievement even more impressive is the fact that such widely played, sure-fire hits as "Into The Groove" and "Where's The Party?" were never released as singles.

Thanks for some of this info go to Christopher Brisson of South Dartmouth, Mass., who describes himself as Madonna's biggest fan. Brisson concludes by noting: "If you have any pull with Madonna, you might suggest to her that she release 'White Heat' as a sixth single." Pull with Madonna? Chris, we're like that.

TWO SINGLES are climbing the top 40 on the Hot 100 six months after falling short the first time around. Paul Simon's "You Can Call Me Al," which peaked at No. 44 in September, rises to No. 37. And Chris DeBurgh's "The Lady In Red," which didn't even crack the Hot 100 when it was first issued last year, glides to No. 16.

Mike Perini of Ypsilanti, Mich., notes that "You Can Call Me Al" reached the top 40 in its 19th week on the Hot 100, putting it in a tie with Soft Cell's "Tainted Love" as the slowest-climbing top 40 hit of the '80s.

Though "The Lady In Red" didn't crack the pop chart when it was first released, it did muscle into the top 20 on the Hot Adult Contemporary Singles chart. So you might expect it to be played out by now on AC stations. You might, but you'd be wrong: The durable hit climbs to No. 9 AC this week.

AC radio is also responding again to "Al," even though it, too, made the AC top 20 last fall.

Continuing on the never-say-die theme, we'll note that two of pop music's most venerable artists are extending long, long top 40 histories. Herb Alpert's "Di-

amonds" enters the top 40 at No. 38, while Smokey Robinson's "Just To See Her" is about a week away at No. 43. Alpert first cracked the top 40 in November 1962 with the Tijuana Brass' "The Lonely Bull"; Robinson first made the mark in December 1960 with the Miracles' "Shop Around."

FAST FACTS: Cutting Crew's "(I Just) Died In Your Arms" jumps to No. 1 on this week's Hot 100. It's the first No. 1 for Virgin Records since it set up its U.S. operations. Virgin previously topped the chart with Human League's "Don't You Want Me" (through A&M) and Culture Club's "Karma Chameleon" (through Epic).

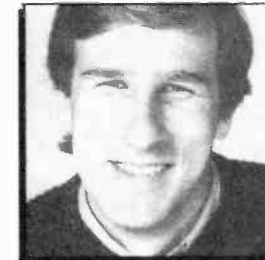
Glenn Medeiros' "Nothing's Gonna Change My Love For You" jumps three notches to No. 21, becoming the highest-charting single ever recorded in Hawaii. The previous record-holder was "1900 Yesterday" by Liz Damon's Orient Express, which reached No. 33 in 1971. This song first appeared in 1985 on George Benson's "20/20" album, but it was never released as a single. It's the first hit composed by Michael Masser that he didn't also produce; production on Medeiros' record is by Jay Stone.

Restless Heart's "I'll Still Be Loving You" jumps to No. 65 on this week's Hot 100 and holds at No. 3 on the Hot Adult Contemporary Singles chart. That level of chart action wouldn't normally merit sending up flares, but in this case it does because few country acts in recent years have been able to cross over to the pop and AC charts. In fact, Restless Heart is the first Nashville-based act to crack the top three on the AC chart since Eddie Rabbitt in 1983. (The Nashville qualification excludes Kenny Rogers and Anne Murray, who aren't strictly country acts anyway.)

WE GET LETTERS: Jim Canosa of Billboard's chart department in New York notes that the Newcity Rockers' "Black Dog" loses its bullet on the Hot 100 at No. 80. It's the second Led Zeppelin oldie in the past six months to do a Hindenburg on the Hot 100. The Far Corporation's "Stairway To Heaven" petered out at No. 89 in the fall.

Richard Appel of Blair Television in New York notes: "I'm sure it's just a coincidence, but isn't it strange that 'Livin' On A Prayer' and 'Jacob's Ladder' were No. 1 back to back at the same time that the 'Holy War' story started to unfold?" Rich, if that's a coincidence, how do you explain Madonna, Peter Gabriel, and Genesis being in the top 10, too?

**CHART  
BEAT**



by Paul Grein

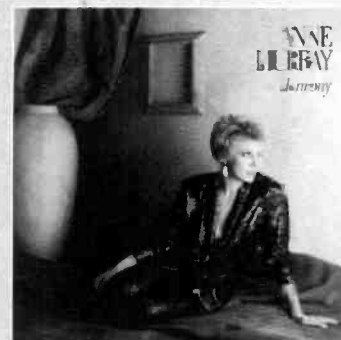
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## Alive and Well

# INDEPENDENTS ENJOY A MAJOR TURNAROUND

BY CLAY PASTERNAK

The independent music sector, like the industry generally, enjoyed a banner year in 1986. Sales and profits at all levels of the industry returned it to a healthy condition not seen since the late '70s.

Looking back to the period 1979-83, we all recall how independent distribution was weakened by the abrupt departure of such labels as A&M, 20th Century, ABC, Arista, Chrysalis, and Motown, among others, to branch distribution. Faced with volume losses as high as 60%, many distribution companies folded, while others pulled in their horns and tightened operations. As a result, fewer distributors covered larger territories.

More efficient companies were able to weather the storm and survive. And in the past three years, the mortality rate has been minimal. The strong have not only survived, they have become prosperous.

One of the most obvious indie success stories of 1986 was the crossover of Run-D.M.C. into pop. Profile Records and its distributors achieved total penetration of the marketplace, with merchandising, advertising, and initial street date release that rivaled efforts on similar product by the majors.

As the cost of national promotion of pop product became more affordable to indie labels last year, more of their records appeared on the Hot 100 singles chart than in the previous three years combined. This reversed a trend in recent years that saw the practical inability of indie material to crack the pop charts—albums or singles.

Such acts as Mai Tai (Critique), TKA (Tommy Boy), Timex Social Club (Jay), Run-D.M.C. and Boys Don't Cry (Profile), Secret Ties (Nightwave), Magazine 60 (Baja), and Uptown (Oak Lawn) were among those which charted in 1986.

So far in 1987, the independents have averaged five records on the

Hot 100.

Indie chart success was not limited to pop last year. This comes as no real surprise, considering indie credentials in black music. In that genre, there is an indie tradition that goes back four decades or more. Such labels as Modern, Mo-

Doc Severinson & the Tonight Show Band (Amherst) were only some of the success stories of 1986.

Already this year, the indies are seeing this chart prosperity continue with such new acts as 2 Live Crew (Luke Skyy Walker) and the Leroi Brothers (Profile).



**'The mortality rate is minimal. The strong have not only survived, they have become prosperous'**

*Clay Pasternak is a buyer for Action Music Sales in Cleveland.*

town, Stax, Specialty, Jubilee, Atlantic, Chess, Alladin, Black & White, and National were the foundation of early indie distribution networks.

The names may be different, but labels like Tommy Boy, Sutra, Malaco, Profile, and 4th & Broadway are among those playing an equivalent role in today's black music.

As in the case of pop singles, the Hot Black Singles chart reflects the new growth of independents. Over the last 15 months an average of 17% of black chart entries have belonged to indie labels, their highest percentage in years.

Independent labels also scored new successes last year in the Top Pop Albums chart. And the cross-section of music and artists is indicative of the diversity of product that is offered by independent labels and their distributors.

Such artists as the Fat Boys (Sutra), Mannheim Steamroller (American Gramophone), Robert Cray (HighTone and Alligator), Albert Collins and Roy Buchanan (Alligator), George Howard (TBA), and

But success for indies is not only dependent on chart product. Catalog and specialty areas have long been their bread and butter, and here the news is good as well.

Blues labels like Alligator, HighTone, and Malaco have taken quantum leaps in sales over the past two years as they rode the swelling resurgence of interest in the blues genre.

Other specialty areas like jazz, gospel, classical, and bluegrass are also well represented by indie labels.

In jazz, Fantasy's acquisition of the Pablo line has enhanced its already vast catalog resources. With such labels as Palo Alto/TBA, Concord Jazz, Pausa, Optimism, PARAS, and DMP, the indie market is well-represented here, too.

In gospel, the independents account for about half of chart activity. The area continues to flourish, buoyed by labels like Air/Gospearl, Malaco, Light, Sound Of Gospel, King James, I Am, Command, and Savoy.

Such longtime indie lines as

Rounder, Flying Fish, Sugar Hill, and CMH continue to be responsible for the majority of folk and bluegrass output.

In classical music, independent labels like Denon, Delos, Pro Arte, and Telarc had the foresight to enter the compact disk market at its inception, enabling them to gain a strong foothold in a genre long dominated by the majors.

The 12-inch market, of course, has been a source of indie strength since the mid-'70s. Good examples of indie prosperity in this field are the gold earned by Doug E. Fresh (Reality/Fantasy) for "The Show" and the recent hit 12-inch "Lean On Me" by Club Nouveau. Tommy Boy's deal with Warner Bros. allowing indie distribution of the 12-inch "Lean On Me" resulted in the label's biggest 12-inch single since the smash "Planet Rock" in 1982.

The independent music industry has been fortunate to function alongside two annual events that have become a breeding ground for interaction within the community. The New Music Seminar, held in New York each year, is a showplace for all forces in the industry. And NAIRD, at its convention in San Francisco this week, will again provide a forum for the exchange of information and ideas and work to promote the visibility of independent recordings.

The lifeblood of the music industry rests in its ability to change and to discover new talent. For the past 40 years, indie labels have been on the cutting edge of this endeavor.

Indie labels and distributors have enjoyed the peaks and suffered the valleys of the industry. Those who have lived through the last five or 10 years are now stronger than ever.

The independent music industry is alive and healthy. It provides a viable alternative for any new or established label.

Such longtime indie lines as the average country album.

Saul Davis  
Studio City, Calif.

### HUMAN RIGHTS

Why is it that we put pressure on our pop artists not to perform in South Africa (and deservedly so), yet we applaud them for performing in Russia for the sake of detente even though Soviet Jews suffer extreme human rights violations?

How about Steve Van Zandt and friends recording "Ain't Gonna Play A Soviet City"? Let's be consistent.

Arie Nabby  
The Island Ear  
Island Park, N.Y.

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



### THANKS ANYWAY

I was flattered to read the inspiring review of the "Soul Train" Awards show (Billboard, April 11). And I would love to take credit for the brisk direction of the program, as I was given by your writer.

However, all the accolades should go to Dennis Rosenblatt, who had the task of directing this wonderful tribute to black music. I was co-executive producer.

Thanks, anyway, for the mention.

Steve Binder  
DIC Enterprises  
Encino, Calif.

### A GERMAN VIEW

Thanks to Allan Kozinn for an incredible article on the Beatles compact disks (Commentary, April 11).

Here in Germany, too, Beatles fans are disappointed by the way EMI handled the situation. As a concert promoter, I talk to a lot of people in and out of the business, and many who bought the mono CDs feel they've been cheated.

David James  
Columbia Records  
Los Angeles

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## Kool Moe Dee Rap Doses Caution 'Go See The Doctor' Is Novelty Hit

BY BRIAN CHIN

NEW YORK It's only par for the course that street raps should be among the first pop records to deal forthrightly with the issues of health and responsibility that permeate the news media. But the current pop charting of Kool Moe Dee's "Go See The Doctor" on Rooftop/Jive indicates that top 40 radio and its listeners are ready to accept its timely message, at least as a novelty.

Radio programmers who have had success with the record say that "Doctor" works foremost as a hit song. KROY Sacramento, Calif., assistant PD and MD Harley Davidson says that the record was "not viewed as a public service," although note was taken of a letter RCA enclosed with a slightly expurgated version of the rap song, urging special attention. "It has a hook that works with younger demos. We'd had success with Run-D.M.C and a couple of others [in the rap genre]," Davidson says. "But I'm not sure if listeners are reacting to the lyrics or just the fact that it's a hip-sounding record. There's an obvious message, but it sounded like a hit. It's more about that." "Doctor" is No. 10 at KROY, with top five phones and top 15 sales.

"Go See The Doctor" is the most-requested record at WAVA Washington, D.C., and is in nighttime rotation, according to PD Mark St. John. "I don't know how long it will last. It's a 'polarized' record that gets irritating after a while. But the message was important; that's why we went with it." He says that the record may turn up as a morning drive-time novelty.

No significant negative reaction has come from listeners so far, programmers agree. MD Rick Andrews at WNYZ Utica, N.Y., where "Doctor" is No. 3 and is in medium rotation, says, "Obviously, more

people want to hear it than are offended by it." Andrews compares it to the standup comedy of "Weird Al" Yankovic. "Sometimes people read in too much at top 40 radio. You're supposed to enjoy [the record]. Spring's in the air."

If anything, reaction to the record is along the lines of some far less cautionary high-impact records, such as Giorgio Allentini's "Sexappeal" or Paul Lekakis' "Boom Boom." Says WAVA's St. John, "It's just funny. People ask, 'Are they really doing that?'"

None of the stations have run PSAs regarding safer sex. St. John says that WAVA is considering them and has already indicated will-

ingness to accept advertisements for condoms.

Programmers may be interested in the next safe-sex rap, the Fat Boys' "Protect Yourself," forthcoming on Tin Pan Apple/PolyGram, which has already been previewed on the syndicated "Ask Dr. Ruth" television program. Kool Moe Dee producer La Vaba admits that the rap did come about as a result of casual love on the road. "It was written in the lobby of a clinic," he says. "We knew everybody in there! In five minutes, it was written. If you've got a topic, everybody likes to laugh. It doesn't take a genius to get into it."

## Washington Roundup

BY BILL HOLLAND

**WRITTEN INTO LAW:** It appears that's the fate of the fairness doctrine, the much-debated FCC rule. The Senate voted 59-31 on April 21 to make the doctrine law. Sen. Bob Packwood, R-Ore., was among those opposing the measure, arguing that it will allow government to dictate what people view and will "stand the First Amendment on its head." A similar bill is pending in the House. Broadcasters are going to have to do some quick, heavy-duty lobbying to turn events around.

**THE FCC AMENDED** its main studio rule April 16. Stations now have only to locate their studios within their "principle community contours." Also, stations no longer have to broadcast the majority of their nonnetwork programming from their main studio.

**THE FCC HAS GRANTED** Capital

Cities/ABC Inc.'s request for a delay of six months before it must divest itself of seven radio properties: WABC-AM and WPLJ-FM New York; WLS-AM and WYTZ-FM Chicago; KABC-AM and KLOS-FM Los Angeles; and KGO-AM San Francisco. When Cap Cities acquired ABC, it was granted a waiver of the one-to-a-market rule for a period of 18 months, until July 3. Now the FCC says an additional six-month deferment won't "pose a threat" to the public interest because the combos were under separate "common control" for years; also, the commission wants to drop the rule soon.

## RAB Releases New Promotion

NEW YORK CBS radio and television news talent Charles Osgood has been using the tag line "I'll see you on the radio" for years; now, the Radio Advertising Bureau here has appropriated and modified the phrase to use it for an I Saw It On The Radio campaign.

The package of 10-, 30-, and 60-second spots was produced by the Bridgeport, Conn.-based American Comedy Network and stresses radio's power to spur the imagination as the answer to common advertiser arguments concerning radio's lack of visuals.

In last year's Pro Radio Ad campaign, participating stations donated more than \$15 million worth of advertising time to promote radio as an effective ad medium, according to the RAB.

The I Saw It On The Radio spots include a full range of characters and punch lines, making the campaign appropriate for all formats. Music beds and the RAB's jingle are offered as separate cuts for easy customizing.

**Adult Contemporary radio panel has been revised ... see page 16**

## OUTA' THE BOX

Programmers reveal why they have jumped on certain new releases.

### TOP 40/CROSSOVER

**WHYT** "Power 96" Detroit PD Rick Gillette is raving about the System's "Don't Disturb This Groove" (Atlantic). "It's a great song, pulling immediate reaction and showing up big in club play." And that's without an overwhelming urban base: The single just debuted top five in urban sales. Looking equally strong, says Gillette, is the Freddie Jackson album cut "Jam Tonight" (Capitol). The midtempo track features a funkier beat than Jackson's previous outings, says Gillette. "Jam Tonight" was a top 10 Power 96 request last week, and Gillette notes that it's generating requests at retail even though it isn't a single. "When people start asking for records they can't even see, that makes a big difference." Company B's "Fascinated" (Atlantic) may just be starting elsewhere in the country, but "it's close to our No. 1 request here," says the PD. The actual No. 1 request is Dr. Dave's "Vanna, Pick Me A Letter" (TSR). "Usually, with a novelty record, teens love it and the adults tolerate it. But we've been getting huge phones on this from adult females. We've moved it into full-time rotation; it may burn out quickly, but it's a great reaction record."

### BLACK/URBAN

This week's PD of the week (see page 23), Lynn Tolliver, has plenty of WZAK Cleveland picks to go along with his profile. Things start off with Jerry Woo's "Hey There Lonely Girl" (Polydor). "This kid brings new life to the ballad," Tolliver reports. The title track to Nona Hendryx's album "Female Trouble" (EMI America) "is a hell of a song," the PD says. "This one's in the pocket with its groove, beat, and especially the lyrics, which give the typically female diagnosis to a man who's got too many women." A few weeks back, Tolliver had plucked "Tear Jerker" off of J. Blackfoot's Edge Records album. "We played this just two or three times a week, and it generated tremendous album sales. The label's now going to release it as a single based on our airplay." Finally, Tolliver says Babyface's "Lovers" (Solar) is a No. 1 single in Cleveland, as is his album. "I can't explain why the rest of the country hasn't picked up on this," he says.

### ALBUM ROCK

"I strongly believe that if album rock is going to regain the high ground," says KZEL Eugene, Ore., PD Jim Trapp, "we have to take a page out of top 40's book and get serious about new music." Trapp describes himself as a "cesspool of information on new music," and here are his latest picks: "Luka" from Suzanne Vega's new album (A&M) "should help bring her out of the background. This one should do well for a number of different formats, even though she's not a 'pop' artist per se." Also coming on strong is Little Steven's latest, "Trail Of Broken Treaties" (EMI America). "Lyrically, it's very powerful, and this is the strongest thing musically that he's done. In the past, Steven has suffered from being more energetic than focused, and this one is more focused than anything he's done." Virgin group the Other Ones is a hot one on Trapp's list. Its first cut, "We Are What We Are," and its second, "All The Love," feature female and male vocal leads, respectively. "They almost sound like two different groups on each record, and the album reflects their depth as a band," says Trapp. Jon Astley's "Jane's Getting Serious" (Atlantic) is burning out of the box for KZEL, says Trapp. "It's generating active response, especially from females 25-plus. It's quirky, well-produced, and the lyric line is easy to follow." Finally, Trapp trumpets Mondo Rock's first and second Columbia tracks: "Primitive Love Rites" and "Boom Baby Boom." "There's a bunch of bands from Australia just breaking here, and Mondo Rock is one of the best. Their sound is very modern without being overly strident. They've retained the essence of fun."

### COUNTRY

Barry Mardit, PD of WCXI-AM (and WWWW) Detroit, got hooked on George Strait's "All My Ex-es Live In Texas" (MCA) even before Strait performed it during the Academy of Country Music Awards. "I thought this sounded like a single when I first heard Strait's album." Mardit says the Texas reference has not dampened the song's appeal in Detroit, where it arrives on the heels of Strait's still-strong "Ocean Front Property." Multiple ACM Award winner Randy Travis gets another yes vote from Mardit for "Forever And Ever, Amen" (Warner Bros.). Finally, Mardit says, he wants "to be outspoken" about Merle Haggard's "Almost Persuaded" (Epic). "You don't have to back off something just because it's lost its bullet," he says. "My audience doesn't care what's happening nationally." Haggard's cover of David Houston's early '70s release is a "beautiful treatment," says Mardit.

KIM FREEMAN

## newsline...

**ROBERT HYLAND** is named senior/VP of the CBS radio division and retains his position as general manager of the group's KMOX/KHTR St. Louis. Hyland joined KMOX in 1952 and had held the title of regional/VP for the CBS radio division.

**CENTURY BROADCASTING** Chicago, is set to purchase full-time jazz outlet KADX-FM Denver, pending FCC approval. The seller is Dick Gibson of Gibson Broadcasting, a jazz authority. Gibson will stay on as a consultant and continue his morning program, "Morning Main Stream."

**EMPIRE STATE RADIO** Stations Inc. will purchase WIPS/WXTY Ticonderoga, N.Y.

**KIKO/KEYX** Miami will be sold by KeyCom Corp. to current KeyCom owner and VP Steve Allison for \$4 million. KEYX broadcasts a progressive rock format and KIKO carries adult contemporary fare. No format changes are expected.

**WBMX-FM** Chicago will not be sold to Northlake Communications. Negotiations between the prospective buyer and the current owner, Egmont Sonderling, dissolved over "contract disagreements," says Sonderling. The asking price for the urban outlet was \$25 million. Sonderling says he has not yet decided whether to seek another buyer.

# NONA

If you're looking  
for trouble,  
you've found it!

FEMALE  
TROUBLE

ST-17248

# HENDRYX

Her debut album on EMI America Records features the hits  
**Why Should I Cry?\*** **Big Fun†** **I Know What You Need (Pygmy's Confession)†**

\*Produced by Jellybean Johnson and Spencer Bernard for Flyte Tyne Productions

†Produced by Dan Hartman and Nona Hendryx

Produced by Mic Murphy and David Frank for Science Lab Productions

EMI

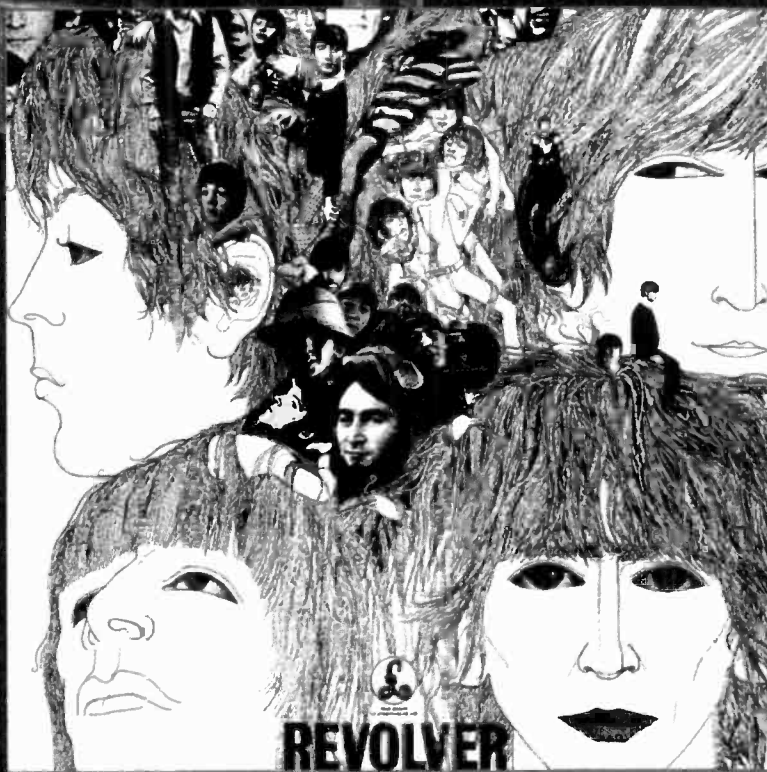
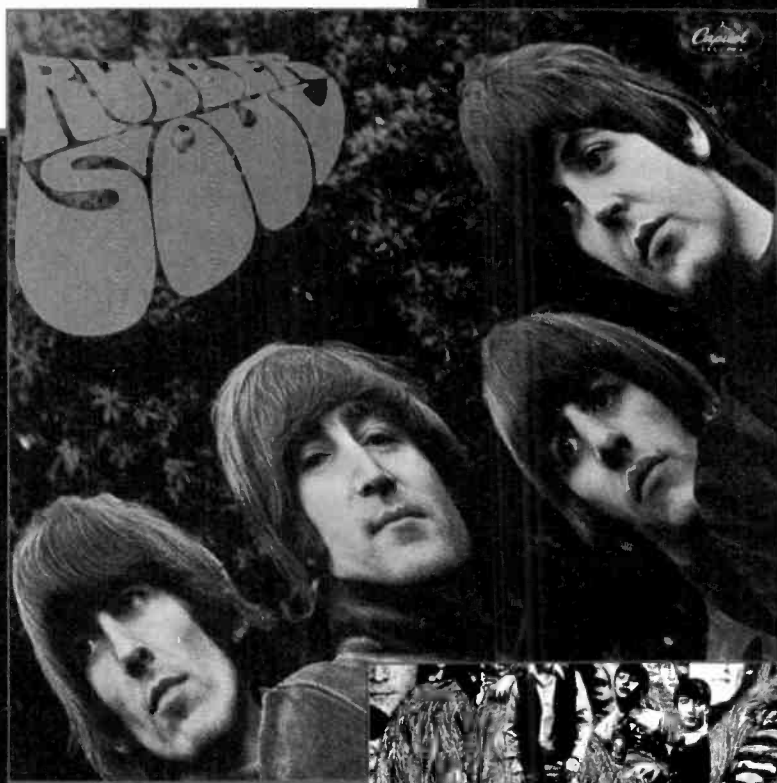
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THE BEATLES stereo

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HELP!

INCLUDES:  
HELP!  
THE NIGHT BEFORE  
YOU'VE GOT TO HIDE YOUR LOVE AWAY  
I NEED YOU  
ANOTHER GIRL  
YOU'RE GOING TO LOSE THAT GIRL  
TICKET TO RIDE  
ACT NATURALLY  
IT'S ONLY LOVE  
YOU LIKE ME TOO MUCH  
TELL ME WHAT YOU SEE  
I'VE JUST SEEN A FACE  
YESTERDAY  
DIZZY MISS LIZZY

RUBBER SOUL

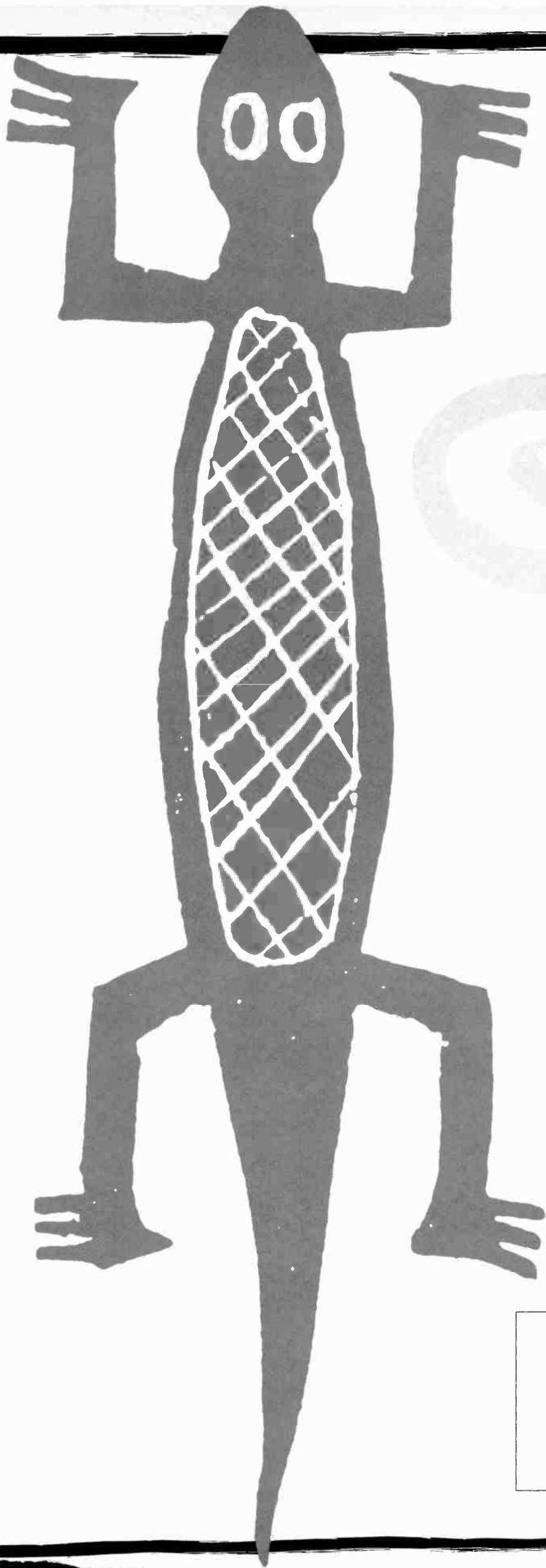
INCLUDES:  
DRIVE MY CAR  
NORWEGIAN WOOD  
YOU WON'T SEE ME  
NOWHERE MAN  
THINK FOR YOURSELF  
THE WORD  
MICHELLE  
WHAT GOES ON  
GIRL  
I'M LOOKING THROUGH YOU  
IN MY LIFE  
WAIT  
IF I NEEDED SOMEONE  
RUN FOR YOUR LIFE

REVOLVER

INCLUDES:  
TAXMAN  
ELEANOR RIGBY  
I'M ONLY SLEEPING  
LOVE YOU TOO  
HERE, THERE AND EVERYWHERE  
YELLOW SUBMARINE  
SHE SAID SHE SAID  
GOOD DAY SUNSHINE  
AND YOUR BIRD CAN SING  
FOR NO ONE  
DOCTOR ROBERT  
I WANT TO TELL YOU  
GOT TO GET YOU INTO MY LIFE  
TOMORROW NEVER KNOWS

ORIGINAL STEREO RECORDINGS DIGITALLY RE-MASTERED FROM THE ORIGINAL BRITISH CATALOG.

Capitol

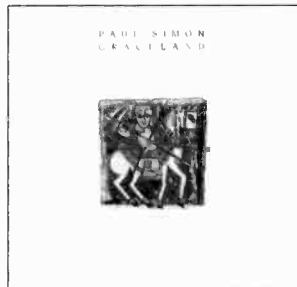


W PAUL  
S SIMON  
HUGH MASEKELA  
LADYSMITH -  
BLACK -  
MAMBAZO -

PAUL SIMON AND FRIENDS.  
TOGETHER FOR ONE HISTORIC TOUR.  
CAPTURED ON THREE BRILLIANT ALBUMS.  
SEE **GRACELAND: THE AFRICAN CONCERT.**  
MAY 16. EXCLUSIVELY ON SHOWTIME.



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## Adult Contemporary Panel Revised

NEW YORK Billboard's Hot Adult Contemporary radio panel has been significantly revised and expanded, effective with this issue.

Billboard's motivation in making the change is to provide a more authoritative and accurate chart that is more responsive to breaking music. Toward that end, those stations reporting 15 or fewer current titles have been dropped from the panel, and the 26 new panel members (indicated by asterisks) were selected after a careful search for musically active stations in the AC format with weekly cume of over 35,000 as measured by the Arbitron Ratings Co. The smallest stations on the panel, those with weekly cume under 35,000, have been dropped.

Stations reporting to the AC chart are divided into five weighted categories according to their weekly cumulative audience as measured by Arbitron. The weighted categories are as follows:

- **PLATINUM:** Stations with a weekly cume of more than 1 million.
- **GOLD:** Stations with a weekly cume of 500,000 to 999,999.
- **SILVER:** Stations with a weekly cume of 250,000 to 499,999.
- **BRONZE:** Stations with a weekly cume of 100,000 to 249,000.
- **SECONDARY:** Stations with a weekly cume of 35,000 to 99,999.

### PLATINUM

**KOST-FM** Los Angeles, Calif.  
**\*WGN-AM** Chicago, Ill.  
**\*WNSR-FM** New York, N.Y.

### GOLD

**KIOI-FM** San Francisco, Calif.  
**KVIL-FM** Dallas, Texas  
**WCCO-AM** Minneapolis, Minn.  
**WNIC-FM** Detroit, Mich.  
**WPIX-FM** New York, N.Y.  
**WSNI-FM** Philadelphia, Pa.

### SILVER

**KFMB-FM** San Diego, Calif.  
**\*KKHT-FM** Houston, Texas  
**KLTR-FM** Houston, Texas  
**KMGC-FM** Dallas, Texas  
**KMJI-FM** Denver, Colo.  
**\*KOAQ-FM** Denver, Colo.  
**KSD-FM** St. Louis, Mo.  
**KSL-AM** Salt Lake City, Utah  
**\*KSTP-FM** Minneapolis, Minn.  
**KYKY-FM** St. Louis, Mo.  
**\*WALK-FM** Long Island, N.Y.  
**WENS-FM** Indianapolis, Ind.  
**WGY-AM** Schenectady/Albany, N.Y.  
**WHAS-AM** Louisville, Ky.  
**\*WHTX-FM** Pittsburgh, Pa.  
**WKRC-AM** Cincinnati, Ohio  
**WLTF-FM** Cleveland, Ohio  
**WLTT-FM** Washington, D.C.  
**WMJI-FM** Cleveland, Ohio  
**\*WOMC-FM** Detroit, Mich.  
**WRAL-FM** Raleigh, N.C.  
**\*WSB-FM** Atlanta, Ga.  
**WTVN-AM** Columbus, Ohio.  
**\*WVBF-FM** Boston, Mass.

### BRONZE

**KEYI-FM** Austin, Texas  
**\*KEZR-FM** San Jose, Calif.  
**KFMB-AM** San Diego, Calif.  
**KHOW-AM** Denver, Colo.  
**\*KHYL-FM** Sacramento, Calif.  
**\*KIFM-FM** San Diego, Calif.  
**KJR-AM** Seattle, Wash.  
**KKLT-FM** Phoenix, Ariz.  
**KLTE-FM** Oklahoma City, Okla.  
**KOY-AM** Phoenix, Ariz.  
**KRAV-FM** Tulsa, Okla.  
**KRLB-FM** Lubbock, Texas  
**\*KVUU-FM** Colorado Springs, Colo.  
**\*KWFM-FM** Tucson, Ariz.  
**\*KZBS-FM** Oklahoma City, Okla.  
**WEZC-FM** Charlotte, N.C.  
**WEZS-FM** Richmond, Va.  
**\*WFMK-FM** Lansing, Mich.  
**WHBC-AM** Canton, Ohio  
**\*WHNN-FM** Saginaw, Mich.  
**WIVY-FM** Jacksonville, Fla.  
**\*WIZD-FM** Mobile, Ala.  
**WLAC-FM** Nashville, Tenn.  
**\*WLHT-FM** Grand Rapids, Mich.  
**WLLT-FM** Cincinnati, Ohio  
**WLTS-FM** New Orleans, La.  
**WLVE-FM** Miami, Fla.  
**WMJJ-FM** Birmingham, Ala.  
**\*WMYU-FM** Knoxville, Tenn.  
**WMYX-FM** Milwaukee, Wis.  
**WRKA-FM** Louisville, Ky.  
**\*WRRM-FM** Cincinnati, Ohio  
**WRVA-AM** Richmond, Va.  
**WRVR-FM** Memphis, Tenn.  
**WSNY-FM** Columbus, Ohio  
**\*WTFM-FM** Johnson City, Tenn.  
**\*WTPI-FM** Indianapolis, Ind.  
**WUSA-FM** Tampa, Fla.  
**WWDE-FM** Norfolk, Va.  
**WWWM-FM** Toledo, Ohio  
**WYYY-FM** Syracuse, N.Y.

### SECONDARY

**KBOI-AM** Boise, Idaho  
**KRNT-AM** Des Moines, Iowa  
**KTWO-AM** Casper, Wyo.  
**KTYL-FM** Tyler, Texas  
**KWAV-FM** Monterey, Calif.  
**\*KZII-FM** Lubbock, Texas  
**WAEB-FM** Allentown, Pa.  
**WFFX-FM** Tuscaloosa, Ala.  
**WHVE-FM** Sarasota, Fla.  
**WIBA-AM** Madison, Wis.  
**WJBC-AM** Bloomington, Ill.  
**\*WMGB-FM** Lexington, Ky.  
**WWMJ-FM** Bangor, Maine

FOR WEEK ENDING MAY 2, 1987

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## HOT ADULT CONTEMPORARY™

Compiled from a national sample of radio playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	3	9	<b>★ ★ NO. 1 ★ ★</b> <b>THE FINER THINGS</b> ISLAND 7-28498/WARNER BROS. 2 weeks at No. One	◆ STEVE WINWOOD
2	2	2	9	<b>I KNEW YOU WERE WAITING (FOR ME)</b> ARISTA 1-9559	◆ ARETHA FRANKLIN AND GEORGE MICHAEL
3	3	4	11	<b>I'LL STILL BE LOVING YOU</b> RCA 5065	RESTLESS HEART
④	5	7	8	<b>JUST TO SEE HER</b> MOTOWN 6226	◆ SMOKEY ROBINSON
⑤	6	8	7	<b>BABY GRAND</b> COLUMBIA 38-06994	◆ BILLY JOEL FEATURING RAY CHARLES
⑥	8	10	6	<b>SAME OLE LOVE (365 DAYS A YEAR)</b> ELEKTRA 7-69484	◆ ANITA BAKER
⑦	9	14	5	<b>LA ISLA BONITA</b> SIRE 7-28425/WARNER BROS.	◆ MADONNA
8	4	1	12	<b>NOTHING'S GONNA STOP US NOW</b> GRUNT 5109/RCA	◆ STARSHIP
⑨	14	16	16	<b>THE LADY IN RED</b> A&M 2848	◆ CHRIS DE BURGH
⑩	11	13	5	<b>SE LA</b> MOTOWN 1883	◆ LIONEL RICHIE
⑪	12	15	7	<b>DON'T DREAM IT'S OVER</b> CAPITOL 5614	◆ CROWDED HOUSE
12	7	5	15	<b>MANDOLIN RAIN</b> RCA 5087	◆ BRUCE HORNSBY & THE RANGE
⑬	15	19	4	<b>IF SHE WOULD HAVE BEEN FAITHFUL . . .</b> WARNER BROS. 7-28424	CHICAGO
⑭	18	24	6	<b>ALWAYS</b> WARNER BROS. 7-28455	◆ ATLANTIC STARR
⑮	17	26	5	<b>NOTHING'S GONNA CHANGE MY LOVE FOR YOU</b> AMHERST 311	GLENN MEDEIROS
16	10	6	14	<b>LET'S WAIT AWHILE</b> A&M 2906	◆ JANET JACKSON
⑰	23	28	5	<b>SONGBIRD</b> ARISTA 1-9573	◆ KENNY G.
18	13	9	19	<b>YOU GOT IT ALL</b> MCA 52968	◆ THE JETS
⑱	22	39	3	<b>MEET ME HALF WAY</b> COLUMBIA 38-06690	◆ KENNY LOGGINS
20	16	11	11	<b>STONE LOVE</b> MERCURY 888 292-7/POLYGRAM	◆ KOOL & THE GANG
21	19	12	10	<b>TONIGHT, TONIGHT, TONIGHT</b> ATLANTIC 7-89290	◆ GENESIS
⑳	31	—	2	<b>THERE'S NOTHING BETTER THAN LOVE</b> EPIC 34-06978/E.P.A.	◆ LUTHER VANDROSS WITH GREGORY HINES
㉑	40	—	2	<b>IN TOO DEEP</b> ATLANTIC 7-89316	GENESIS
㉒	29	—	2	<b>THE LAST UNBROKEN HEART</b> MCA 53064	PATTI LABELLE & BILL CHAMPLIN
㉓	34	—	2	<b>BIG LOVE</b> WARNER BROS. 7-28398	◆ FLEETWOOD MAC
㉔	39	—	2	<b>CAN'T WE TRY</b> COLUMBIA 38-07050	DAN HILL
27	20	18	25	<b>SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL")</b> MCA 52973	◆ LINDA RONSTADT AND JAMES INGRAM
㉕	RE-ENTRY			<b>YOU CAN CALL ME AL</b> WARNER BROS. 7-28667	◆ PAUL SIMON
29	32	34	4	<b>WHAT'S GOING ON</b> PORTRAIT 37-06970/E.P.A.	◆ CYNDI LAUPER
⑳	38	—	2	<b>FIRST WE TAKE MANHATTAN</b> CYPRESS 661 115-7/POLYGRAM	◆ JENNIFER WARNES
31	35	—	4	<b>LEAN ON ME</b> WARNER BROS. 7-28430	◆ CLUB NOUVEAU
32	28	23	9	<b>AS WE LAY</b> ELEKTRA 7-69518	SHIRLEY MURDOCK
33	30	30	5	<b>STARLIGHT EXPRESS</b> MCA 53041	EL DEBARGE
34	21	21	23	<b>WILL YOU STILL LOVE ME?</b> WARNER BROS. 7-28512	◆ CHICAGO
35	24	22	8	<b>WHAT DO WE MEAN TO EACH OTHER</b> A&M 2917	SERGIO MENDES
36	26	20	13	<b>ONLY LOVE REMAINS</b> CAPITOL 5672	PAUL MCCARTNEY
37	33	33	4	<b>WALKING DOWN YOUR STREET</b> COLUMBIA 38-06674	◆ BANGLES
38	37	27	19	<b>I'LL BE ALRIGHT WITHOUT YOU</b> COLUMBIA 38-06301	◆ JOURNEY
㉖	NEW ▶		1	<b>WILD HORSES</b> CBS ASSOCIATED 4-06699/E.P.A.	GINO VANNELLI
40	25	25	7	<b>I GOT THE FEELIN' (IT'S OVER)</b> COLUMBIA 38-06632	◆ GREGORY ABBOTT

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.

FOR WEEK ENDING MAY 2, 1987

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## HOT CROSSOVER 30™

Compiled from national radio airplay reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	2	8	<b>PRINCE</b> PAISLEY PARK	<b>★ ★ NO. 1 ★ ★</b> SIGN 'O' THE TIMES
2	3	4	6	<b>MADONNA</b> SIRE	LA ISLA BONITA
3	5	8	6	<b>ATLANTIC STARR</b> WARNER BROS.	ALWAYS
4	2	1	10	<b>JODY WATLEY</b> MCA	LOOKING FOR A NEW LOVE
5	10	15	4	<b>LISA LISA &amp; CULT JAM</b> COLUMBIA	HEAD TO TOE
6	9	14	7	<b>THE SYSTEM</b> ATLANTIC	DON'T DISTURB THIS GROOVE
7	7	9	6	<b>KIM WILDE</b> MCA	YOU KEEP ME HANGIN' ON
8	4	3	10	<b>A. FRANKLIN/G. MICHAEL</b> ARISTA	I KNEW YOU WERE WAITING
9	17	23	5	<b>L. VANDROSS/G. HINES</b> EPIC	NOTHING BETTER THAN LOVE
10	20	22	3	<b>ANITA BAKER</b> ELEKTRA	SAME OLE LOVE (365 DAYS A YEAR)
11	15	—	2	<b>CAMEO</b> ATLANTA ARTISTS	BACK AND FORTH
12	22	28	4	<b>KLYMAXX</b> CONSTELLATION	I'D STILL SAY YES
13	6	6	10	<b>COMPANY B</b> ATLANTIC	FASCINATED
14	21	27	3	<b>HERB ALPERT</b> A&M	DIAMONDS
15	12	18	6	<b>CYNDI LAUPER</b> EPIC	WHAT'S GOING ON
16	8	5	10	<b>THE COVER GIRLS</b> FEVER	SHOW ME
17	16	16	7	<b>GREGORY ABBOTT</b> COLUMBIA	I GOT THE FEELIN' (IT'S OVER)
18	24	29	4	<b>SMOKEY ROBINSON</b> MOTOWN	JUST TO SEE HER
19	18	24	4	<b>THE BREAKFAST CLUB</b> MCA	RIGHT ON TRACK
20	23	26	3	<b>LIONEL RICHIE</b> MOTOWN	SE LA
21	25	25	7	<b>BEASTIE BOYS</b> DEF JAM	BRASS MONKEY
22	NEW ▶		1	<b>U2</b> ISLAND	WITH OR WITHOUT YOU
23	14	10	9	<b>KOOL &amp; THE GANG</b> MERCURY	STONE LOVE
24	28	—	2	<b>CUTTING CREW</b> VIRGIN	(I JUST) DIED IN YOUR ARMS
25	11	7	10	<b>CLUB NOUVEAU</b> WARNER BROS.	LEAN ON ME
26	19	19	5	<b>NANCY MARTINEZ</b> ATLANTIC	MOVE OUT
27	13	12	10	<b>DONNA ALLEN</b> 21/ATCO	SERIOUS
28	30	—	2	<b>PATRICE RUSHEN</b> ARISTA	WATCH OUT
29	NEW ▶		1	<b>SURFACE</b> COLUMBIA	HAPPY
30	NEW ▶		1	<b>KENNY G.</b> ARISTA	SONGBIRD



# YesterHits®

Hits From Billboard 10 and  
20 Years Ago This Week

## POP SINGLES—10 Years Ago

1. **Hotel California**, Eagles, ASYLUM
2. **When I Need You**, Leo Sayer, WARNER BROS.
3. **Southern Nights**, Glen Campbell, CAPITOL
4. **Sir Duke**, Stevie Wonder, TAMLA
5. **Don't Leave Me This Way**, Thelma Houston, TAMLA
6. **Right Time Of The Night**, Jennifer Warnes, ARISTA
7. **So In To You**, Atlanta Rhythm Section, POLYDOR
8. **I've Got Love On My Mind**, Natalie Cole, CAPITOL
9. **Couldn't Get It Right**, Climax Blues Band, SIRE
10. **I Wanna Get Next To You**, Rose Royce, MCA

## POP SINGLES—20 Years Ago

1. **Somethin' Stupid**, Nancy & Frank Sinatra, REPRISE
2. **A Little Bit You, A Little Bit Me**, Monkees, COLGEMS
3. **Happy Together**, Turtles, WHITE WHALE
4. **Sweet Soul Music**, Arthur Conley, ATCO
5. **I Think We're Alone Now**, Tommy James & the Shondells, ROULETTE
6. **Western Union**, Five Americans, ABNAK
7. **This Is My Song**, Petula Clark, WARNER BROS.
8. **The Happening**, Supremes, MOTOWN
9. **Bernadette**, Four Tops, MOTOWN
10. **Jimmy Mack**, Martha & the Vandellas, GORDY

## TOP ALBUMS—10 Years Ago

1. **Hotel California**, Eagles, ASYLUM
2. **Rumours**, Fleetwood Mac, WARNER BROS.
3. **A Star Is Born (Soundtrack)**, Barbra Streisand & Kris Kristofferson, COLUMBIA
4. **Marvin Gaye Live At The London Palladium**, TAMLA
5. **Songs In The Key Of Life**, Stevie Wonder, TAMLA
6. **Boston**, EPIC
7. **Rocky (Soundtrack)**, Various, UNITED ARTISTS
8. **Go For Your Guns**, Isley Brothers, T-NECK
9. **Songs From The Wood**, Jethro Tull, CHRYSALIS
10. **Leftoverture**, Kansas, KIRSHNER

## TOP ALBUMS—20 Years Ago

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

## COUNTRY SINGLES—10 Years Ago

1. **Play Guitar Play**, Conway Twitty, MCA
2. **Some Broken Hearts Never Mend**, Don Williams, ABC/DOT
3. **I'll Do It All Over Again**, Crystal Gayle, UNITED ARTISTS
4. **The Rains Came/Sugar Coated Love**, Freddy Fender, ABC/DOT
5. **Luckenbach, Texas (Back To The Basics Of Love)**, Waylon Jennings, RCA
6. **She's Pulling Me Back Again**, Mickey Gilley, PLAYBOY
7. **Let's Get Together (One Last Time)**, Tammy Wynette, EPIC
8. **If We're Not Back In Love By Monday**, Merle Haggard, MCA
9. **Yesterday's Gone**, Vern Gosdin, ELEKTRA
10. **She's Got You**, Loretta Lynn, MCA

## SOUL SINGLES—10 Years Ago

1. **Got To Give It Up (Part 1)**, Marvin Gaye, TAMLA
2. **The Pride (Part 1)**, Isley Brothers, T-NECK/EPIC
3. **Whodunit**, Tavares, CAPITOL
4. **I'm Your Boogie Man**, K.C. & the Sunshine Band, TK
5. **Sir Duke**, Stevie Wonder, TAMLA
6. **The Pinocchio Theory**, Bootsy's Rubber Band, WARNER BROS.
7. **Ain't Gonna Bump No More (With No Big Fat Woman)**, Joe Tex, EPIC
8. **You're Throwing A Good Love Away**, Spinners, ATLANTIC
9. **Your Love**, Marilyn McCoo & Billy Davis Jr., ABC
10. **It Feels So Good To Be Loved So Bad**, Manhattans, COLUMBIA

# RADIO

# CONGRATULATIONS!

## RICK DEES

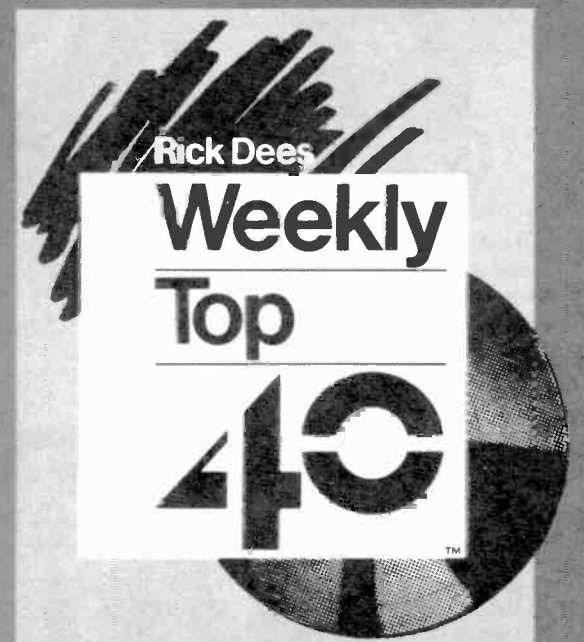
Top 40

Air Talent of the Year

Gavin

Media Professional

Awards 1987



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# DIR

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**One W4 The Road.** WWWW Detroit has the Oak Ridge Boys stop by the station for a guest DJ stint so they can say a fond farewell to William Lee Golden. Golden made his last appearance with the band at the Detroit concert. From left are Oak Ridge Boys Duane Allen and Joe Borsall, WWWW MD Kevin Herring, FC Barry Mardit, and Oak Ridge Boys Richard Starkin and Golden.



**The Shirt Off His Back.** WCIL Carbondale, Ill., gets a special 10th birthday surprise as Bon Jovi stops by to join the celebration. But WCIL is wishing Jon Bon Jovi would have the KNAC to give someone the shirt of his back. From left are WCIL FD Tory Waitkus, Bon Jovi, PolyGram's David Kravskow, Bon Jovi's Tico Torres, and WCIL's Joe Crain.



**WEAL Serous.** WEAL Greensboro, N.C., gets a little help in the mixology department from "Serious" Donna Allen as the Atco recording artist stops by to check out the WEAL scene. From left are WEAL mixologist Eazy E. Lopez, Allen, and WEAL MD Jay Holiday.



**Clear Signal.** KFOG San Francisco gets a state-of-the-art hand for this year's live Bammie broadcast as hardware supplier Pro Media contributes the use of \$50,000 worth of equipment. The foggy city got clear sound as listeners heard the traditional live broadcast of the 10th annual Bay Area Music Awards from the San Francisco Civic Auditorium. From left are Pro Media's David Angress, KFOG air personality M. KFOG chief engineer Bill Ruck, and KFOG air talent Dave Mcrey.



**I And I R Rockin'.** KSHE St. Louis takes rock to the land of reggae as it brings its morning zoo to Jamaica. From left are Air Jamaica's Jeff Cihak; KSHE's Pat Crocker, Rich Dalton, and Jim Marchyshyn; Jamaican station RUF air personality Allan Magnus; and KSHE morning zoosters John Ulett and John Oelke.

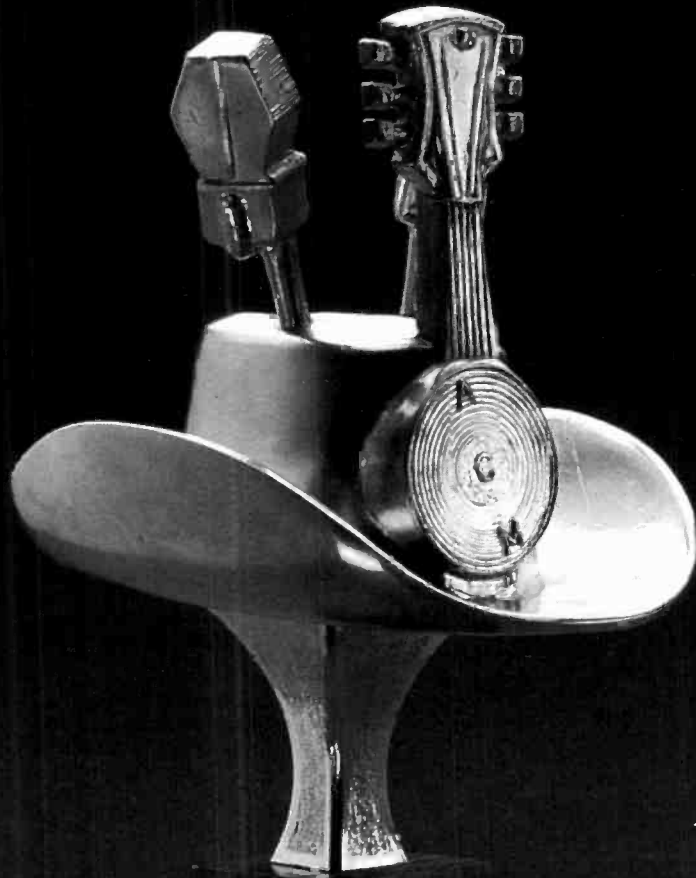


**Sail-ebriation.** KFMB-AM San Diego celebrates the America's Cup in a big way, with staffers raising \$20,000 for the Sail America Foundation at the Sail-ebriation. Pictured from left, are KFME operations manager Mark Larson, station news anchor Stephanie Donovan, KFMB midday air talent Clerk Anthony, news director Cliff Albert, air personality Geni Cavitt, Padres pitcher Craig Lefferts, KFMB VP/GM Paul Palmer, traffic reporter Steve Springer and San Diego Charger Rolf Benirschke.



**Brooching The Subject.** WPJ "Power 95" New York decides to deck its "Love Boat" cruise around Manhattan with a Cameo. The station's staff and contest winners had a good time, as Cameo decided they'd rather party than swim. Pictured in the top row, from left, are PolyGram's Peddy Rascona, WPLJ ad/promo man Al Reinoso, and WPLJ MD Andy Dean. In the bottom row, from left, are Cameo's Tomi Jenkins and Nathan Lefterant, PolyGram's John Betancourt, and Cameo's Larry Blackmon.

# ASCAP members capture 7 of 12 Academy of Country Music Awards.



**Don Schlitz\***  
*Song of the Year*  
*"On The Other Hand"*  
*Publishers: MCA Music Publishing,*  
*Don Schlitz Music†*

**Reba McEntire**  
*Top Female Vocalist*  
*Video of the Year*

**Randy Travis**  
*Top Male Vocalist*  
*Single Record of the Year*  
*Song of the Year*  
*Album of the Year*

**The Forester Sisters**  
*Top Vocal Group*

\*co-writers  
\*co-publishers

**ascap**  
American Society of Composers, Authors & Publishers

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

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

**PLATINUM**

**WPLJ-FM RADIO**

New York P.D.: Larry Berger

- 3 Madonna, La Isla Bonita
- 1 Starship, Nothing's Gonna Stop Us Now
- 4 Aretha Franklin & George Michael, I K
- 7 Crowded House, Don't Dream It's Over
- 5 Jody Watley, Looking For A New Love
- 6 Club Nouveau, Lean On Me
- 4 Prince, Sign 'O' The Times
- 9 U2, With Or Without You
- 10 Atlantic Starr, Always
- 10 Cutting Crew, (I Just) Died In Your A
- 11 Lou Gramm, Midnight Blue
- 12 Janet Jackson, Let's Wait Awhile
- 13 Kim Wilde, You Keep Me Hangin' On
- 14 Lisa Lisa & Cult Jam, Head To Toe
- 15 Steve Winwood, The Finer Things
- 17 L.Ronstadt/J.Ingram, Somewhere Out Th
- 18 Expose, Come Go With Me
- 19 Bangles, Walking Down Your Street
- 20 Kool & The Gang, Stone Love
- 21 Bryan Adams, Heat Of The Night
- 22 Paul Simon, You Can Call Me Al
- 23 Genesis, Tonight, Tonight
- 21 Company B, Fascinated
- 25 Genesis, In Too Deep
- 26 Glenn Medeiros, Nothing's Gonna Chang
- 27 Herb Alpert, Diamonds

**GOLD**

**KISS 108 FM**

Boston P.D.: Sunny Joe White

- 2 Madonna, La Isla Bonita
- 3 Jody Watley, Looking For A New Love
- 4 Steve Winwood, The Finer Things
- 5 Prince, Sign 'O' The Times
- 6 Cyndi Lauper, What's Going On
- 7 Janet Jackson, Let's Wait Awhile
- 8 Kim Wilde, You Keep Me Hangin' On
- 9 Kool & The Gang, Stone Love
- 10 Peter Wolf, Come As You Are
- 11 The Breakfast Club, Right On Track
- 12 Donna Allen, Serious
- 13 Bryan Turner, What's Going On
- 14 Psychedelic Furs, Heartbreak Beat
- 15 Smokey Robinson, Just To See Her
- 16 Company B, Fascinated
- 17 Gregory Abbott, I Got The Feelin' (I
- 18 Cutting Crew, (I Just) Died In Your A
- 19 Lionel Richie, Se La
- 20 Poison, Talk Dirty To Me
- 21 The Cover Girls, Show Me
- 22 Huey Lewis & The News, I Know What I
- 23 Pseudo Echo, Living In A Dream
- 24 Glenn Medeiros, Nothing's Gonna Chang
- 25 Fleetwood Mac, Big Love
- 26 Luther Vandross with Gregory Hines, T
- 27 Peter Gabriel/Kate Bush, Don't Give U
- 28 Kim Wilde, You Keep Me Hangin' On
- 29 Kenny G, Songbird
- 30 Newcity Rockers, Black Dog
- 31 Herb Alpert, Diamonds
- 32 Bon Jovi, Wanted Dead Or Alive
- 33 Level 42, Lessons In Love
- 34 Paul Simon, You Can Call Me Al
- 35 The Blow Monkeys, It Doesn't Have To
- 36 T. P.aura, Hear And Soul
- 37 Rock & Hyde, Dirty Water
- 38 The Gregg Allman Band, I'm No Angel
- 39 Atlantic Starr, Always
- 40 Cinderella, Somebody Save Me
- 41 Frozen Ghost, Should I See
- 42 Thompson Twins, Get That Love
- 43 David Bowie, Day-In Day-Out
- 44 Night Ranger, The Secret Of My Succes
- 45 The Other Ones, We Are What We Are
- 46 John Butcher, Goodbye Saving Grace
- 47 Partia Brothers, Soul City
- 48 Bruce Willis, Young Blood
- 49 Billy Idol, Sweet Sixteen
- 50 Lisa Lisa & Cult Jam, Head To Toe
- 51 Cameo, Back And Forth
- 52 Genesis, In Too Deep

**SILVER**

**WHTZ FM**

New York P.D.: Scott Shannon

- 5 Madonna, La Isla Bonita
- 1 Starship, Nothing's Gonna Stop Us Now
- 3 Jody Watley, Looking For A New Love
- 6 Crowded House, Don't Dream It's Over
- 2 Club Nouveau, Lean On Me
- 4 Aretha Franklin & George Michael, I K
- 7 Prince, Sign 'O' The Times
- 9 U2, With Or Without You
- 10 Kim Wilde, You Keep Me Hangin' On
- 12 Poison, Talk Dirty To Me
- 11 Genesis, In Too Deep
- 15 Atlantic Starr, Always
- 14 Cutting Crew, (I Just) Died In Your A
- 17 Lisa Lisa & Cult Jam, Head To Toe
- 16 Expose, Come Go With Me
- 18 L.Ronstadt/J.Ingram, Somewhere Out Th
- 19 Paul Simon, You Can Call Me Al
- 18 Janet Jackson, Let's Wait Awhile
- 20 Herb Alpert, Diamonds
- 21 Steve Winwood, The Finer Things
- 22 Psychedelic Furs, Heartbreak Beat
- 23 Beastie Boys, Brass Monkey
- 24 Glenn Medeiros, Nothing's Gonna Chang
- 25 Bon Jovi, Wanted Dead Or Alive
- 26 Herb Alpert, Diamonds
- 27 The Jets, You Got It All
- 28 Genesis, Tonight, Tonight
- 28 Wang Chung, Let's Go!
- 29 Bruce Hornsby & The Range, Mandolin R
- 29 Bon Jovi, Never Say Goodbye
- 30 Jack Wagner, Weatherman Says

**GOLD**

**96 TIC-FM**

Hartford P.D.: Lyndon Abell

- 1 Jody Watley, Looking For A New Love
- 2 Cutting Crew, (I Just) Died In Your A
- 3 Company B, Fascinated
- 4 Crowded House, Don't Dream It's Over
- 5 U2, With Or Without You
- 6 Madonna, La Isla Bonita
- 7 Kim Wilde, You Keep Me Hangin' On
- 8 The Breakfast Club, Right On Track
- 9 Atlantic Starr, Always
- 10 Cyndi Lauper, What's Going On
- 11 Prince, Sign 'O' The Times
- 12 Expose, Come Go With Me
- 13 Donna Allen, Serious
- 14 Club Nouveau, Lean On Me
- 15 Lisa Lisa & Cult Jam, Head To Toe
- 16 The Cover Girls, Show Me
- 17 Glenn Medeiros, Nothing's Gonna Chang
- 18 Aretha Franklin & George Michael, I K
- 19 Simply Red, The Right Thing
- 20 Peter Wolf, Come As You Are
- 21 Lou Gramm, Midnight Blue
- 22 U2, With Or Without You
- 23 David Bowie, Day-In Day-Out
- 24 Thompson Twins, Get That Love
- 25 Paul Simon, You Can Call Me Al
- 26 Starship, Nothing's Gonna Stop Us Now
- 27 Lionel Richie, Se La
- 28 Bryan Adams, Heat Of The Night
- 29 The System, Don't Disturb This Groove
- 30 Herb Alpert, Diamonds
- 31 Psychedelic Furs, Heartbreak Beat
- 32 Level 42, Lessons In Love
- 33 Genesis, In Too Deep
- 34 Club Nouveau, Why Do You Treat Me So
- 35 Bruce Hornsby, Every Little Kiss
- 36 David Bowie, Day-In Day-Out
- 37 Madonna, Where's The Party
- 38 Bon Jovi, Never Say Goodbye

**SILVER**

**WLS AM 89**

Chicago P.D.: John Gehron

- 2 Aretha Franklin & George Michael, I K
- 1 Starship, Nothing's Gonna Stop Us Now
- 4 Cutting Crew, (I Just) Died In Your A
- 6 Madonna, La Isla Bonita
- 5 Steve Winwood, The Finer Things
- 3 Crowded House, Don't Dream It's Over
- 7 Fleetwood Mac, Big Love
- 8 Huey Lewis & The News, I Know What I
- 9 Bruce Hornsby & The Range, Mandolin R
- 10 Kool & The Gang, Stone Love
- 11 Paul Simon, You Can Call Me Al
- 12 Chicago, If She Would Have Been Faith
- 13 Lionel Richie, Se La
- 14 Genesis, In Too Deep
- 15 U2, With Or Without You
- 16 Genesis, Tonight, Tonight
- 17 Peter Wolf, Come As You Are
- 18 Kenny G, Songbird
- 19 Smokey Robinson, Just To See Her
- 20 Bryan Adams, Heat Of The Night
- 21 Tina Turner, What You Get Is What You
- 22 Wang Chung, Let's Go!
- 23 Lou Gramm, Midnight Blue
- 24 Herb Alpert, Diamonds
- 25 Anita Baker, Same Ole Love (365 Days
- 26 David Bowie, Day-In Day-Out
- 27 Madonna, Where's The Party
- 28 Huey Lewis & The News, Jack's Ladder
- 29 Journey, I'll Be Alright Without You
- 30 David Sanborn, Chicago Song

**GOLD**

**96 TIC-FM**

Chicago P.D.: John Gehron

- 2 Aretha Franklin & George Michael, I K
- 1 Starship, Nothing's Gonna Stop Us Now
- 4 Cutting Crew, (I Just) Died In Your A
- 6 Madonna, La Isla Bonita
- 5 Steve Winwood, The Finer Things
- 3 Crowded House, Don't Dream It's Over
- 7 Fleetwood Mac, Big Love
- 8 Huey Lewis & The News, I Know What I
- 9 Bruce Hornsby & The Range, Mandolin R
- 10 Kool & The Gang, Stone Love
- 11 Paul Simon, You Can Call Me Al
- 12 Chicago, If She Would Have Been Faith
- 13 Lionel Richie, Se La
- 14 Genesis, In Too Deep
- 15 U2, With Or Without You
- 16 Genesis, Tonight, Tonight
- 17 Peter Wolf, Come As You Are
- 18 Kenny G, Songbird
- 19 Smokey Robinson, Just To See Her
- 20 Bryan Adams, Heat Of The Night
- 21 Tina Turner, What You Get Is What You
- 22 Wang Chung, Let's Go!
- 23 Lou Gramm, Midnight Blue
- 24 Herb Alpert, Diamonds
- 25 Anita Baker, Same Ole Love (365 Days
- 26 David Bowie, Day-In Day-Out
- 27 Madonna, Where's The Party
- 28 Huey Lewis & The News, Jack's Ladder
- 29 Journey, I'll Be Alright Without You
- 30 David Sanborn, Chicago Song

**SILVER**

**KLIS FM 102.7 AM 150**

Los Angeles P.D.: Steve Rivers

- 1 Jody Watley, Looking For A New Love
- 2 Chris De Burgh, The Lady In Red
- 3 Crowded House, Don't Dream It's Over
- 4 U2, With Or Without You
- 5 Starship, Nothing's Gonna Stop Us Now
- 6 Aretha Franklin & George Michael, I K
- 7 Kool & The Gang, Stone Love
- 8 Cyndi Lauper, What's Going On
- 9 Kim Wilde, You Keep Me Hangin' On
- 10 Cutting Crew, (I Just) Died In Your A
- 11 Psychedelic Furs, Heartbreak Beat
- 12 Bangles, Walking Down Your Street
- 13 Beastie Boys, Brass Monkey
- 14 Genesis, In Too Deep
- 15 Expose, Come Go With Me
- 16 Bryan Adams, Heat Of The Night
- 17 Robbie Nevil, Dominoes
- 18 David Bowie, Day-In Day-Out
- 19 Genesis, Tonight, Tonight
- 20 Herb Alpert, Diamonds
- 21 Wang Chung, Let's Go!
- 22 Lisa Lisa & Cult Jam, Head To Toe
- 23 Donna Allen, Serious
- 24 Lionel Richie, Se La
- 25 The Breakfast Club, Right On Track
- 26 Anita Baker, Same Ole Love (365 Days
- 27 Kenny G, Songbird
- 28 Thompson Twins, Get That Love
- 29 Bon Jovi, Wanted Dead Or Alive
- 30 Bruce Hornsby & The Range, Mandolin R
- 31 Level 42, Lessons In Love
- 32 World Party, Ship Of Fools (Save Me F
- 33 Herb Alpert, Diamonds

**GOLD**

**96 TIC-FM**

Los Angeles P.D.: Steve Rivers

- 1 Jody Watley, Looking For A New Love
- 2 Cutting Crew, (I Just) Died In Your A
- 3 Chris De Burgh, The Lady In Red
- 4 Aretha Franklin & George Michael, I K
- 5 Poison, Talk Dirty To Me
- 6 U2, With Or Without You
- 7 Starship, Nothing's Gonna Stop Us Now
- 8 Aretha Franklin & George Michael, I K
- 9 Kool & The Gang, Stone Love
- 10 Cyndi Lauper, What's Going On
- 11 Kim Wilde, You Keep Me Hangin' On
- 12 Cutting Crew, (I Just) Died In Your A
- 13 Psychedelic Furs, Heartbreak Beat
- 14 Bangles, Walking Down Your Street
- 15 Beastie Boys, Brass Monkey
- 16 Prince, Sign 'O' The Times
- 17 Genesis, In Too Deep
- 18 Peter Gabriel, Big Time
- 19 Kim Wilde, You Keep Me Hangin' On
- 20 Bryan Adams, Heat Of The Night
- 21 Chicago, If She Would Have Been Faith
- 22 Crowded House, Don't Dream It's Over
- 23 Atlantic Starr, Always
- 24 Cyndi Lauper, What's Going On
- 25 Bon Jovi, Wanted Dead Or Alive
- 26 Lisa Lisa & Cult Jam, Head To Toe
- 27 Fleetwood Mac, Big Love
- 28 Eddie Money, Endless Nights
- 29 Peter Wolf, Come As You Are
- 30 Kenny Loggins, Meet Me Half Way
- 31 Huey Lewis & The News, I Know What I
- 32 Lionel Richie, Se La
- 33 Jack Wagner, Weatherman Says
- 34 The Breakfast Club, Right On Track
- 35 Robbie Nevil, Dominoes
- 36 Thompson Twins, Get That Love

**SILVER**

**98! WCAU-FM**

Philadelphia P.D.: Scott Walker

- 1 Crowded House, Don't Dream It's Over
- 2 Prince, Sign 'O' The Times
- 3 Cutting Crew, (I Just) Died In Your A
- 4 Jody Watley, Looking For A New Love
- 5 Madonna, La Isla Bonita
- 6 Steve Winwood, The Finer Things
- 7 Robbie Nevil, Dominoes
- 8 Lou Gramm, Midnight Blue
- 9 Donna Allen, Serious
- 10 U2, With Or Without You
- 11 Kim Wilde, You Keep Me Hangin' On
- 12 Peter Wolf, Come As You Are
- 13 Cyndi Lauper, What's Going On
- 14 Bon Jovi, Wanted Dead Or Alive
- 15 David Bowie, Day-In Day-Out
- 16 Simply Red, The Right Thing
- 17 Smokey Robinson, Just To See Her
- 18 Chris De Burgh, The Lady In Red
- 19 The Breakfast Club, Right On Track
- 20 Bruce Willis, Young Blood
- 21 Chicago, If She Would Have Been Faith
- 22 Simply Red, The Right Thing
- 23 Lionel Richie, Se La
- 24 Bryan Adams, Heat Of The Night
- 25 Night Ranger, The Secret Of My Succes
- 26 Thompson Twins, Get That Love
- 27 Anita Baker, Same Ole Love (365 Days
- 28 The Gregg Allman Band, I'm No Angel
- 29 World Party, Ship Of Fools (Save Me F
- 30 Atlantic Starr, Always
- 31 Eddie Money, Endless Nights
- 32 Glenn Medeiros, Nothing's Gonna Chang
- 33 Herb Alpert, Diamonds
- 34 Kim Wilde, You Keep Me Hangin' On
- 35 Psychedelic Furs, Heartbreak Beat
- 36 Newcity Rockers, Black Dog
- 37 Huey Lewis & The News, I Know What I
- 38 Kenny Loggins, Meet Me Half Way
- 39 Luthern Vanross with Gregory Hines, T
- 40 Level 42, Lessons In Love
- 41 Debbie Gibson, Only In My Dreams
- 42 Partland Brothers, Soul City
- 43 Duran Duran, Meet El Presidente
- 44 The Other Ones, We Are What We Are
- 45 Billy Idol, Sweet Sixteen
- 46 Kenny G, Songbird
- 47 Company B, Fascinated
- 48 Cinderella, Somebody Save Me

**SILVER**

**Power 94 B94 FM**

Pittsburgh P.D.: Jim Richards

- 1 Cutting Crew, (I Just) Died In Your A
- 2 U2, With Or Without You
- 3 Crowded House, Don't Dream It's Over
- 4 Madonna, La Isla Bonita
- 5 Prince, Sign 'O' The Times
- 6 Jody Watley, Looking For A New Love
- 7 Bon Jovi, Wanted Dead Or Alive
- 8 Poison, Talk Dirty To Me
- 9 Bryan Adams, Heat Of The Night
- 10 Fleetwood Mac, Big Love
- 11 Lou Gramm, Midnight Blue
- 12 Hipswag, The Honeythief
- 13 Steve Winwood, The Finer Things
- 14 Huey Lewis & The News, I Know What I
- 15 Kool & The Gang, Stone Love
- 16 Chicago, If She Would Have Been Faith
- 17 Donna Allen, Serious
- 18 Kim Wilde, You Keep Me Hangin' On
- 19 Genesis, In Too Deep
- 20 Atlantic Starr, Always
- 21 Beastie Boys, Brass Monkey
- 22 Lisa Lisa & Cult Jam, Head To Toe
- 23 L.Ronstadt/J.Ingram, Somewhere Out Th
- 24 EX Lisa Lisa & Cult Jam, Head To Toe
- 25 EX Chris De Burgh, The Lady In Red
- 26 EX Survivor, How Much Love
- 27 EX Europe, The Final Countdown
- 28 EX Eddie Money, Endless Nights
- 29 EX Company B, Fascinated
- 30 EX The System, Don't Disturb This Groove

**SILVER**

**WJLA-TV**

Washington P.D.: Mark St. John

- 1 Aretha Franklin & George Michael, I K
- 2 Madonna, La Isla Bonita
- 3 Jody Watley, Looking For A New Love
- 4 Prince, Sign 'O' The Times
- 5 Cutting Crew, (I Just) Died In Your A
- 6 Beastie Boys, Brass Monkey
- 7 U2, With Or Without You
- 8 Chris De Burgh, The Lady In Red
- 9 Steve Winwood, The Finer Things
- 10 Bangles, Walking Down Your Street
- 11 Poison, Talk Dirty To Me
- 12 Crowded House, Don't Dream It's Over
- 13 Genesis, In Too Deep
- 14 Atlantic Starr, Always
- 15 Bruce Hornsby & The Range, Mandolin R
- 16 Paul Simon, You Can Call Me Al
- 17 Herb Alpert, Diamonds
- 18 Lisa Lisa & Cult Jam, Head To Toe
- 19 Donna Allen, Serious
- 20 Chicago, If She Would Have Been Faith
- 21 Kool & The Gang, Stone Love
- 22 Bon Jovi, Wanted Dead Or Alive
- 23 Kim Wilde, You Keep Me Hangin' On
- 24 Fleetwood Mac, Big Love
- 25 Psychedelic Furs, Heartbreak Beat
- 26 Cameo, Back And Forth
- 27 Bon Jovi, Never Say Goodbye
- 28 Starship, Nothing's Gonna Stop Us Now
- 29 EX Bryan Adams, Heat Of The Night
- 30 EX Restless Heart, I'll Still Be Loving
- 31 EX Kenny Loggins, Meet Me Half Way
- 32 EX Al Jarreau, Moonlighting
- 33 EX The Breakfast Club, Right On Track
- 34 EX Lionel Richie, Se La
- 35 EX Peter Wolf, Come As You Are

**SILVER**

**293 ATLANTIC HT RADIO**

Atlanta P.D.: Bob Case

- 1 Cutting Crew, (I Just) Died In Your A
- 2 Steve Winwood, The Finer Things
- 3 Madonna, La Isla Bonita
- 4 Prince, Sign 'O' The Times
- 5 Chris De Burgh, The Lady In Red
- 6 Poison, Talk Dirty To Me

**SILVER**

**Q103 TAMPA BAY**

Tampa P.D.: Mason Dixon

- 1 Aretha Franklin & George Michael, I K
- 2 Cutting Crew, (I Just) Died In Your A
- 3 Crowded House, Don't Dream It's Over
- 4 Bon Jovi, Wanted Dead Or Alive
- 5 Beastie Boys, Brass Monkey
- 6 Kenny Loggins, Meet Me Half Way
- 7 U2, With Or Without You
- 8 Steve Winwood, The Finer Things
- 9 Genesis, Tonight, Tonight
- 10 The Other Ones, We Are What We Are
- 11 Lou Gramm, Midnight Blue
- 12 Paul Lekakis, Boom Boom (Let's Go Bac
- 13 Madonna, La Isla Bonita
- 14 Jody Watley, Looking For A New Love
- 15 Peter Wolf, Come As You Are
- 16 Luthern Vanross with Gregory Hines, T
- 17 Chicago, If She Would Have Been Faith
- 18 Kim Wilde, You Keep Me Hangin' On
- 19 Restless Heart, I'll Still Be Loving
- 20 Genesis, In Too Deep
- 21 Atlantic Starr, Always
- 22 L.Ronstadt/J.Ingram, Somewhere Out Th
- 23 Kenny G, Songbird
- 24 Poison, Talk Dirty To Me
- 25 Prince, Sign 'O' The Times
- 26 Bryan Adams, Heat Of The Night
- 27 Huey Lewis & The News, I Know What I
- 28 Bon Jovi, Never Say Goodbye
- 29 Level 42, Lessons In Love
- 30 Lisa Lisa & Cult Jam, Head To Toe
- 31 Herb Alpert, Diamonds
- 32 Smokey Robinson, Just To See Her
- 33 The Breakfast Club, Right On Track

**SILVER**

**F100 MIAMI STATION**

Miami P.D.: Rick Stacy

- 2 Madonna, La Isla Bonita
- 1 Cutting Crew, (I Just) Died In Your A
- 3 Jody Watley, Looking For A New Love
- 4 Poison, Talk Dirty To Me
- 5 Atlantic Starr, Always
- 6 Aretha Franklin & George Michael, I K
- 7 Steve Winwood, The Finer Things
- 8 Lou Gramm, Midnight Blue
- 9 U2, With Or Without You
- 10 Lisa Lisa & Cult Jam, Head To Toe
- 11 Cyndi Lauper, What's Going On
- 12 Prince, Sign 'O' The Times
- 13 Peter Wolf, Come As You Are
- 14 Crowded House, Don't Dream It's Over
- 15 Donna Allen, Serious
- 16 Psychedelic Furs, Heartbreak Beat
- 17 Kool & The Gang, Stone Love
- 18 Lionel Richie, Se La
- 19 Bangles, Walking Down Your Street
- 20 Starship, Nothing's Gonna Stop Us Now
- 21 David Bowie, Day-In Day-Out
- 22 Chicago, If She Would Have Been Faith
- 23 Herb Alpert, Diamonds
- 24 Anita Baker, Same Ole Love (365 Days
- 25 Herb Alpert, Diamonds
- 26 Bon Jovi, Wanted Dead Or Alive
- 27 Kenny G, Songbird
- 28 Bruce Willis, Young Blood
- 29 Huey Lewis & The News, I Know What I
- 30 Cameo, Back And Forth
- 31 Bryan Adams, Heat Of The Night
- 32 Simply Red, The Right Thing
- 33 Luthern Vanross with Gregory Hines, T
- 34 Thompson Twins, Get That Love
- 35 Debbie Gibson, Only In My Dreams
- 36 Genesis, In Too Deep
- 37 Smokey Robinson, Just To See Her
- 38 Level 42, Lessons In Love
- 39 Survivor, Man Against The World
- 40 Europe, Rock The Night
- 41 Paul Simon, You Can Call Me Al
- 42 Duran Duran, Meet El Presidente
- 43 Jack Wagner, Weatherman Says
- 44 Kenny Loggins, Meet Me Half Way

**SILVER**

**79.5 WJZ**

Chicago P.D.: Ric Lippincott

- 8 Cutting Crew, (I Just) Died In Your A
- 1 Jody Watley, Looking For A New Love
- 2 Crowded House, Don't Dream It's Over
- 4 U2, With Or Without You
- 5 Madonna, La Isla Bonita
- 6 Aretha Franklin & George Michael, I K
- 7 Jody Watley, Looking For A New Love
- 8 Starship, Nothing's Gonna Stop Us Now
- 9 Poison, Talk Dirty To Me
- 10 The Breakfast Club, Right On Track
- 11 Club Nouveau, Lean On Me
- 12 Fleetwood Mac, Big Love
- 13 Chris De Burgh, The Lady In Red
- 14 Paul Lekakis, Boom Boom (Let's Go Bac
- 15 Kool & The Gang, Stone Love
- 16 Psychedelic Furs, Heartbreak Beat
- 17 Prince, Sign 'O' The Times
- 18 Luthern Vanross with Gregory Hines, T
- 19 Cyndi Lauper, What's Going On
- 20 Lionel Richie, Se La

**SILVER**

**79.5 WJZ**

Chicago P.D.: Ric Lippincott

- 8 Cutting Crew, (I Just) Died In Your A
- 1 Jody Watley, Looking For A New Love
- 2 Crowded House, Don't Dream It's Over
- 4 U2, With Or Without You
- 5 Madonna, La Isla Bonita
- 6 Aretha Franklin & George Michael, I K
- 7 Jody Watley, Looking For A New Love
- 8 Starship, Nothing's Gonna Stop Us Now
- 9 Poison, Talk Dirty To Me
- 10 The Breakfast Club, Right On Track
- 11 Club Nouveau, Lean On Me
- 12 Fleetwood Mac, Big Love
- 13 Chris De Burgh, The Lady In Red
- 14 Paul Lekakis, Boom Boom (Let's Go Bac
- 15 Kool & The Gang, Stone Love
- 16 Psychedelic Furs, Heartbreak Beat
- 17 Prince, Sign 'O' The Times
- 18 Luthern Vanross with Gregory Hines, T
- 19 Cyndi Lauper, What's Going On
- 20 Lionel Richie, Se La

**SILVER**

**WINS 100.7 FM**

Cleveland P.D.: Kid Leo

- 1 U2, With Or Without You
- 2 Cutting Crew, (I Just) Died In Your A
- 3 Peter Wolf, Come As You Are
- 4 Psychedelic Furs, Heartbreak Beat
- 5 Poison, Talk Dirty To Me
- 6 Prince, Sign 'O' The Times
- 7 Bryan Adams, Heat Of The Night
- 8 Fleetwood Mac, Big Love
- 9 Huey Lewis & The News, I Know What I
- 10 Madonna, La Isla Bonita
- 11 Steve Winwood, The Finer Things
- 12 David Bowie, Day-In Day-Out
- 13 World Party, Ship Of Fools (Save Me F
- 14 Simply Red, The Right Thing
- 15 Bon Jovi, Wanted Dead Or Alive
- 16 Aretha Franklin & George Michael, I K
- 17 Thompson Twins, Get That Love
- 18 Pseudo Echo, Living In A Dream
- 19 Jody Watley, Looking For A New Love
- 20 Chris De Burgh, The Lady In Red
- 21 The Breakfast Club, Right On Track
- 22 Lou Gramm, Midnight Blue
- 23 Billy Joel featuring Ray Charles, Bab
- 24 Kenny G, Songbird
- 25 Starship, Nothing's Gonna Stop Us Now
- 26 Billy & The Beaters, You Get
- 27 Night Ranger, The Secret Of My Succes
- 28 Stabilizers, One Simple Thing
- 29 The Gregg Allman Band, I'm No Angel
- 30 Kool & The Gang, Stone Love
- 31 Cyndi Lauper, What's Going On
- 32 Lisa Lisa & Cult Jam, Head To Toe
- 33 Eddie Money, Endless Nights
- 34 EX Genesis, In Too Deep
- 35 EX Kenny Loggins, Meet Me Half Way
- 36 EX Level 42, Lessons In Love
- 37 EX Liam Bambo, House On Fire
- 38 EX The Other Ones, We Are What We Are
- 39 EX Rock & Hyde, Dirty Water
- 40 EX Partland Brothers, Soul City
- 41 Lisa Lisa & Cult Jam, Head To Toe
- 42 Motion, No One Can Love Me
- 43 Cinderella, Somebody Save Me
- 44 Crowded House, Don't Dream It's Over
- 45 Billy Idol, Sweet Sixteen
- 46 Europe, Rock The Night
- 47 T. P.aura, Hear And Soul
- 48 EX The System, Don't Disturb This Groove
- 49 EX Billy & The Beaters, You Get
- 50 EX Glenn Medeiros, Nothing's Gonna Chang
- 51 EX Oingo Boingo, Not My Slave
- 52 EX Journey, Why Can't This Night Go On F
- 53 EX Chicago, If She Would Have Been Faith
- 54 EX Peter Gabriel/Kate Bush, Don't Give U
- 55 EX Frozen Ghost, Should I See

**SILVER**

**F100 MIAMI STATION**

Miami P.D.: Rick Stacy

- 2 Madonna, La Isla Bonita
- 1 Cutting Crew, (I Just) Died In Your A
- 3 Jody Watley, Looking For A New Love
- 4 Poison, Talk Dirty To Me
- 5 Atlantic Starr, Always
- 6 Aretha Franklin & George Michael, I K
- 7 Steve Winwood, The Finer Things
- 8 Lou Gramm, Midnight Blue
- 9 U2, With Or Without You
- 10 Lisa Lisa & Cult Jam, Head To Toe
- 11 Cyndi Lauper, What's Going On
- 12 Prince, Sign 'O' The Times
- 13 Peter Wolf, Come As You Are
- 14 Crowded House, Don't Dream It's Over
- 15 Donna Allen, Serious
- 16 Psychedelic Furs, Heartbreak Beat
- 17 Kool & The Gang, Stone Love
- 18 Lionel Richie, Se La
- 19 Bangles, Walking Down Your Street
- 20 Starship, Nothing's Gonna Stop Us Now
- 21 David Bowie, Day-In Day-Out
- 22 Chicago, If She Would Have Been Faith
- 23 Herb Alpert, Diamonds
- 24 Anita Baker, Same Ole Love (365 Days
- 25 Herb Alpert, Diamonds
- 26 Bon Jovi, Wanted Dead Or Alive
- 27 Kenny G, Songbird
- 28 Bruce Willis, Young Blood
- 29 Huey Lewis & The News, I Know What I
- 30 Cameo, Back And Forth
- 31 Bryan Adams, Heat Of The Night
- 32 Simply Red, The Right Thing
- 33 Luthern Vanross with Gregory Hines, T
- 34 Thompson Twins, Get That Love
- 35 Debbie Gibson, Only In My Dreams
- 36 Genesis, In Too Deep
- 37 Smokey Robinson, Just To See Her
- 38 Level 42, Lessons In Love
- 39 Survivor, Man Against The World
- 40 Europe, Rock The Night
- 41 Paul Simon, You Can Call Me Al
- 42 Duran Duran, Meet El Presidente
- 43 Jack Wagner, Weatherman Says
- 44 Kenny Loggins, Meet Me Half Way

**SILVER**

**POWER 96 WYNY FM**

Detroit P.D.: Rick Gillette

- 1 Prince, Sign 'O' The Times
- 2 Jody Watley, Looking For A New Love
- 3 Aretha Franklin & George Michael, I K
- 4 Madonna, La Isla Bonita
- 5 Lionel Richie, Se La
- 6 Bangles, Walking Down Your Street
- 7 Starship, Nothing's Gonna Stop Us Now
- 8 Cyndi Lauper, What's Going On
- 9 Donna Allen, Serious
- 10 Cutting Crew, (I Just) Died In Your A
- 11 Kim Wilde, You Keep Me Hangin' On
- 12 Beastie Boys, Brass Monkey
- 13 Herb Alpert, Diamonds
- 14 U2, With Or Without You
- 15 Club Nouveau, Lean On Me
- 16 Genesis, Tonight, Tonight
- 17 Lisa Lisa & Cult Jam, Head To Toe
- 18 Smitta, Feels Like The First Time
- 19 Smokey Robinson, Just To See Her
- 20 The Cover Girls, Show Me
- 21 Paul Simon, You Can Call Me Al
- 22 Billy Joel featuring Ray Charles, Bab
- 23 Fleetwood Mac, Big Love
- 24 Anita Baker, Same Ole Love (365 Days
- 25 Melba Moore, Falling
- 26 Chris De Burgh, The Lady In Red
- 27 Survivor, Man Against The World
- 28 Atlantic Starr, Always
- 29 Luthern Vanross with Gregory Hines, T
- 30 The System, Don't Disturb This Groove
- 31 Company B, Fascinated
- 32 Kenny G, Songbird
- 33 Robbie Nevil, Dominoes
- 34 EX The Breakfast Club, Right On Track
- 35 EX Bruce Willis, Young Blood
- 36 EX Simply Red, The Right Thing

**SILVER**

**79.5 WJZ**

Chicago P.D.: Ric Lippincott

- 8 Cutting Crew, (I Just) Died In Your A
- 1 Jody Watley, Looking For A New Love
- 2 Crowded House, Don't Dream It's Over
- 4 U2, With Or Without You
- 5 Madonna, La Isla Bonita
- 6 Aretha Franklin & George Michael, I K
- 7 Jody Watley, Looking For A New Love
- 8 Starship, Nothing's Gonna Stop Us Now
- 9 Poison, Talk Dirty To Me
- 10 The Breakfast Club, Right On Track
- 11 Club Nouveau, Lean On Me
- 12 Fleetwood Mac, Big Love
- 13 Chris De Burgh, The Lady In Red
- 14 Paul Lekakis, Boom Boom (Let's Go Bac
- 15 Kool & The Gang, Stone Love
- 16 Psychedelic Furs, Heartbreak Beat
- 17 Prince, Sign 'O' The Times
- 18 Luthern Vanross with Gregory Hines, T
- 19 Cyndi Lauper, What's Going On
- 20 Lionel Richie, Se La

**SILVER**

WZAK's Tolliver Is A Big Booster For Cleveland

BY DAVID WYKOFF

ALTHOUGH THE U.S. is full of regional boosters, few are as loyal and vociferous as those from Cleveland.



And, count Lynn Tolliver, the 37-year-old PD of WZAK-FM Cleveland, as one of the most adamant of the city's supporters.

"Even though the Cleveland radio market is a very, very competitive one, I can't help but root for many of the other stations in town. Especially the nationally recognized ones like WMMS. Whatever puts Cleveland on the map is great by me," Tolliver says.

As radio headline makers go, Tolliver is now among Cleveland's elite. Since taking over WZAK's programming reins in 1982, when it was ranked third among the city's urban stations, Tolliver has orchestrated a steady and substantial ratings growth.

On the way up at WZAK, Tolliver started by taking aim at Cleveland's two other urban stations. Says Tolliver: "Our first goal was to overtake WMJO [a longtime AM favorite and a home to Tolliver for nearly 10 years

before he became a regional promotions rep for MCA in the late '70s].

"We got rid of the taped programming, which originated somewhere in Texas, and worked hard on beefing up the live aspects of our broadcasting. We incorporated a lot of things that I learned from CKLW's Steve Hunter, who'd moved to Cleveland to work at [top 40 giant] WIXY in the '70s—many things that hadn't been used in black radio in Cleveland.

"One very important facet of fine-tuning the staff was building morale and weeding out the negative elements. Having everybody working together in harmony and to the best of their abilities may be even more important than a programmer's choice in music. A jock can make a record happen or he can kill it. It's a matter of putting the music in the right context," he says.

"We also increased our responsiveness, both to what we were hearing on the telephones and what came from reliable retail reports," says Tolliver.

WZAK STEADILY chipped away at its competitors, and, except for a brief slip when Tolliver was hospitalized after a sniper shooting in the station's parking lot, the station has improved in each sweep. "We're now No. 3 in the city and the only station in the format here. All others have fallen by the wayside," Tolliver says.

Tolliver credits former WZAK GM Lee Zapis and VP/sales manager Mike Hilber with much of the station's development. "We've re-edu-



Lynn Tolliver. Program director of WZAK Cleveland, national PD of Zapis Communications and Billboard PD Of The Week.

cated the area's advertising community to the strength of the black market, shown them that there's money to be made here. Ratings aren't worth a whole lot without a great billing," he says.

Tolliver's next goal for the station is "to expand listenership without changing format acceptance. We need to make people more aware of what kind of entertainment we provide. That obviously means making some marketing moves to increase visibility, especially in terms of our call letters."

Tolliver has also worked to build a strong community identity. "There are all sorts of ways to do this. Announcing dedications and getting people on the air are two of the more obvious ways. We try to get jocks out in the clubs or at sporting events. People become familiar with them and realize that they're part of the community.

"It's also been very important for us to get involved with charitable promotions, and we do our best to work with any legitimate cause that doesn't interrupt our programming. The United Negro College Fund telethon with Lou Rawls and, of course, the Muscular Dystrophy Telethon with Jerry Lewis is another important function. These kinds of things add to our programming," he says.

TOLLIVER BELIEVES that his efforts to foster a team spirit, which involves both nurturing independence and acquiescence to team goals, for the staff at WZAK is the most influential overall move in the station's dramatic advance. "I try to breed a positive morality, and I'm willing to stand up for what's right all the way around. But, unlike many other PDs, I feel no need to have to do everything myself.

"That means that people have to take it upon themselves to do things and also recognize that there are times when they have to follow the lead of others. That's especially important with the music we play. What we think is old might not be old to everybody else," he says.

Tolliver also credits his ability "to feel the textures of the music, to be able to see where the music fits into people's lives here in Cleveland" as another factor in WZAK's success. "You want to be a step ahead, but you can't lead people where they don't want to go. Oftentimes that means giving them what they think they want but don't seem to say out loud. And even if they're silent about it, we can still read the results about it in the Arbitrons.

DESIRE TO DO WELL can't be overvalued, Tolliver believes. At one time in the late '70s, Tolliver worked at three stations at once—WJMO and WGCL in Cleveland and WVKO Columbus—and was the driving version of Tom Joyner, the Dallas/Chicago "fly jock."

Says Tolliver: "Even though I burned out on the experience and ended up getting out of radio for a few years, that was the best work I could do. After a while everything became instinctive, and that's an important trait for a programmer to have."

Tolliver also serves as the national PD of Zapis Communication, keeping an eye on its Atlanta urban combo WEKS-AM-FM "Kiss 104." "The PD there, Mitch Faulkner, really calls all the shots. I just try to help him, give him an outside perspective," says Tolliver.

Tolliver also expects to continue his involvement with cutting records, both as a producer and an artist.

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Aretha Franklin & George Michael, I K' and 'Robbie Nevil, Dominoes'.

Table for KMEL 106.5 with P.D.: Lee Michaels. Includes songs like 'Cutting Crew, (I Just) Died In Your A' and 'Steve Winwood, The Finer Things'.

Table for Eagle 106 with P.D.: Charlie Quinn. Includes songs like 'Crowded House, Don't Dream It's Over' and 'Prince, Sign 'O' The Times'.

Table for WJOL 99.5 with P.D.: Gregg Swedberg. Includes songs like 'Cutting Crew, (I Just) Died In Your A' and 'Steve Winwood, The Finer Things'.

Table for KDWB 101 with P.D.: David Anthony. Includes songs like 'Cutting Crew, (I Just) Died In Your A' and 'Steve Winwood, The Finer Things'.

Table for Kiss 106.5 FM with P.D.: Kevin Metheny. Includes songs like 'Cutting Crew, (I Just) Died In Your A' and 'Steve Winwood, The Finer Things'.

Table for 97.1 KEGL with P.D.: John Roberts. Includes songs like 'Cutting Crew, (I Just) Died In Your A' and 'Steve Winwood, The Finer Things'.

Table for Silver 94 with P.D.: Harry Nelson. Includes songs like 'Prince, Sign 'O' The Times' and 'Peter Wolf, Come As You Are'.

Table for Philadelphia with P.D.: Charlie Quinn. Includes songs like 'Crowded House, Don't Dream It's Over' and 'Prince, Sign 'O' The Times'.

Table for WJOL 99.5 with P.D.: Gregg Swedberg. Includes songs like 'Cutting Crew, (I Just) Died In Your A' and 'Steve Winwood, The Finer Things'.

Table for St. Paul with P.D.: David Anthony. Includes songs like 'Cutting Crew, (I Just) Died In Your A' and 'Steve Winwood, The Finer Things'.

Table for Dallas with P.D.: John Roberts. Includes songs like 'Cutting Crew, (I Just) Died In Your A' and 'Steve Winwood, The Finer Things'.

Table for Boston with P.D.: Harry Nelson. Includes songs like 'Prince, Sign 'O' The Times' and 'Peter Wolf, Come As You Are'.

Table for Atlanta with P.D.: Fleetwood Gruver. Includes songs like 'Aretha Franklin & George Michael, I K' and 'U2, With Or Without You'.

Table for Atlanta with P.D.: Fleetwood Gruver. Includes songs like 'Aretha Franklin & George Michael, I K' and 'U2, With Or Without You'.

Table for Minneapolis with P.D.: Gregg Swedberg. Includes songs like 'Cutting Crew, (I Just) Died In Your A' and 'Steve Winwood, The Finer Things'.

Table for St. Paul with P.D.: David Anthony. Includes songs like 'Cutting Crew, (I Just) Died In Your A' and 'Steve Winwood, The Finer Things'.

Table for Dallas with P.D.: John Roberts. Includes songs like 'Cutting Crew, (I Just) Died In Your A' and 'Steve Winwood, The Finer Things'.

# SPIRIT OF SUMMER

## RETURNS

Hosted by Kris Erik Stevens. Sixteen weeks of your listeners' favorite summer hits and memories. Over 300 stations sizzled with the Spirit in each of the last 2 summers.

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Produced for CBS RADIORADIO by Kris Stevens Enterprises



**Saxually Speaking.** Dr. Ruth Westheimer, host of "Sexually Speaking," and saxophonist David Sanborn, host of "The Jazz Show With David Sanborn," are shown at the recent National Assn. of Broadcasters convention in Dallas. Both shows are on the NBC Radio Entertainment Network, and the two met at the NBC party at the Veranda, where they ended up discussing the importance of good sax.

### FEATURED PROGRAMMING

(Continued from page 21)

**AIRWAVES RADIO NETWORK**, Boston, has shifted its emphasis from the satellite-delivered "Classics 'Til Dawn" offering to its non-satellite "Switched On Classics." "Switched On" offers a more flexible package, either as a 24-hour format or as a programming supplement and can still be totally automated.

Targeted to reach the broadest classical market possible, the "Switched On" modular hours are programmed with a "greatest hits" approach. Music from compact disks is digitally recorded and delivered on VHS hi-fi cassettes. Odd as it may seem, the six-hour running time of a hi-fi cassette allows station operations "walk away" ease without the cost of satellite hook-ups. The sound quality on VHS hi-fi cassettes is excellent, and Airwaves uses the video portion of the tape to encode a PCM digital signal. With an inexpensive PCM adapter, stations can have total digital stereo sound. Airwaves can be contacted at 617-592-1150. **PETER J. LUDWIG**

May 1-3, Cutting Crew/Stevie Ray Vaughan, Rock Of The World, MCA Radio Network, one hour.

May 1-3, Lillo Thomas, Star Beat, MJI Broadcasting, one hour.

May 1-3, Cheryl Lynn/SOS Band, Street Beat, MCA Radio Network, one hour.

May 1-3, Mary Wells, Motor City Beat, United Stations, three hours.

May 1-3, Earl Thomas Conley, Country Today, MJI Broadcasting, one hour.

May 1-31, Mel Tillis, The American Eagle, DIR Broadcasting, 90 minutes.

May 1-31, A Country Look At The Movies, Creative Radio Network Special, Creative Radio Network, two hours.

May 2-3, the O'Kanes, Country Close-Up, ProMedia, one hour.

May 2-3, Susanna Hoffs/Level 42/Cyndi Lauper, Party America, ABC Radio Network, two hours.

May 2-3, Lakeside/Surface/Jody Sims, Radioscope, Lee Bailey Productions, one hour.

May 2-3, Eroc, Musical Starstreams, Frank Forest Productions, two hours.

May 3, Best Of Bryan Adams, King Biscuit Flower Hour, DIR Broadcasting, one hour.

May 3, the Cult/REO Speedwagon, Powercuts, Global Satellite/ABC Radio Networks, two hours.

May 3-9, Christine McVie, Part 2, Rock Over London, Radio International, one hour.

May 4-10, Paul Simon, Part 2, Star Trak Profiles, Westwood One, one hour.

May 4-10, Grace Slick, Classic Cuts, MJI Broadcasting, one hour.

May 4-10, Pick The Rose—Pick The Band, Special, Westwood One, 90 minutes.

May 4-10, Santana, Legends Of Rock, NBC Radio Entertainment, one hour.

May 4-10, Peter Wolf, Rock Today, MJI Broadcasting, one hour.

May 4-10, Canadian Hard Rock, Pioneers In Music, DIR Broadcasting, one hour.

May 4-10, Bryan Adams, Off The Record With Mary Turner, Westwood One, one hour.

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

May 1-2, Bryan Adams, On The Radio, On The Radio Broadcasting, one hour.

May 1-3, New England USA Connection, Rock Connections, CBS RadioRadio, one hour.

May 1-3, Prince, Hot Rocks, United Stations, 90 minutes.

# B L A C K M U S I C

**BLACK MUSIC  
IS FRESH!  
IT CROSSES OVER  
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AD CLOSING: MAY 26**

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**Apollo Classics.** The popularity of Hal Jackson's "Sunday Morning Classics" on WBSL New York has prompted the radio veteran to host a series of classic concerts at the Apollo Theater. Hanging out backstage at one show are, from left, Martha Reeves, WBSL DJ G. Keith Alexander, Lois Reeves of the Vandellas, Ben E. King, Delphine Reeves of the Vandellas, and Hal Jackson.

## Bromberg, Walker Step Into The Spotlight Veteran Producers Find Success With Robert Cray

BY DAVID WYKOFF

**BOSTON** Though their work with bluesman Robert Cray has earned them sudden notoriety, producer/writers Bruce Bromberg and Dennis Walker are anything but newcomers to the record industry.

During the last 20 years, the Bromberg/Walker team has produced more than two dozen records together—and double that number separately—for such blues torchbearers as Alligator, Arhoolie, Rounder, Fantasy, Kent, Milestone, and Vault. Their individual and collective resumes include production, playing, or songwriting credits for such blues stars as Cray, Lowell Fulson, Lightning Hopkins, Ted

Hawkins, Bee Houston, Johnny Shines, and Albert King.

With business partner Larry Sloven, Bromberg and Walker run Hightone Records, which produced Cray's gold-certified "Strong Persuader" for PolyGram and distributes its other releases independently. The label's most recent issue is "Cold Is The Night," the debut of San Francisco guitarist/vocalist Joe Louis Walker. Hightone's two pre-

vious Cray albums, "Bad Influence" and "False Accusations," recently entered the Top Pop Albums chart.

"They're real record men in the best and truest sense of the word," says PolyGram a&r vice president Peter Lubin, who orchestrated the Hightone/PolyGram deal for Cray. "I can't say enough great things about them. They come from the (Continued on next page)

### You Heard It Here First

## Predictions: Acts With Plenty Of Potential

**A FEW YEARS BACK**, this column spotlighted three young performers who looked like good bets for future stardom. **Whitney Houston**, who had then just made guest appearances on **Material** and **Paul Jabara** albums, was one of them. So was **Steve Arrington**, who was then exiting **Slave**. The third choice, as gold speculators used to say, didn't pan out. The Houston pick turned out fairly well, and Arrington, though not yet the funk superstar he could be, has made some very good music, notably the "Dancing In The Key Of Life" album.

Buoyed by that high-shooting percentage, this column now takes another shot at predicting artists with the potential, for very different reasons, to become significant sales and/or artistic forces within the next two or three years.

**Rene Diggs** has been the lead singer of **Starpoint** for many years, bringing an air of stability to the Maryland-based band's up-and-down career. But the band's makeup has really disguised the fact that Diggs possesses one of the more passionate and distinctive voices in pop music. Though Diggs is always powerful on Starpoint's up-tempo hits ("Restless" and "He Wants My Body" are two good recent examples), every Starpoint album contains at least one strong ballad or midtempo cut highlighting Diggs' soulful interpretive skills. After a long wait, Starpoint's manager/producer, **Lionel Job**, has said he'll be doing a solo album with her very soon. It's about time.

**Jonathan Butler** has been building a reputation as an able session guitarist and composer through his involvement with Jive's ever-growing commitment to black music. The South African native has played on **Billy Ocean** records, dueted with Jive signee **Ruby Turner**, and written songs recorded by **George Benson** and **Al Jarreau**. His debut album, "Introducing Jonathan Butler," was mostly guitar instrumentals, one of which ("Baby, Please Don't Take It") became a No. 1 video on Black Entertainment Television.

Now Jive is taking a real chance by releasing an 18-song double album on the relatively unknown artist, but given the quality of Butler's voice and **Barry Eastmond's** production, it is a very calculated risk. One cut, "Love Songs, Candlelight & You," sounds like perfect quiet storm fodder.

**Vanessa Williams** is best known as the first black Miss America and for the fallout over her nude appearance in **Penthouse**. For better and worse, Williams is a household name in America, and her career is of ongoing interest to a large percentage of the rec-

ord-buying public. **Ed Eckstine** at Wing/PolyGram has signed her and is in the preproduction stages of her debut. Her performances in the Miss America competition and as a guest vocalist on **George Clinton's** latest album show the lady has pipes and, with some guidance, could make commercial records.

While there is still some negative feedback on Williams, there are many who feel that she was a victim of media overkill, and they're rooting for her. Put these elements together with a hit record and you have an adventurous signing that could generate excitement and sales.

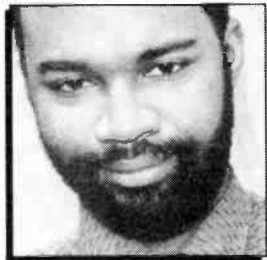
**Public Enemy's** "Yo, Bum Rush Show!" on Def Jam is already, with virtually no airplay, nearing the 200,000 mark in sales. The reason? This is easily the hardest-hitting rap album since **LL Cool J's** debut. But there is a big difference between LL's

boasts and the arch political posturing of Public Enemy's **Chuck D** and **MC Flavor Flav**. They assert that black youth today, in the eyes of the government, are targets and that a return to the militant self-awareness of the Black Panthers could help.

Their raps are laced with attacks on crack dealers, the police, and the black bourgeoisie. On stage, the group is supported by members of its security force, **S1W** (Security of the First World), a quasi-military collective from its native Long Island. Not as smoothly r&b as **Whodini** or as rock'n'roll as **Run-D.M.C.**, Public Enemy has a fresh stance and a rough sound.

**SHORT STUFF:** The "Citizens On Patrol/Police Academy 4" soundtrack contains several cuts of interest. "It's Time To Move" is a rarity; it's an S.O.S. Band track not produced by **Jimmy Jam & Terry Lewis**. **Jason Bryant** handles this one. The comedic human beat-box **Michael Winslow** appears with the **L.A. Dream Team** on the song "Citizens On Patrol." The prolific songwriter **Gary Glenn** ("Caught Up In The Rapture" for **Anita Baker**, "Heaven In Your Arms" for **R.J.'s Latest Arrival**) makes his recording debut with his own composition, "Winning Streak." Glenn has just signed as an artist with Motown... **Arthur Prysock's** second Milestone album again features the band of his brother, saxophonist **Red Prysock**, and the voice of **Betty Joplin** on three songs... **First Circle**, the latest of **Randy Muller's** Brooklyn bands (**Brass Construction, Skyy**), is off to a good start with "Workin' Up A Sweat," and the rest of the album is of similar quality... Apologies to **Clarence Avant**, whose name we misspelled last week.

### The Rhythm and the Blues



by Nelson George

## A Tribute to the Greatest Love

Linda Creed



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- ★ Michael Masser
- ★ The Spinners
- ★ The Stylistics
- ★ The M.F.S.B. Orchestra

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FOR WEEK ENDING MAY 2, 1987

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## HOT BLACK SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 17 REPORTERS	SILVER ADDS 32 REPORTERS	BRONZE/ SECONDARY ADDS 46 REPORTERS	TOTAL ADDS 95 REPORTERS	TOTAL ON
<b>STILL A THRILL</b> JODY WATLEY MCA	7	13	14	34	47
<b>WHY YOU TREAT ME SO BAD</b> CLUB NOUVEAU WARNER BROS.	3	8	21	32	49
<b>I FEEL GOOD ALL OVER</b> STEPHANIE MILLS MCA	4	7	15	26	30
<b>WANT YOU FOR...</b> 4 BY FOUR CAPITOL	4	6	14	24	38
<b>ROCK STEADY</b> THE WHISPERS SOLAR	3	6	13	22	81
<b>LIES</b> JONATHAN BUTLER JIVE	5	10	6	21	53
<b>DIAMONDS</b> HERB ALPERT A&M	3	8	7	18	71
<b>SHOW ME THE WAY</b> REGINA BELLE COLUMBIA	2	4	12	18	18
<b>I COMMIT TO LOVE</b> HOWARD HEWETT ELEKTRA	1	8	7	16	63
<b>HEY THERE LONELY GIRL</b> GERRY WOO POLYDOR	2	4	9	15	32

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



# Billboard. Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	DON'T DISTURB THIS GROOVE	THE SYSTEM	1
2	3	THERE'S NOTHING BETTER THAN LOVE	L. VANDROSS/G. HINES	2
3	1	SIGN 'O' THE TIMES	PRINCE	5
4	10	JUST TO SEE HER	SMOKEY ROBINSON	4
5	8	ALWAYS	ATLANTIC STARR	3
6	5	I KNEW YOU WERE WAITING (FOR ME)	A. FRANKLIN/G. MICHAEL	18
7	7	I GOT THE FEELIN' (IT'S OVER)	GREGORY ABBOTT	6
8	12	I'D STILL SAY YES	KLYMAXX	7
9	15	BACK AND FORTH	CAMEO	8
10	14	SEXY GIRL	LILLO THOMAS	9
11	16	SEXAPPEAL	GEORGIO	16
12	17	WATCH OUT	PATRICE RUSHEN	10
13	20	IT'S BEEN SO LONG	MELBA MOORE	13
14	6	LOOKING FOR A NEW LOVE	JODY WATLEY	23
15	21	ZIBBLE, ZIBBLE (GET THE MONEY)	THE GAP BAND	15
16	4	KEEP YOUR EYE ON ME	HERB ALPERT	24
17	18	HAPPY	SURFACE	12
18	28	I DON'T WANT TO LOSE YOUR LOVE	FREDDIE JACKSON	14
19	11	HE WANTS MY BODY	STARPOINT	25
20	22	SAME OLE LOVE (365 DAYS A YEAR)	ANITA BAKER	11
21	9	STONE LOVE	KOOL & THE GANG	30
22	29	SE LA	LIONEL RICHIE	20
23	26	GO ON WITHOUT YOU	SHIRLEY MURDOCK	17
24	31	OH HOW I LOVE YOU (GIRL)	JAMES (D-TRAIN) WILLIAMS	22
25	13	LEAN ON ME	CLUB NOUVEAU	37
26	25	IMAGINATION	MIKI HOWARD	19
27	19	DAY BY DAY	CHUCK STANLEY	29
28	34	HEAD TO TOE	LISA LISA & CULT JAM	21
29	—	EVERYTHING'S GONNA BE ALRIGHT	AL GREEN	26
30	23	EVERY LITTLE BIT	MILLIE SCOTT	51
31	24	IT'S TRICKY	RUN-D.M.C.	44
32	—	EGO MANIAC	JOCELYN BROWN	45
33	27	LET'S WAIT AWHILE	JANET JACKSON	60
34	38	MY MIKE SOUNDS NICE	SALT-N-PEPA	46
35	—	WORKING UP A SWEAT	FIRST CIRCLE	49
36	—	I CAN'T LET YOU GO	NORWOOD	31
37	—	BARBARA'S BEDROOM	WHISTLE	47
38	—	RELATIONSHIP	LAKESIDE	32
39	39	LOVE IS A DANGEROUS GAME	MILLIE JACKSON	82
40	—	FREAKAHOLIC	EGYPTIAN LOVER	53

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	DON'T DISTURB THIS GROOVE	THE SYSTEM	1
2	3	ALWAYS	ATLANTIC STARR	3
3	4	THERE'S NOTHING BETTER THAN LOVE	L. VANDROSS/G. HINES	2
4	8	BACK AND FORTH	CAMEO	8
5	6	JUST TO SEE HER	SMOKEY ROBINSON	4
6	7	I'D STILL SAY YES	KLYMAXX	7
7	5	I GOT THE FEELIN' (IT'S OVER)	GREGORY ABBOTT	6
8	1	SIGN 'O' THE TIMES	PRINCE	5
9	9	SAME OLE LOVE (365 DAYS A YEAR)	ANITA BAKER	11
10	12	HAPPY	SURFACE	12
11	11	WATCH OUT	PATRICE RUSHEN	10
12	10	SEXY GIRL	LILLO THOMAS	9
13	13	I DON'T WANT TO LOSE YOUR LOVE	FREDDIE JACKSON	14
14	14	IT'S BEEN SO LONG	MELBA MOORE	13
15	15	GO ON WITHOUT YOU	SHIRLEY MURDOCK	17
16	16	IMAGINATION	MIKI HOWARD	19
17	17	ZIBBLE, ZIBBLE (GET THE MONEY)	THE GAP BAND	15
18	21	HEAD TO TOE	LISA LISA & CULT JAM	21
19	20	SE LA	LIONEL RICHIE	20
20	18	SEXAPPEAL	GEORGIO	16
21	22	ARE YOU MAN ENOUGH?	FIVE STAR	28
22	24	8TH WONDER OF THE WORLD	ISLEY/JASPER/ISLEY	27
23	38	ROCK STEADY	THE WHISPERS	33
24	33	WHY SHOULD I CRY?	NONA HENDRYX	34
25	27	OH HOW I LOVE YOU (GIRL)	JAMES (D-TRAIN) WILLIAMS	22
26	37	NEVER SAY NEVER	DENIECE WILLIAMS	35
27	31	CAN'T YOU FEEL MY HEART BEAT	CLAUDJA BARRY	39
28	—	DIAMONDS	HERB ALPERT	38
29	32	EVERYTHING'S GONNA BE ALRIGHT	AL GREEN	26
30	34	RELATIONSHIP	LAKESIDE	32
31	30	DAY BY DAY	CHUCK STANLEY	29
32	28	I CAN'T LET YOU GO	NORWOOD	31
33	35	CHICAGO SONG	DAVID SANBORN	40
34	23	SHOW ME	THE COVER GIRLS	36
35	36	ALL I NEED	THE MANHATTANS	41
36	—	CELEBRATE OUR LOVE	RAY, GOODMAN & BROWN	42
37	—	BABY LET'S KISS	JESSE JOHNSON	43
38	—	RHYTHM METHOD	R.J.'S LATEST ARRIVAL	52
39	—	I COMMIT TO LOVE	HOWARD HEWETT	50
40	19	I KNEW YOU WERE WAITING (FOR ME)	A. FRANKLIN/G. MICHAEL	18

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## BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
COLUMBIA (8)	11
Def Jam (3)	10
WARNER BROS. (6)	10
Paisley Park (3)	9
Jellybean (1)	9
MCA (7)	9
Constellation (1)	6
Magnolia Sound (1)	6
ATLANTIC (4)	6
Omni (2)	6
CAPITOL	6
MOTOWN (5)	6
Gordy (1)	6
A&M	5
EMI-AMERICA	5
ELEKTRA	5
ARISTA	4
RCA (1)	4
Jive (2)	4
Total Experience (1)	4
E.P.A.	3
Epic (2)	3
CBS Associated (1)	3
POLYGRAM	3
Atlanta Artists (1)	3
Mercury (1)	3
Polydor (1)	3
SOLAR	3
ISLAND	2
4th & B'Way (2)	2
MANHATTAN	2
NEXT PLATEAU	2
SLEEPING BAG (1)	2
Fresh (1)	2
AMAZON	1
EDGE	1
FANTASY	1
Reality/Danya (1)	1
ICHIBAN	1
JAM PACKED	1
MACOLA	1
Egyptian Empire (1)	1
MALACO	1
Muscle Shoals Sound (1)	1
PROFILE	1
SELECT	1
SUPERSTAR INT'L.	1
SUTRA	1
Fever (1)	1
WARLOCK	1
Ligosa (1)	1

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

TITLE	Publisher - Licensing Org.	Sheet Music Dist.
6	(Pariongs, ASCAP)	
27	8TH WONDER OF THE WORLD (UJ, ASCAP/WB, ASCAP)	
96	ALL BECAUSE OF YOU (Bush Burnin', ASCAP)	
41	ALL I NEED (SMB, BMI/Batymor, ASCAP)	
3	ALWAYS (Jodaway, ASCAP) CPP	
28	ARE YOU MAN ENOUGH? (Rare Blue, ASCAP/Black Lion, ASCAP)	
43	BABY LET'S KISS (Shockadeica, ASCAP/Almo, ASCAP) CPP/ALM	
8	BACK AND FORTH (All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI)	
79	BAD WEATHER (A.Naga, BMI)	
47	BARBARA'S BEDROOM (ADRA, BMI/Guinea Farm, BMI)	
83	BRASS MONKEY (Def Jam, ASCAP/Brooklyn Dust, ASCAP)	
39	CAN'T YOU FEEL MY HEART BEAT (Any Kind Of Music, ASCAP)	
42	CELEBRATE OUR LOVE (Bush Burnin', ASCAP)	
40	CHICAGO SONG (Thriller Miller, ASCAP/MCA, ASCAP)	
95	COME GO WITH ME (Panchin, BMI) CPP	
29	DAY BY DAY (Mardix, BMI/Bon-Jose, BMI)	
38	DIAMONDS (Flyte Tyme, ASCAP)	
1	DON'T DISTURB THIS GROOVE (Science Lab, ASCAP)	
45	EGO MANIAC (Huemar, BMI/Blackwood, BMI/Mom's Back Porch, BMI) CPP/ABP	
51	EVERY LITTLE BIT (Beazer, ASCAP/Frustration, BMI)	
26	EVERYTHING'S GONNA BE ALRIGHT (Pop Spiritual, BMI/AI Green, BMI/Irving, BMI) CPP/ALM	
66	FEELS LIKE THE FIRST TIME (Sigh Music)	
72	FEELS SO GOOD TO ME (Bush Burnin', ASCAP)	
53	FREAKAHOLIC	
63	LAST CHANCE (Beach House, ASCAP)	
37	LEAN ON ME (Interior, BMI)	
71	LET YOURSELF GO (Next Plateau, ASCAP/Bratton-White, ASCAP/Goodspeed, ASCAP)	
74	LET'S GET BUSY (Romeo Dancer, BMI)	
60	LET'S WAIT AWHILE (Flyte Tyme, ASCAP/Crush Club, BMI)	
61	LIES (Zomba, ASCAP/Willesden, BMI)	
55	LONELY ROAD (Sloop, BMI/Gold Horizon, BMI) CPP	
23	LOOKING FOR A NEW LOVE (April, ASCAP/Rightsong, BMI/Ultrawave, ASCAP) CPP/ABP	
82	LOVE IS A DANGEROUS GAME (Zomba, ASCAP/Willesden, BMI)	
48	LOVERS (Hip Trip, BMI/Hip Chic, BMI) CPP	
62	MY HEART GETS ALL THE BREAKS (Barbosa, ASCAP/Hit & Hold, ASCAP/Tosha, ASCAP)	
46	MY MIKE SOUNDS NICE (Next Plateau, ASCAP/Turnabout, ASCAP)	
35	NEVER SAY NEVER (Almo, ASCAP/Michael Jeffries, ASCAP/Gate Way, ASCAP/Atomic Age, BMI) CPP/ALM	
86	NEW DRESS (Spectrum VII, ASCAP/Slap Me 1, ASCAP) CPP	
22	OH HOW I LOVE YOU (GIRL) (Huemar, BMI/Blackwood, BMI/Diesel, BMI/Unichappell, BMI) CPP/ABP	
65	OLD FLAMES NEVER DIE (Forceful, BMI/Willesden, BMI)	
84	PLAY THIS ONLY AT NIGHT (Mark Of Aries, BMI/Danica, BMI)	
68	PROVE IT BOY (Moderique, ASCAP)	
100	REAL LOVER (Haim Zion, ASCAP)	
32	RELATIONSHIP (Masarati, ASCAP)	
52	RHYTHM METHOD (Arrival, BMI)	
33	ROCK STEADY (Hip Trip, BMI/Hip Chic, BMI/Midstar, BMI/Hitwell, ASCAP) CPP	
11	SAME OLE LOVE (365 DAYS A YEAR) (Jobete, ASCAP) CPP	
20	SE LA (Brockman, ASCAP)	
16	SEXAPPEAL (Georgio, BMI/Stone Diamond, BMI) CPP	
92	SEXY (Strong City, SESAC)	
9	SEXY GIRL (Bush Burnin', ASCAP/Johnnie Mae, BMI/Willesden, BMI)	
90	SHERRY (Darwall, BMI/It's Mine/Electric Doll, BMI)	
36	SHOW ME (Amber Pass, ASCAP/Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals, ASCAP)	
5	SIGN 'O' THE TIMES (Controversy, ASCAP)	
64	SOMEONE (Capitol Crystal, BMI/Chubu, BMI)	
56	SONGBIRD (Brene, BMI) CPP/ABP	
59	STILL A THRILL (Ultrawave, ASCAP/Aprii, ASCAP/Intersong, ASCAP)	
30	STONE LOVE (Delightful, BMI) CPP	
91	TENDER MOMENTS (Tunz-R-U, ASCAP)	
2	THERE'S NOTHING BETTER THAN LOVE (April, ASCAP/Uncle Ronnie's, ASCAP/JVA, ASCAP) CPP/ABP	
98	THEY'RE PLAYING OUR SONG (Music Specialists, BMI)	
93	TONIGHT (Mtume, BMI)	
88	TRUE CONFESSIONS (Music Corp. Of America, BMI/Bayjun Beat, BMI)	
57	U KNOW WHAT TIME IT IS (WB, ASCAP/E/A, ASCAP/Grandmaster Flash, ASCAP)	
70	UH UH, NO NO CASUAL SEX (Stone Diamond, BMI) CPP	
77	WANT YOU FOR MY GIRLFRIEND (Baby Love, ASCAP/Clarity, BMI)	
10	WATCH OUT (Baby Fingers, ASCAP/Shown Brere, ASCAP)	
58	WE ROCK THE BEAT (NG, ASCAP)	
69	WE'RE BACK (Lil' Tad, BMI)	
73	WHO IS IT (Beach House, ASCAP)	
34	WHY SHOULD I CRY? (Flyte Tyme, ASCAP/Eat Your Heart Out, BMI)	
54	WHY YOU TREAT ME SO BAD (Jay King IV, BMI)	
49	WORKING UP A SWEAT (One To One, ASCAP)	
76	YOU BETTER QUIT (Perk's, BMI/Duchess, BMI)	
75	YOU CAN'T STOP THE RAIN (MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP)	
89	(YOU'RE MY) SHINING STAR (Wilrad, ASCAP/Curtess, ASCAP)	
15	ZIBBLE, ZIBBLE (GET THE MONEY) (AKA: GET LOOSE, GET FUNKY) (Temp Co., BMI)	

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

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

# HOT DANCE/DISCO™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>CLUB PLAY</b> Compiled from a national sample of dance club playlists.					
<b>★★ NO. 1 ★★</b>					
1	1	5	7	<b>THE TELEPHONE CALL (REMIX)</b> WARNER BROS. 0-20627	◆ KRAFTWERK
2	3	14	5	<b>CERTAIN THINGS ARE LIKELY (REMIX)</b> MAGNET/MERCURY 885 722-1/POLYGRAM	K.T.P.
3	2	8	7	<b>SIGN 'O' THE TIMES (REMIX)</b> PAISLEY PARK 0-20648/WARNER BROS.	PRINCE
4	4	11	8	<b>SOMETHING IN MY HOUSE</b> EPIC 49-06750	◆ DEAD OR ALIVE
5	6	13	7	<b>LAST CHANCE</b> FRESH FRE-008/SLEEPING BAG	◆ CYRE
6	15	17	6	<b>BACK AND FORTH (REMIX)</b> ATLANTA ARTISTS 888 385-1/POLYGRAM	CAMEO
7	9	16	8	<b>RIGHT ON TRACK (REMIX)</b> MCA 23687	◆ THE BREAKFAST CLUB
8	11	18	9	<b>SEXAPPEAL (REMIX)</b> PICTURE PERFECT PPR-3563/MACOLA	◆ GEORGIO
9	16	20	6	<b>ONLY IN THE NIGHT (REMIX)</b> ATLANTIC 0-86719	THE VOICE IN FASHION
10	7	10	8	<b>NEVER GONNA LEAVE YOU</b> POW WOW PW 420	SUBJECT
11	19	28	5	<b>MR. RIGHT</b> VINYLMANIA VMR-007	ELEANOR MILLS
12	18	25	5	<b>WITHOUT YOU</b> SUPERTRONICS RY-017	TOUCH
13	23	35	4	<b>NO ONE KNOWS (REMIX)</b> ATLANTIC 0-86736	WILD MARY
14	26	44	3	<b>LET'S WORK IT OUT</b> OMNI 0-96774/ATLANTIC	SADIE NINE
15	8	9	11	<b>DO THE DANCE (REMIX)</b> EPIC 49-06746	◆ TRANCE-DANCE
16	10	7	10	<b>YOU KEEP ME HANGIN' ON (REMIX)</b> MCA 23717	◆ KIM WILDE
17	5	1	9	<b>LEAN ON ME (REMIX)</b> TOMMY BOY TB 894	◆ CLUB NOUVEAU
18	35	—	2	<b>HEAD TO TOE</b> COLUMBIA 44 06757	◆ LISA LISA AND CULT JAM
19	24	38	4	<b>MUTUAL ATTRACTION (REMIX)</b> WARNER BROS. 0-20649	SYLVESTER
20	36	40	3	<b>EACH TIME YOU BREAK MY HEART (REMIX)</b> SIRE 0-20632/WARNER BROS.	◆ NICK KAMEN
21	21	27	7	<b>WHO IS IT</b> SLEEPING BAG SLX-0025	MANTRONIX
22	25	34	5	<b>DOMINOES (REMIX)</b> MANHATTAN V-56045/CAPITOL	◆ ROBBIE NEVIL
23	22	24	6	<b>GONNA PUT UP A FIGHT</b> RCA 5943-1-RD	BARBARA ROY
24	17	6	9	<b>CONTENDERS (REMIX)</b> VIRGIN 0-96790/ATLANTIC	◆ HEAVEN 17
25	30	36	5	<b>IN CONVERSATION (REMIX)</b> I.R.S. 23734/MCA	GENERAL PUBLIC
26	13	2	11	<b>LOOKING FOR A NEW LOVE (REMIX)</b> MCA 23689	◆ JODY WATLEY
27	34	39	4	<b>JANUARY, FEBRUARY</b> CRIMINAL CRIM 00009	TINA B.
28	12	4	10	<b>KEEP YOUR EYE ON ME (REMIX)</b> A&M SP-12226	◆ HERB ALPERT
29	42	47	3	<b>MACHO MOZART</b> TIN PAN APPLE 885 567-1/POLYGRAM	LATIN RASCALS
30	39	—	2	<b>DAY-IN DAY-OUT (REMIX)</b> EMI-AMERICA V-19234	◆ DAVID BOWIE
31	44	—	2	<b>WHAT'S GOING ON (REMIX)</b> PORTRAIT 4R9-06740/EPIC	◆ CYNDI LAUPER
32	38	41	4	<b>WATCH OUT (REMIX)</b> ARISTA ADI-9563	◆ PATRICE RUSHEN
33	32	37	4	<b>CRUSH (REMIX)</b> MANHATTAN V-56047/CAPITOL	GRACE JONES
34	14	3	12	<b>NO LIES (REMIX)</b> TABU 429-06030/EPIC	THE S.O.S. BAND
35	43	46	4	<b>LIVING IN A DREAM</b> RCA 6302-1-RD	◆ PSEUDO ECHO
36	46	—	2	<b>JUST ANOTHER MAN</b> STUDIO STU-1311	JEANNE HARRIS
37	45	—	2	<b>SOONER OR LATER</b> DICE TGR 1012/SUTRA	ERNEST KOHL
38	<b>NEW ▶</b>	1	1	<b>COMMUNICATE</b> D.J. INTERNATIONAL 926	FULL HOUSE
39	50	—	2	<b>MADNESS</b> WARLOCK WAR 009	ZEE
40	47	—	2	<b>DON'T LOOK NOW/CAN'T FIND MY WAY HOME</b> I.R.S. 23745/MCA	TORCH SONG
41	20	12	8	<b>I KNEW YOU WERE WAITING (FOR ME)</b> ◆ ARETHA FRANKLIN & GEORGE MICHAEL ARISTA ADI-9560	◆ STARPOINT
42	40	43	4	<b>HE WANTS MY BODY (REMIX)</b> ELEKTRA 66824-1	◆ STARPOINT
43	<b>NEW ▶</b>	1	1	<b>KISS</b> VIRGIN 0-96780/ATLANTIC	AGE OF CHANCE
44	<b>NEW ▶</b>	1	1	<b>RED ROSE</b> ATLANTIC 0-86729	ALPHAVILLE
45	31	30	6	<b>IT'S TRICKY (AND MORE) (EP)</b> PROFILE PRO-7131	◆ RUN-D.M.C.
46	49	—	2	<b>AMERICAN SOVIETS</b> OAK LAWN OLR 125	C.C.C.P.
47	<b>NEW ▶</b>	1	1	<b>LET YOURSELF GO</b> NEXT PLATEAU NP50057	SYBIL
48	<b>NEW ▶</b>	1	1	<b>I JUST DIED IN YOUR ARMS</b> VIRGIN PR1003/ATLANTIC	◆ CUTTING CREW
49	29	23	10	<b>WHATCHA GONNA DO</b> QUARK QK-001	BLAZE
50	<b>NEW ▶</b>	1	1	<b>LESSONS IN LOVE (REMIX)</b> POLYDOR 885 706-1/POLYGRAM	LEVEL 42

**BREAKOUTS**

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

1. FREAKAHOLIC EGYPTIAN LOVER EGYPTIAN EMPIRE
2. MY HEART GETS ALL THE BREAKS MONET LIGOSA
3. YOU'RE THE ONE SANDEE ATLANTIC
4. CONCENTRATION BREAKDOWN GEORGE BLACK WARNER BROS.
5. IN LOVE WITH LOVE (REMIX) DEBBIE HARRY GEFFEN
6. RHYTHM OF YOUR LIES JAYNE EDWARDS NIGHTWAVE
7. SOMETIMES (REMIX)/IT DOESN'T HAVE TO BE ERASURE SIRE
8. KEEP IT COMING THE BOYD BROTHERS BOBCAT
9. BABY LET'S KISS (REMIX) JESSE JOHNSON A&M

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>12-INCH SINGLES SALES</b> Compiled from a national sample of retail store sales reports.					
<b>★★ NO. 1 ★★</b>					
1	2	3	7	<b>SIGN 'O' THE TIMES (REMIX)</b> PAISLEY PARK 0-20648/WARNER BROS.	PRINCE
2	1	2	11	<b>LOOKING FOR A NEW LOVE (REMIX)</b> MCA 23689	◆ JODY WATLEY
3	8	10	4	<b>LA ISLA BONITA (REMIX)</b> SIRE 0-20633/WARNER BROS.	◆ MADONNA
4	7	7	10	<b>MOVE OUT (REMIX)</b> ATLANTIC 0-86734	NANCY MARTINEZ
5	3	1	10	<b>LEAN ON ME (REMIX)</b> TOMMY BOY TB 894	◆ CLUB NOUVEAU
6	6	6	11	<b>ONLY IN MY DREAMS (REMIX)</b> ATLANTIC 0-86744	DEBBIE GIBSON
7	5	5	9	<b>YOU KEEP ME HANGIN' ON (REMIX)</b> MCA 23717	◆ KIM WILDE
8	4	4	15	<b>FASCINATED</b> ATLANTIC 0-86731	COMPANY B
9	13	27	3	<b>WHAT'S GOING ON (REMIX)</b> PORTRAIT 4R9-06740/EPIC	◆ CYNDI LAUPER
10	12	15	10	<b>WAX THE VAN</b> JUMP STREET JS-1007/ISLAND	LOLA
11	25	—	3	<b>SOMETHING IN MY HOUSE (REMIX)</b> EPIC 49-06750	◆ DEAD OR ALIVE
12	16	21	5	<b>WITHOUT YOU</b> SUPERTRONICS RY-017	TOUCH
13	10	14	8	<b>LAST CHANCE</b> FRESH FRE-008/SLEEPING BAG	◆ CYRE
14	15	30	3	<b>BACK AND FORTH (REMIX)</b> ATLANTA ARTISTS 888 385-1/POLYGRAM	CAMEO
15	19	20	4	<b>RIGHT ON TRACK (REMIX)</b> MCA 23687	◆ THE BREAKFAST CLUB
16	18	19	5	<b>ONLY IN THE NIGHT (REMIX)</b> ATLANTIC 0-86719	THE VOICE IN FASHION
17	23	23	5	<b>GONNA PUT UP A FIGHT</b> RCA 5943-1-RD	BARBARA ROY
18	9	8	10	<b>KEEP YOUR EYE ON ME (REMIX)</b> A&M SP-12226	◆ HERB ALPERT
19	22	24	5	<b>JANUARY, FEBRUARY</b> CRIMINAL 00009	TINA B.
20	17	29	8	<b>SEXAPPEAL (REMIX)</b> PICTURE PERFECT PPR-3563/MACOLA	◆ GEORGIO
21	21	13	8	<b>THEY'RE PLAYING OUR SONG</b> JAM PACKED JPI-2007	TRINERE
22	27	31	13	<b>LOVE LETTER</b> ATLANTIC 0-86713/CUTTING	GIGGLES
23	26	35	4	<b>MR. RIGHT</b> VINYLMANIA VMR 007	ELEANOR MILLS
24	<b>NEW ▶</b>	1	1	<b>HEAD TO TOE</b> COLUMBIA 44-06757	◆ LISA LISA AND CULT JAM
25	14	11	10	<b>NO LIES (REMIX)</b> TABU 429-06030/EPIC	THE S.O.S. BAND
26	24	16	21	<b>COME GO WITH ME</b> ARISTA ADI-9539	◆ EXPOSE
27	31	38	6	<b>MADNESS</b> WARLOCK WAR 009	ZEE
28	35	45	6	<b>CAN'T GET ENOUGH</b> STATE STREET SSR-1002	LIZ TORRES
29	11	12	12	<b>DO THE DANCE (REMIX)</b> EPIC 49-06746	◆ TRANCE-DANCE
30	48	—	2	<b>DON'T DISTURB THIS GROOVE (REMIX)</b> ATLANTIC 0-86741	THE SYSTEM
31	29	32	5	<b>THE TELEPHONE CALL (REMIX)</b> WARNER BROS. 0-20627	◆ KRAFTWERK
32	37	39	4	<b>CAN'T YOU FEEL MY HEART BEAT</b> EPIC 49-06718	CLAUDJA BARRY
33	32	42	5	<b>STONE LOVE (REMIX)</b> MERCURY 888 292-1/POLYGRAM	◆ KOOL & THE GANG
34	33	17	14	<b>BOOM BOOM</b> ZYX 5571	PAUL LEKAKIS
35	46	—	2	<b>OLD FLAMES NEVER DIE (REMIX)/LOVE SCENE</b> COLUMBIA 44-05998	◆ FULL FORCE
36	<b>NEW ▶</b>	1	1	<b>CLAVE ROCKS</b> PKO KO-003/EASY STREET	AMORETTO
37	30	25	7	<b>YOU BETTER QUIT</b> MCA 23716	ONE WAY
38	<b>NEW ▶</b>	1	1	<b>YOU'RE THE ONE (REMIX)</b> ATLANTIC 0-86711	SANDEE
39	28	22	15	<b>SHOW ME (REMIX)</b> FEVER SF 814/SUTRA	THE COVER GIRLS
40	36	33	6	<b>I'VE GOT THE NIGHT OFF</b> CARRERE 429-05996/EPIC	KATHY KOSINS
41	<b>NEW ▶</b>	1	1	<b>MY HEART GETS ALL THE BREAKS</b> LIGOSA LIG-501	MONET
42	<b>NEW ▶</b>	1	1	<b>NO ONE KNOWS (REMIX)</b> ATLANTIC 0-86736	WILD MARY
43	20	9	11	<b>FEELS LIKE THE FIRST TIME (REMIX)</b> OMNI 0-96784/ATLANTIC	◆ SINITTA
44	45	—	2	<b>JUST ANOTHER MAN</b> STUDIO STU-1311	JEANNE HARRIS
45	47	—	2	<b>WORKIN' UP A SWEAT (REMIX)</b> EMI-AMERICA V-19236/CAPITOL	FIRST CIRCLE
46	38	40	3	<b>DAY-IN DAY-OUT (REMIX)</b> EMI-AMERICA V-19234	◆ DAVID BOWIE
47	<b>RE-ENTRY</b>	1	1	<b>IT'S TRICKY (AND MORE) (EP)</b> PROFILE PRO-7131	◆ RUN-D.M.C.
48	41	47	3	<b>LET YOURSELF GO</b> NEXT PLATEAU NP50057	SYBIL
49	39	34	7	<b>EV'RY LITTLE BIT (REMIX)</b> 4TH & B'WAY BWAY-432/ISLAND	MILLIE SCOTT
50	<b>NEW ▶</b>	1	1	<b>CERTAIN THINGS ARE LIKELY (REMIX)</b> MAGNET/MERCURY 885 722-1/POLYGRAM	K.T.P.

**BREAKOUTS**

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

1. SECOND CHANCE FOR LOVE NAYOBE FEVER
2. OBSESSION (REMIX) NICE & WILD ATLANTIC
3. MODIGLIANI (LOST IN YOUR EYES) BOOK OF LOVE SIRE
4. ALWAYS ATLANTIC STARR WARNER BROS.
5. WHY SHOULD I CRY (REMIX) NONA HENDRYX EMI-AMERICA
6. LET'S WORK IT OUT SADIE NINE OMNI
7. IT DOESN'T HAVE TO BE THIS WAY (REMIX) THE BLOW MONKEYS RCA
8. SOONER OR LATER ERNEST KOHL DICE
9. WALKING DOWN YOUR STREET (REMIX) BANGLES COLUMBIA

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

# DJs Get Together For Unity Conference

THE MAMMOTH numbers pulled by the First Annual Unity Conference and Showcase (see accompanying story, this page) tell only half the story. It was the discussion that revealed the aspirations and frustrations of the DJs who've provided the fuel and substance of pop music for the last several years.

The question of how to stay close to the music while not sacrificing professional rewards was at the core of the talk. An undercurrent of impatience permeated the floor, from newcomers who wondered when they'll get their shot to (relative) old-timers who fear that they may have missed theirs.

SOME COMMENTS addressed this impatience with particular clarity. Speaking from a DJ advancement panel moderated by Profile's Cory Robbins, Take One Records owner/producer Elai Tubo emphasized "discipline and sacrifice. When you realize it's a business, the first thing is, you're on a time schedule. The average club lasts three years, and you're always working for someone who doesn't know what you're worth. A lot of us make mistakes by not doing research. The music business is a lot bigger than your playlist." Tubo, who worked at the Queens, N.Y.-based PowerPlay Studios an entire year with no pay in exchange for an apprenticeship in engineering, said,

"It took a lot of hours of giving." MCA a&r man Timmy Regisford similarly recounted working for eight months at no pay in WBLS' programming department before being given a salary. He stressed the position's critical role in widening his perspective on the marketing of music for radio and clubs. "If music is your life, present yourself as a professional," said Pearl Distributors' Freddie Taylor. "Study. Learn what makes people successful and what they did that was right."

REACTION WAS especially electric during the session on the personal stress exacted by the life of a DJ. Discussion was repeatedly interrupted by supportive applause. Well-known veterans echoed the sentiment that no level of productivity—and no amount of fun—is worth the endangerment of one's life through drugs and alcohol, particularly when treatment and support are so readily available. "There was no 'use' for me, only abuse," commented one panelist. But another noted that it's not merely hedonism that gets people in trouble: "They say cops have high-risk jobs—but DJs have no insurance, benefits, or security."

"It's so hard to go back and get respect from people who know you as a drug addict," reflected another DJ, who's just now building a diver-



by Brian Chin

sified consulting career. "I've been fortunate to get a second chance—but I have to regain so much of what I lost." Attendees were sobered, too, by the videotaped appearance of club promo pioneer Ray Caviano, who implored those at the gathering to examine their own lives and the anxieties that may be setting the stage for drug dependency. He concluded his message by returning, on camera, to his cell in an upstate prison.

Of all the panels, this was the one that most acutely showed how mutual concern and humaneness can be the special hallmark of our in-group. At the same time, the wit was flying: One of our greatest practitioners reminded the crowd how much less expensive it is in this decade to make a fashion statement. And another much-recognized veteran sounded a spirited note: "The party's not f\*\*king over!"

PERSONAL TO those club promotion folk who might have stayed away from the day session because there were no comps for label people: You missed it, honey! Sorry to know you'd let \$20 come between you and the biggest gathering of New York's dance music pioneers and mover/shakers that's taken place in this entire decade. It was

the DJs—and still is the DJs—who coattailed all of us, every single one, into the dance music industry, from producers to artists to management to promotion to club owners to radio to observers like us. I would have paid the admission out of respect for that fact. But I guess there were lots of other important things crowding it out of some people's expense accounts. (To be fair, many were tied to their phones for regular Monday tracking.)

PERSONAL TO the panelists: Our highest commendation, of course, for sharing insights and experiences so unselfishly. To the pool directors (Kevin Alexander, Bobby Davis, Dewane Dixon, Stan Dixon, Mark Fotiadis, Robert Gregory, Ed Paunetto, Eddie Rivera/Chris Ross, Gerald Roney, Gene Sotirios, Judy Weinstein/David Morales), fellow associates Stephanie Shepherd and Dave Peaslee, and all the volunteers who put in the 48 hours and more on behalf of the event and their pools: I'm proud to be down with you.

UPCOMING: "Still A Thrill" is the new single from Jody Watley's album... The new remix of Janet Jackson's "The Pleasure Principle" by Shep Pettibone has been universally approved in previews... Run-D.M.C. may have an album out this summer, we understand: Even now, "Raising Hell" is still hanging on in or near the top 20 in its 11th boffo month... Patti LaBelle is teamed with Jimmy Jam & Terry Lewis in "Just The Facts," a song that will appear in the upcoming "Draught" film.

## Panels Include Role Of Mobile DJs Ideas Exchanged At Confab

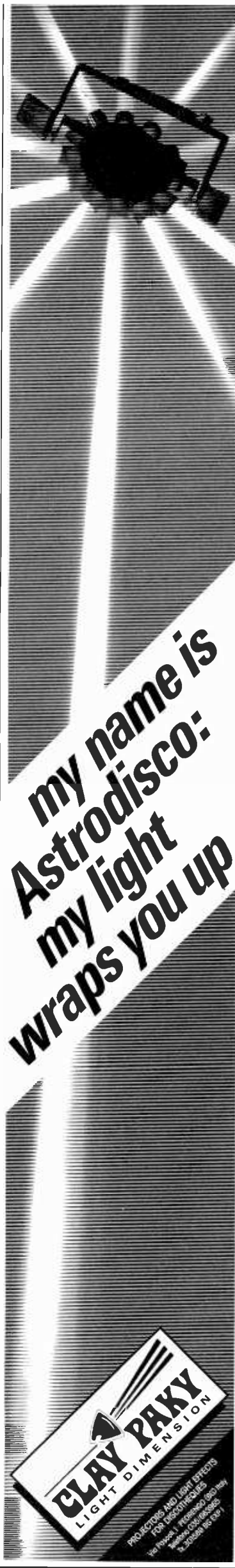
BY BRIAN CHIN

NEW YORK Over 1,000 New York/New Jersey-area club DJs and dance music industryites traded ideas, opinions, and war stories at the all-day Unity Conference and Showcase, held here at Club 1018 April 13.

Club and mobile sound equipment was exhibited, and raffle giveaways were provided by leading vendors, including Crown, JBL, Shure, Gauss, AKG, BBL, Star Case, Calzone Case, and Numart.

But the heart of the gathering was a series of five panel discussions covering local radio's relationship with club DJs and music; club ownership and the club promotion business; DJ advancement to other areas of the music industry; the key but often invisible role of mobile DJs; and the personal toll exacted by the DJ's unusual lifestyle. (See Dance Trax for commentary on the details and subtexts of these discussions, this page.)

"The Unity Conference was a greater success than I had imagined possible," said Stephanie Shepherd, associate member of the co-sponsoring Professional Record Pool Directors Assn. of New York and New Jersey. "There was honest interaction between the panelists and the audience, and many overlooked issues came to the surface. Everyone was cooperative and spoke from the heart."



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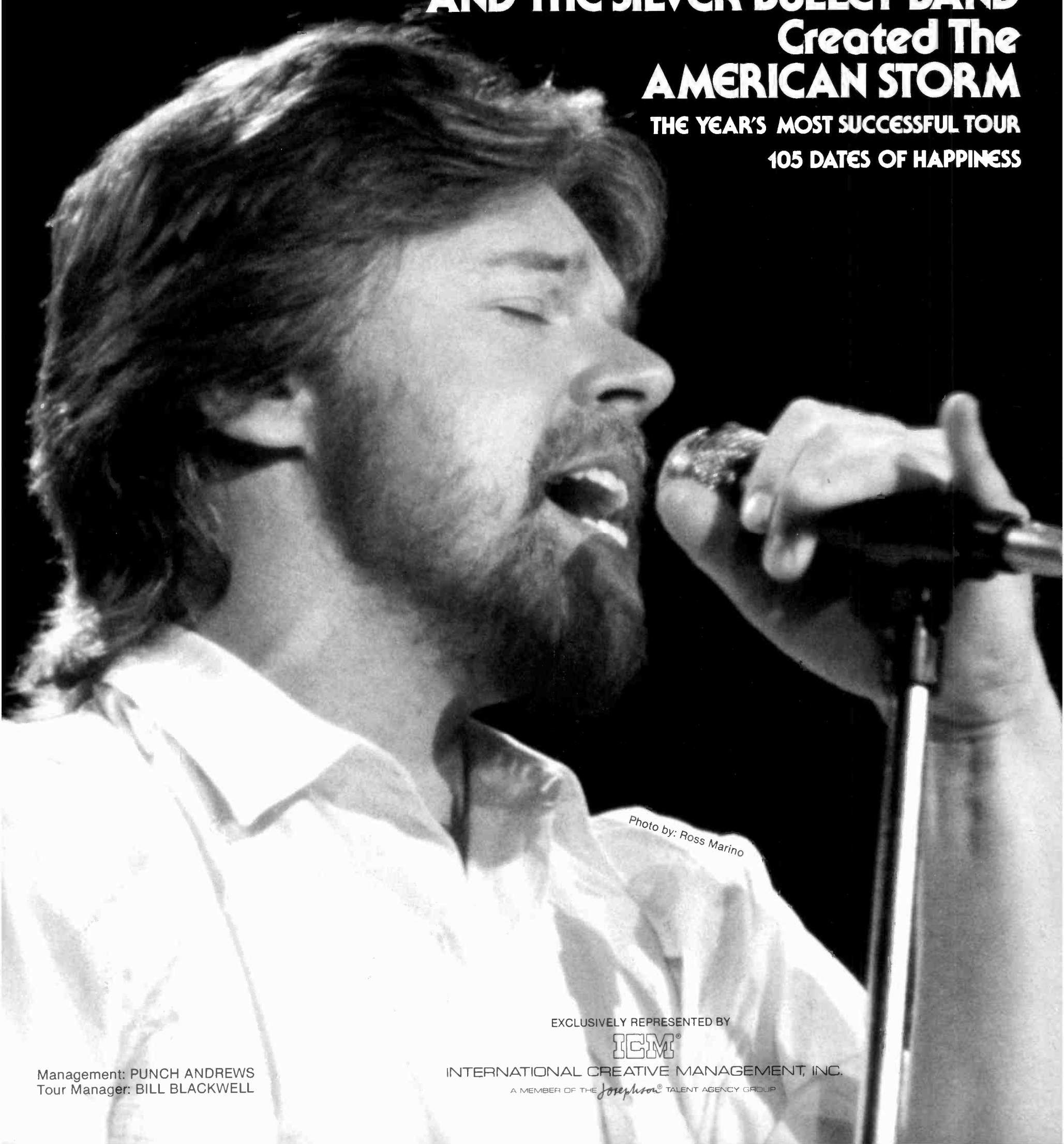


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# Return Of Fleetwood: Another Big Mac Attack?

BY DAVE DiMARTINO

LOS ANGELES The first Fleetwood Mac album in five years may nudge the memories of those who have forgotten the band's history. Had Michael Jackson's "Thriller" never emerged, the group's "Rumours" album would be the best-selling release in American history. Whether the new Mac album, "Tango In The Night," will match the 12-million-and-still-counting U.S. sales of "Rumours"—more than 20 million copies of the record have been sold worldwide—is purely a matter of conjecture at this point. Still, the initial reception accorded "Tango" and its leadoff single, "Big Love," at radio and MTV has been extremely positive.

"It's a new record," says Lou Dennis, vice president/director of sales at Warner Bros., Fleetwood Mac's label. "And you've got to remember, to some people it's a new band. Five years is not a long time, but if you were 8 years old then, and now you're 13, you have a different perception."

Not that Mac's audience is confined to 13-year-olds, adds Dennis. "If you take a look at what happened last year, and you take a look at Paul Simon, Peter Gabriel, and Steve Winwood, you can see what's happened," he says. "This is the year of the yuppie." Like Fleetwood Mac, each of those three artists takes considerable time to release new product. But, says Dennis, their recent successes prove that

they never lost their audience—and audiences can grow.

MTV viewers received a strong Mac dose April 4, during the music network's "Fleetwood Mac Attack Day." Throughout that Saturday, old group videos and solo videos by Lindsey Buckingham, Stevie Nicks, Christine McVie, and Mick Fleetwood were interspersed with interviews with each band member—all leading up to the evening's world premiere of the "Big Love" video.

"The band members have actually been great," says Jo Bergman, Warner Bros. vice president of video. "It's been really exciting to work with them, to see them all in one place together again." According to Bergman, Fleetwood Mac has "definitely kicked into the '80s."

The video of the Buckingham-penned "Big Love" is the first in a planned series; forthcoming videos will feature the band's other lead vocalists, Nicks and McVie, says Bergman. Though precisely which songs will be made into videos has yet to be determined, "each will individually reflect the singer," she adds.

Having three lead vocalists might allow three singles to chart simultaneously, but Rich Fitzgerald, Warner Bros. vice president of promotion, says the company's goal is to work the project one single at a time. Though the album is enjoying

some top 40 exposure on other tracks, he says, "Big Love" is doing real well and has been hanging in really strong."

Further helping the label's own "Mac attack" is the servicing of the compact disk, along with the LP, to top 40, album rock, and AC stations across the country.

"Everybody's got the CD to get into," says Fitzgerald. "The reaction we got back was just fantastic, across the board, on how deep the album is."

Prior to the album's release, Warner Bros. serviced a promo-only CD single of "Big Love."

## Concrete Blonde Live I.R.S. Group Will Tour Heavily

BY JEFF TAMARKIN

NEW YORK I.R.S. is confident that heavy touring is the promotional tool best suited to Concrete Blonde, whose self-titled debut album recently entered the Top Pop Albums chart. And that suits both the band and the label just fine.

"Concrete Blonde is a live and kicking band," says Barbara Bolan, the label's vice president of sales. "And our expertise and interest has always been with bands that are aggressive at touring, that get out there and play clubs and venues of all sorts and try to reach people through live appearances. That approach is augmented by the promotional efforts we do at radio and video. Why Concrete Blonde stands out above other recent releases, even some of our own, is that it has warm bodies—it's a real band."

The members of Concrete Blonde have been together for just over six years but only recently did they take on that name, at the suggestion of R.E.M.'s Michael Stipe. The Los Angeles band served its apprenticeship years as Dream 6. Previously, its principals—singer/bassist Johnette Napolitano and guitarist Jim Mankey—were members of Leon Russell's band. Mankey also co-founded the group Sparks in the '70s.

Concrete Blonde, which also features drummer Harry Rushakoff, began working on the album on its own, with Mankey's brother Earle co-producing. But, says Napolitano, when I.R.S. chief Miles Copeland heard the demos, "He flipped. He didn't want us to change anything. He really

liked that we were an economical three-piece, that we weren't into spending millions, and that we loved to tour."

I.R.S. launched the band with a prealbum single and a "low cost" video for the track "Still In Hollywood" in order to "introduce this band at its street-level best," according to Bolan.

The quick success of the launch came as a surprise to the label and the band. "We didn't bend over backward to get on MTV by putting chicks in bikinis in our video," says Napolitano. "I.R.S. really made the video for the college market, and they didn't expect it to get played on MTV at all. They were surprised."

Despite its video appeal, Concrete Blonde has concentrated its efforts on the road. In addition to headlining small venues, the group has opened larger dates for Journey, Cyndi Lauper, Dave Edmunds, and Eddie Money.

After showing its live potential in front of diverse audiences, Concrete Blonde is now the subject of a multi-level push by I.R.S. "They've gone beyond the college-radio level," says Bolan. "Concrete Blonde's record has something to offer everyone, from postpunk to mainstream rock'n'roll."

Optimistic about Concrete Blonde's longevity, Bolan says, "We're here for the long haul with them. We believe very much in this band. It's a band of serious integrity all the way, from the raw performance aspect and the prowess through the intelligence and emotion of the lyrical content."

## Whitesnake Slithers Into The Top 20; Pia's Jammin' With Terry & Jimmy

NEW YORK "Make no mistake, Whitesnake's new eponymous Geffen album is unquestionably the finest hard rock package in a long, long time . . . retailers should note that it could be a massive selling album" (On The Beat, March 14).

Don't say we didn't warn you! After debuting on the Top Pop Albums chart at No. 72 three weeks ago, "Whitesnake" then took a 50-place leap and this week cracks the top 20, bulleting at No. 19.

"The album's exploding everywhere—it's unbelievable what's going on," says Al Coury, Geffen senior executive in charge of marketing and promotion. He credits the album's initial success to "overwhelming response" for the 6½-minute cut "Still Of The Night" at album rock radio and MTV.

"This track has made the album blow out at retail," says Coury. "We're still very strong at album rock radio, and the rotations are building very nicely. Now what we've got is an edit [prepared by Geffen a&r exec John Kalodner] that's under four minutes, which we're going with it pop. MTV's support on 'Still Of The Night' has been invaluable. They flipped over the video, and making it one of their weekly Hip Clips gave us incredible exposure."

With other strong cuts, like "Here I Go Again," "Crying In The Rain," and "Is This Love," and a tour in the works, look for the Whitesnake album to be a strong seller throughout the summer.

**COMPLETE CONTROL:** Pia Zadora tells On The Beat that her Jimmy Jam/Terry Lewis-produced CBS Associated album is due in September. "I'm very excited—it's definitely taking me in a new direction," says Zadora. "We've cut 11 tracks so far, of which we'll probably keep seven, and we'll be finishing off the rest in the next few weeks."

Zadora says Tony Martell, EPA vice president/general manager, was responsible for getting her together with the Grammy-winning production team. "When Tony was talking to them about various projects, he threw my name out and they said, 'Yeah, man—we'll do it!'" says Zadora. "When he asked them why they were into the project, they told him they liked my stuff and that it was a challenge because I was the underdog who stood to beat the odds."

**SHORT TAKES I:** Barry Manilow will perform at the May 17 opening of the new Austrian Conference Center in Vienna. He plans to close the show by duet-

ing with Alla Pugachova, Russia's top pop female artist, on his song "One Voice" . . . Howard Jones and Lene Lovich, two of the artists featured on the new benefit compilation album "Animal Liberation," lent their support to the project by hosting an April 20 news conference at New York's Mayflower Hotel . . . Mark Weitz is the new vocalist for Yngwie Malmsteen's Rising Force . . . Belinda Carlisle is now signed to MCA . . . Kid Creole & the Coconuts have signed with Ron Rainey Management for personal representation. The group is readying a new Sire album for June release and plans to kick off a world tour June 11 in Brazil.

**BEAT NEWS:** After spending the past year delivering the latest scuttlebutt on the talent scene, On The Beat has some news of its own. Scheduled for next week's issue of Billboard is the unveiling of a totally revamped talent section. Main focus of the new format will be to present a comprehensive network of information.

Much of the restructuring takes its impetus from On The Beat—getting the news across in a concise and timely manner. Happily, feedback to this column has been extremely positive—many thanks to all OTB readers for your support. And now, back to this week's news . . .

**LET'S DANCE:** "I don't care what people say, the 12-inch is here to stay—or something like that!" That's the word from Tim Carr, Capitol a&r manager, who has just serviced a promo cassette pack of the label's hottest spring dance mixes. Featured on the set are extended edits of cuts by Skinny Puppy, Hanover Fist, New Model Army, Duran Duran, Rock And Hyde, and Freddie Mercury.

**SHORT TAKES II:** An interesting new cassette-only release from Columbia is "Walktime," a step-by-step guide for the aerobic walker. Among the musical selections featured are cuts by Santana, Bonnie Pointer, Patti LaBelle, Michael Bolton, the Weather Girls, and Richard Clayderman. Rumors that Beastie Boys cuts were banned from the set for health reasons are denied . . . Congrats to Toto's Michael Porcaro on his April 4 marriage to Cheryl McKenzie . . . Guitar addicts are advised to check out "Maximum Security," Tony MacAlpine's debut album for the new Mercury/Squawk label.



by Steve Gett

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# Talent in Action

U2

Sports Arena, Los Angeles, Calif.  
Tickets: \$17.50

U2's LOS ANGELES return, which coincided with "The Joshua Tree" hitting No. 1 on Billboard's Top Pop Albums chart, had all the trappings of a love feast. The Irish quartet's first concert in a five-night sold-out stand was met with something approaching Pentecostal fervor as the Sports Arena audience responded passionately to the nearly two-hour performance.

For their part, the members of U2 seemed relatively subdued. In particular, singer Bono Hewson approached his role as front man/messianic figure with something short of his former abandon. While he still cut a hard-working, peripatetic figure on stage and vigorously engaged the crowd, Hewson appeared cautious and even self-conscious at times.

Yet the band, with Dave "the Edge" Evans lighting a fire with his guitar, consistently delivered the musical goods during a program that comprised much of "The Joshua Tree" and a healthy sampling of older hits. Highlights of the straightforward, hard-rocking show included "Where The Streets Have No Name," the thunderous new "Bullet The Blue Sky," "Sunday Bloody Sunday," the moving Martin Luther King elegy "Pride (In The Name Of Love)," and a powerhouse "Bad."

The adulation from the crowd scarcely knew any bounds: A stage-jumping fan spun a bemused Hewson over his head at one juncture, while another shyly draped a cross around the singer's neck. Clearly, U2-mania has already assumed Springsteenian proportions.

Hopefully, Hewson and the group can shake themselves out of their current quandary about their stardom and musical/social role, for be-

yond any doubt, U2 is among the most inspiring acts now treading the boards.

CHRIS MORRIS

**WANG CHUNG**

*The Ritz, New York*  
Tickets: \$15.

THERE WAS plenty of smiling and cheering on stage during this April 10 gig, hardly surprising in view of Wang Chung's recent chart success. Still, even with fine live renditions of the hit singles and far-reaching material from its latest Geffen album, "Mosaic," the British group failed to generate much excitement.

Lack of pacing was probably the main culprit. In no way could lead vocalist/guitarist Jack Hues be faulted for his performance. Hues was equally effective as an actor, dramatizing his lyrics with appropriate hand gestures.

Toward the end of its set, Wang Chung finally connected with the cynically minded "The World in Which We Live," which paved the way for the contrasting party-minded hit "Everybody Have Fun Tonight." Both tunes benefited from heavily rhythmic, pumped-up arrangements full of melodic, instrumental, and vocal twists and turns served up by Wang Chung's consistently tight seven-piece band.

JIM BESSMAN

**KRIS KRISTOFFERSON**

*The Bottom Line, New York*  
Tickets: \$12.50

WITH HIS CONTROVERSIAL role in the television miniseries "Amerika" and a related trip to the

Soviet Union behind him, Kris Kristofferson can now concentrate on promoting his debut Mercury/PolyGram album "Repossessed"—his first solo release in six years.

Still, the renowned singer-songwriter hardly shies away from controversy, on record or on stage. At this April 7 appearance—the second of two nights here (the first featured a duet on Dylan's "Masters Of War" with label mate Johnny Cash)—Kristofferson made anti-U.S. foreign policy comments throughout his performance.

The show started out innocently enough: Kristofferson joined his backing group the Borderlords during band member Billy Swan's rendition of his 1974 hit "I Can Help." He then followed with his own "Me And Bobby McGee."

In addition to interspersing his classic character sketches and love songs throughout the 90-minute-plus set, Kristofferson offered such topical fare as the new album's grim Vietnam vet tribute, "Shipwrecked In The Eighties"; the first single, "They Killed Him," which here included Malcolm X among the other political martyrs mourned in the song; and "What About Me," a condemnation of U.S. policy on Latin America. These lifted the concert well beyond the bounds of most pop music shows.

Hits like "Lovin' Her Was Easier" and "Help Me Make It Through The Night" were given standard treatment, though the latter benefited from a more forceful arrangement. Kristofferson closed with "The Eagle And The Bear"—an attack on the superpowers which he sang at a "peace forum" in Russia—and "Why Me,"

an expression of spiritual humility. The unique mix of religious and ethical parables, memorable love ballads, and political protests, coarsely sung with squinted eyes and a satisfied smile, offered ample evidence of this artist's singular stature.

JIM BESSMAN

**CHRISTY MOORE**

*Town Hall, New York, N.Y.*  
Tickets: \$17.50, \$15

CHRISTY MOORE, arguably Ireland's most influential folk singer, would likely have enthralled any audience at this April 15 gig, the second of three nights at Town Hall. A major advantage here was that a healthy majority of the fans were Irish aficionados—otherwise they couldn't possibly have laughed so heartily through his heavily accented, high-speed between-song patter.

But you didn't have to be Irish to appreciate Moore's songs, which were, fortunately, sung at a pace ensuring comprehension by all. "Ordinary Man," the title track from his most recent Green Linnet album, was the perfect leadoff, though perhaps a misleading embodiment of the artist and his work. True, in black T-shirt and pants the sturdy 42-year-old looked and sounded much like the song's newly unemployed factory worker who rails against the rich owner for shutting down the shop. And the angry social and political protest inherent in the tune were prevalent in much of the succeeding material.

But Moore gave equal time to songs depicting everyday joys and sorrows. Most were taken from his

numerous solo albums, but one each came out of his experiences as front man for Planxty and Moving Hearts. Thanks to Moore's extraordinary audience rapport, all had listeners hanging on every word and guitar (acoustic) note.

JIM BESSMAN

**LITTLE AMERICA**

*Redux, Dallas, Texas*  
Tickets: \$1.02

NEW GEFFEN ACT Little America, whose self-titled debut album has, for reasons unknown, only just broken onto the charts in its fifth month of release, made instant believers of the capacity crowd jammed into this local showcase club. The young Los Angeles quartet—lead singer Mike Magrisi, guitarist John Hussey, bassist Andy Logan, and drummer Custer—made its debut appearance in Dallas to perform for the album rock station KTXQ "102" (hence the \$1.02 admission). The show was taped for later broadcast.

Little America, sounding like a raw mixture of a soft Hooters and loud Honeymoon Suite, already seems to have learned the value of crowd participation. Almost every song was introduced with background information on how the tune came to be.

During the nearly two-hour set, the band had the crowd singing aloud to "You Were Right," but it was the group's signature song, "Walk On Fire," that garnered the most positive reaction.

Key label executives and radio station managers were interspersed throughout the crowd. Despite the added pressure, Little America gave a formidable rock'n'roll show.

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## Are Turtles The Next Monkees? Rhino Hopes So

BY STEVEN DUPLER

NEW YORK Can rehashed Turtles sell as well as recycled Monkees? Rhino Records, which re-released several of the Monkees' albums last year, thinks they can.

The Los Angeles-based indie label is engineering what it hopes will be a major comeback for the venerable '60s group. The classic Turtles single, "Happy Together," which topped the Billboard Hot 100 chart 20 years ago, has been re-released with a video. The tune is getting additional exposure as the theme song to director Susan ("Desperately Seeking Susan") Seidelman's new film, "Making Mr. Right." The Turtles will also be part of a multiact tour.

Rhino co-owner Harold Bronson says the label plans to go beyond traditional television and radio outlets in building momentum for the re-release. He says Rhino is seeking help from classic rock and oldies stations to put the single back on the charts.

"Over the last few months, more and more stations have gone to the classic rock and oldies format," says Bronson. "These stations are very influential in relation to record sales. We want them to get behind this record and show just how much muscle they have in breaking a hit."

To get maximum mileage from the re-release, Rhino and Orion Pictures have commissioned noted clip director Nigel Dick to shoot a video promoting both the film and the song.

Finally, promoter David Fishof—the producer of the recent Monkees 20th-anniversary tour—is packaging the Turtles as part of a 100-city Classic Super Fest tour that kicks off June 5.

Rhino says it is also preparing a retail campaign for its catalog of 11 Turtles albums. Pushed especially hard will be the compilation set "The Best Of The Turtles."

Director Dick has had some major successes with clips promoting films and soundtracks: Among his recent projects are videos for "Karate Kid II" and "Stand By Me."

For the Turtles video, Dick used two 1967 performances on TV's "The Smothers Brothers Show."

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### SUNDAY — JULY 12

- 2:00 PM  
DJs & MCs: The Battle For World Supremacy—Trials
- 5:30 PM  
Nightclubbing Around The World  
UK Major Labels  
Marketing Metal  
Songwriters & Publishers: A Mock Negotiation  
Music Trends In The Underground
- 7:30 PM  
Recording Engineers  
Alternative Commercial Radio  
Dance Music Issues  
Censorship: Still A Burning Issue

### MONDAY — JULY 13

- 10:30 AM  
Keynote Address
- 12:30 PM  
A Million Dollars Worth of Mistakes  
Music For Peace  
Merchandising: The New Profit Center  
Dance Oriented Rock

- 2:30 PM  
A & R (Arguments & Recriminations)  
Publicity Workshop  
Rhythm Radio: Meeting The Pop Challenge  
Alternative Rock Retail  
Hi-NRG: Frontier Or Boundary?  
Album Radio Conclave (Radio Only)
- 5:30 PM  
Managers  
DJs And Remixers  
Commercial Music: Is It Art?  
New Technologies: The Hardware Revolution  
International Publishers Debate: The European Licensing Controversy  
Crossover: The New Hitmakers (Radio Only)

### TUESDAY — JULY 14

- 11:00 AM  
Rock Criticism  
Recording Contract: A Mock Negotiation  
Talent & Booking Workshop: Getting New Bands On The Road

- Radio G.M.s: The Big Guys Talk Music Money  
Benelux: A Market Survey  
College Radio Conclave (Radio Only)
- 12:45 PM  
The Future of Music Video  
South Africa (Un)Revisited  
Australia: A Market Survey  
Pool Directors' Conclave
- 2:30 PM  
Metal: Headbanging Around The World  
Songwriters  
Crossover: Pop Radio's New Attitude  
The Record Deal: A Follow-Up Workshop  
Dance Music Retail  
Accounting & Bookkeeping Workshop
- 5:30 PM  
Record Producers  
American Rock Indies: A Reality Check  
Big Record Retailers: Is There Room For New Music?  
Jazz/New Age  
Canada: A Market Survey  
Attorney Clinic: The Whys & Wherefores of Getting a Good Lawyer

### WEDNESDAY — JULY 15

- 11:00 AM  
Talent & Booking  
Independent Labels & Distribution  
The Big Comeback  
Copyright in the Digital Age  
College Radio: The Fresh(man) Format  
Songwriters & Publishers: A Follow-Up Workshop
- 12:45 PM  
Japan: A Market Survey  
Alternative Promotion & Marketing  
International Talent & Booking  
Germany/Austria/Switzerland/  
Scandinavia: A Market Survey  
Rap: America Surrenders To The Street
- 2:30 PM  
DJs & MCs: The Battle For World Supremacy—Finals  
UK Independent Labels  
Small Club Booking Conclave  
Music Business Insurance Clinic
- 5:30 PM  
Artists  
Management Workshop  
State of the Artist's Recording Agreement: An Advanced Discussion

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# ... The Unconventional Convention

## Winter: New Age Original

BY GEOFF MAYFIELD

NEW YORK In the sprawling new age field, Paul Winter is credited by many as one of genre's original architects. Still, he and partner Richard Perl realize that their label, Living Music, cannot survive on laurels alone in what has quickly become a glutted market.

Thus, Living Music has just reshaped its 9-month-old manufacturing and distribution deal with Windham Hill. But Winter's creative strategy remains unchanged.

"I kind of get a kick out of seeing this big deluge of imitation come along because I've seen it so many times—it's inevitable that that would happen," says Winter, looking back on a 25-year recording career. "But the music that's got an enduring quality will sail right on through that, I feel, and survive nicely."

He can point to the landmark Winter Consort album "Icarus" for proof of that conviction. Since 1972, it has sold some 200,000 copies, modest numbers by pop-hit standards but "pretty good for an album that was expected to kind of disappear a year after its release," says Winter. Through a licensing agreement that Living Music signed with Epic, the title's original imprint, "Icarus" also has the rare distinction of being sold simultaneously on two competing labels.

Perl, Living Music's president,

says he rearranged the label's Windham Hill accord because "the market is so flooded with what is being called new age music that stores are buying one or two copies per title instead of eight or 10. There's only so much this market will bear."

The new deal, which began April 1, is a production contract and lowers Living Music's overhead. At the same time, Perl says Winter's 6-year-old label can concentrate solely on producing "quality music," while relying on Windham Hill's growing staff—and its ties with the RCA/A&M/Arista Distribution network—to pull its product through to the market.

One of the first titles to benefit from the new pact is "Whale Songs," a collaboration by Winter and Consort keyboardist Paul Halley. Inspired in part by the movie "Star Trek IV: The Voyage Home," Winter says 10 of the album's 11 songs were "composed" by humpback whales. It features narration by actor Leonard Nimoy and tapes recorded by Dr. Roger Payne, a consultant for the recent "Star Trek" epic who released the early '70s cult album "Songs Of The Humpback Whale."

Other recent releases include debut solo albums by two longtime Consort associates: guitarist Oscar Castro-Neves and vocalist Susan Osborn. Winter is also readying "Earth Beat," a new Consort album due for June release.

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# BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
LUTHER VANDROSS SHIRLEY MURDOCK	The Forum Inglewood, Calif.	April 15-16	\$518,555 \$18.50	29,513 32,010	Stageright Prods.
BON JOVI CINDERELLA	Spectrum Philadelphia, Pa.	April 2, 4	\$466,550 \$15.50/\$13.50	34,340 sellout	Electric Factory Concerts
BON JOVI CINDERELLA	Spectrum Philadelphia, Pa.	April 15, 16	\$466,550 \$15.50/\$13.50	34,340 sellout	Electric Factory Concerts
U2 LONE JUSTICE	San Diego Sports Arena San Diego, Calif.	April 13-14	\$450,384 \$16.50	27,937 sellout	Avalon Attractions
U2 LONE JUSTICE	The Summit Houston, Texas	April 7-8	\$368,974 \$15.75	27,251 sellout	Stone City Attractions PACE Concerts
BILLY IDOL THE CULT	The Centrum in Worcester Worcester, Mass.	April 14 & 16	\$303,145 \$16.50/\$14.50	20,172 sellout	Don Law Co.
BILLY IDOL THE CULT	Patriot Center George Mason Univ. Fairfax, Va.	April 17-18	\$296,000 \$18.50	8,000 sellout	I.M.P. Presents (Seth Hurwitz)
LUTHER VANDROSS SHIRLEY MURDOCK	The Summit Houston, Texas	April 12	\$288,881 \$17.75	16,956 sellout	Stageright Prods.
LUTHER VANDROSS SHIRLEY MURDOCK	Lakefront Arena Univ. of New Orleans New Orleans, La.	April 9-10	\$287,360 \$18.50	16,360 18,648	Stageright Prods. Turning Point Prods.
ERIC CLAPTON THE ROBERT CRAY BAND	The Forum Inglewood, Calif.	April 14	\$280,716 \$18.50/\$17.50	15,975 sellout	Avalon Attractions
ERIC CLAPTON THE ROBERT CRAY BAND	McNichols Arena Denver, Colo.	April 16	\$274,802 \$17.60/\$16.50/\$15.40	16,211 sellout	Fey Concert Co.
ERIC CLAPTON THE ROBERT CRAY BAND	Oakland-Alameda County Coliseum Oakland, Calif.	April 11	\$273,079 \$18.50	14,761 sellout	Bill Graham Presents
RATT POISON	Arena, Long Beach Convention & Entertainment Center Long Beach, Calif.	April 10	\$237,238 \$17.50/\$16	14,015 sellout	Avalon Attractions
BILLY IDOL THE CULT	Spectrum Philadelphia, Pa.	April 11	\$227,100 \$16.50/\$14.50	14,242 sellout	Electric Factory Concerts
LUTHER VANDROSS SHIRLEY MURDOCK	Oakland-Alameda County Coliseum Oakland, Calif.	April 18	\$223,795 \$18.50	12,097 12,500	Bill Graham Presents
LUTHER VANDROSS SHIRLEY MURDOCK	Carolina Coliseum Univ. of South Carolina Columbia, S.C.	April 5	\$198,726 \$16.50	12,515 sellout	Stageright Prods.
BILLY JOEL	Thomas & Mack Center Univ. of Nevada at Las Vegas Las Vegas, Nev.	April 11	\$193,445 \$17.50	11,054 12,000	Fey Concert Co.
U2 LONE JUSTICE	Pam American Center New Mexico State Univ. Las Cruces, N.M.	April 10	\$185,580 \$15	12,500 sellout	Fey Concert Co.
HUEY LEWIS & THE NEWS THE ROBERT CRAY BAND	Freedom Hall Coliseum, Kentucky Fair & Exposition Center Louisville, Ky.	April 9	\$183,051 \$16.50	11,094 12,200	Sunshine Promotions
RATT POISON	Oakland-Alameda County Coliseum Oakland, Calif.	April 17	\$169,777 \$18.50/\$16.50	10,098 14,000	Bill Graham Presents
THE COUNTRY EXPLOSION TOUR: CONWAY TWITTY LORETTA LYNN GEORGE JONES	Mississippi Coast Coliseum & Convention Center Biloxi, Miss.	April 17	\$168,304 \$16	11,266 sellout	Jayson Promotions
LUTHER VANDROSS SHIRLEY MURDOCK	Hirsch Memorial Coliseum Shreveport, La.	April 11	\$152,381 \$15.50	10,086 sellout	Stageright Prods. Taurus Advertising
RATT POISON	McNichols Arena Denver, Colo.	April 5	\$147,052 \$16.50/\$15.40	9,010 11,000	Fey Concert Co.
IRON MAIDEN WASTED	Met Center Bloomington, Minn.	April 17	\$142,779 \$14.50/\$13.50	10,043 12,500	Jam Prods. Ltd. Company 7
U2 LONE JUSTICE	Thomas & Mack Center Univ. of Nevada at Las Vegas Las Vegas, Nev.	April 12	\$138,192 \$16	8,637 9,700	Fey Concert Co.
THE COUNTRY EXPLOSION TOUR: CONWAY TWITTY LORETTA LYNN GEORGE JONES	Pensacola Civic Center Pensacola, Fla.	April 18	\$131,232 \$16	8,575 10,000	Jayson Promotions
KOOL & THE GANG THE JETS	McNichols Arena Denver, Colo.	April 19	\$129,944 \$18.15/\$17.05/\$15.95	7,256 8,500	PACE Concerts Fey Concert Co.
RATT POISON	San Diego Sports Arena San Diego, Calif.	April 16	\$120,240 \$16.50	8,103 sellout	Avalon Attractions
BON JOVI CINDERELLA	RPI Fieldhouse Rensselaer Polytechnic Institute Troy, N.Y.	April 10	\$111,862 \$15/14	7,635 sellout	Creative Concerts
RATT POISON	Arco Arena Sacramento, Calif.	April 18	\$111,371 \$18.50/\$17.50	6,668 8,500	Bill Graham Presents
CAMEO STARPOINT	Kaiser Arena, Henry J. Kaiser Convention Center Oakland, Calif.	April 12	\$97,058 \$20/\$17.50	5,524 7,900	Bill Graham Presents Lewis Grey Entertainment
JOHNNY CASH JUNE CARTER CASH & THE CARTER FAMILY	Carlton Celebrity Theatre Bloomington, Minn.	April 1, 3-4	\$87,959 \$19.95/\$12	6,505 10,200	in-house
REO SPEEDWAGON THE GEORGIA SATELLITES	Hearnes Center Univ. of Missouri Columbia, Mo.	April 10	\$82,265 \$15/\$14	6,036 8,804	Contemporary Prods. Missouri Student Assn.
CAMEO STARPOINT	Selland Arena, Fresno Convention Center Fresno, Calif.	April 10	\$81,844 \$16.50/\$14.50	5,537 7,000	Bill Graham Presents
ELVIS COSTELLO NICK LOWE	Civic Auditorium, San Jose Convention & Cultural Facilities San Jose, Calif.	April 16	\$56,820 \$20	2,841 sellout	Bill Graham Presents A.S.P.B. San Jose State Univ.
BILLY IDOL THE CULT	RPI Fieldhouse Rensselaer Polytechnic Institute Troy, N.Y.	April 12	\$54,824 \$15.50	4,184 5,200	Northeast Concerts
ASHFORD & SIMPSON KEVIN JORDAN	Carlton Celebrity Theatre Bloomington, Minn.	April 17-18	\$54,082 \$16.95/\$12	3,648 8,160	in-house

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# Music City Awards Finalists Set

## The Statlers Lead With Six Nominations



**A Rodman Rehearsal.** MTM's Judy Rodman and Tommy West, her producer, rehearse before heading for the microphones during the recording of her recent LP "A Place Called Love."

NASHVILLE Finalists have been picked for the 21st annual "Music City News Country Awards" show, which will be telecast June 8 at 9 p.m. EDT from the Grand Ole Opry House here. Perennial vote-getters the Statlers lead the contenders with nominations in six of the 13 categories.

The categories and nominees:

**Entertainer of the year:** Alabama, Reba McEntire, the Statlers, George Strait, Randy Travis.

**Male artist of the year:** Lee Greenwood, Gary Morris, John Schneider, George Strait, Randy Travis.

**Female artist of the year:** Janie Frickie, Loretta Lynn, Barbara Mandrell, Kathy Mattea, Reba McEntire.

**Star of tomorrow:** T. Graham Brown, Kathy Mattea, Sawyer Brown, Randy Travis, Dwight Yoakam.

**Vocal group of the year:** Alabama, the Forester Sisters, the Oak Ridge Boys, Sawyer Brown, the Statlers.

**Duet of the year:** the Judds, Loretta Lynn & Conway Twitty, Barbara Mandrell & Lee Greenwood, Marie Osmond & Dan Seals, Anita Pointer & Earl Thomas Conley.

**Comedian of the year:** Irlene Mandrell, Minnie Pearl, Shotgun Red, Mike Snider, Ray Stevens.

**Gospel artist of the year:** Tennessee Ernie Ford, Amy Grant, Hee Haw Gospel Quartet, Cristy Lane, Sandi Patti.

"Grandpa (Tell Me 'Bout The Good Old Days)," the Judds; "She And I," Alabama; "Sweeter And Sweeter," the Statlers; "Whoever's In New England," Reba McEntire.

**Single record of the year:** "Bop," Dan Seals (EMI America); "Count On Me," the Statlers (Mercury); "On The Other Hand," Randy Travis (Warner Bros.); "She And I," Alabama (RCA); "Whoever's In New England," Reba McEntire (MCA).

**Album of the year:** "Four For The Show," the Statlers (Mercury); "Lost In The Fifties Tonight," Ronnie Milsap (RCA); "#7," George Strait (MCA); "Storms Of Life," Randy Travis (Warner Bros.); and "Whoever's In New England," Reba McEntire (MCA).

In addition to the announcement of the winners, selected by fans, in these divisions, the recipient of the Living Legend Award will be announced during the ceremonies.

### A total of 13 categories

**Country music television series of the year:** "Austin County Limits," "Grand Ole Opry Live," "Hee Haw," "Nashville Now," "This Week In Country Music."

**Country music television special of the year:** "Grand Ole Opry Live," "Mandrell Sisters & Family," "Marty Robbins: Super Legend," "The Statlers' Christmas Present," "Strait From The Heart Of Texas."

**Country music video of the year:** "The Chair," George Strait;

## Shockley Results Portray A Boom Town

# Brochure Profiles Music City & Residents

**WHO STALKS** Music City, U.S.A.? What is the "average" Nashvillian really like? Why has Nashville become a boom town for the music industry, tourism, and other businesses? These questions and more are answered in a new brochure based on a study conducted by Shockley Research Inc.

**Jack Shockley Jr.**, president of the firm, gifted Nashville Scene with an advance copy of the publication, which puts the spotlight on Nashville, illuminating warts and all. Let's take a look at what makes this internationally known music business center click, its problems, its potentialities. Major music and home entertainment businesses planning on making a move to Nashville or opening or expanding their Nashville operations will find these facts and figures interesting.

"This 1987 study represents a full, reliable sample of the Nashville-Davidson County adult market," claims Shockley. Respondents are heads of households and are ages 18 and older; 49% are male, and 51% are female.

Here goes: the "average" Nashvillian is 43 years old, lives in a household of three persons, has an annual household income of \$31,432, has an education equivalent to one year or more of college, has lived in Nashville for 22 years, and dwells in a single-family home valued at \$89,370. This composite person has been to Opryland U.S.A. and "probably to the Grand Ole Opry." The respondents like a variety of music, depending on age. Most like country music best, but many also listen to easy listening, rock, and semiclassical and classical. Reading, watching television (18-20 hours a week), and participating in outdoor activities are favorite pastimes. Favorite buildings are Union Station (recently refurbished and restored into a hotel-restaurant complex), the Parthenon (a replica of the Athens Parthenon, only in better shape), and the antebellum State Capitol Building. This person prefers the color blue, likes roses, and enjoys Christmas. Must be

a country song in there someplace.

They feel Nashville's greatest problems are traffic, city growth, crime, and drugs, in that order. The city's boom-town growth has 31% of the respondents thinking they'll be affected "less than positively" and 27% believing they'll be affected positively. Others feel there will be no effect. Sixty-two percent think that crime has increased over the past year, and the biggest irritant in Nashville is "traffic/bad driving." In this city, where the roadways often look like a demolition derby is in progress, 46% of the citizens surveyed feel that Nashville drivers are worse than in other cities, while only 12% feel they're better.

"Today's average Nashvillian is a little younger, more affluent, somewhat better educated, and a little more likely to be living in an apartment or a condo than was the Nashvillian of our last study in 1983," reports Shockley. "Its already diversified economy, its music business, its rapidly developing health-care management and telecommunications, along with manufacturing in the outlying areas, are serving to make Nashville one of the most desirable places in the country to live and work."

Shockley cites some of Nashville's unique attributes: "No other city can begin to match its Opryland, Grand Ole Opry, and the host of country music and other stars [who live here] . . . The oldest radio program in the U.S. is the Grand Ole Opry, which began on Nov. 28, 1925 . . . Nashville is visited by some 7 million tourists annually; it is among the nation's top 10 metropolitan tourist destinations. Nashville tourism is valued at more than \$776 million."

Shockley's facts and figures point out an important aspect of Nashville: The music and entertainment industries have given this metropolis much of its character, flavor, and uniqueness. And the city, in return, offers these industries a comfortable and creative base

(Continued on page 40)

Nashville Scene



by Gerry Wood

## Aussie Mattea Promo

NASHVILLE PolyGram-Australia has initiated a major promotional campaign in association with radio station 3UZ Melbourne to boost Kathy Mattea's "Walk The Way The Wind Blows" album. Mattea, whose third U.S. single from the album, "You're The Power," is at No. 5 on Billboard's Hot Country Singles chart, has autographed posters and albums for station giveaways.

Other elements of the campaign, which began March 8 and will run until May 8, are an interview with Mattea, high-rotation

airplay of certain Mattea album tracks, album-of-the-week status for "Walk The Way The Wind Blows," and 30- and 60-second ad spots for the album. In addition, the album's artwork will appear on the 3UZ country chart, 3,000 copies of which will be distributed to retailers.

Rex Barry, promotion manager of PolyGram-Australia, says, "We are delighted that 3UZ has committed its considerable resources to help promote this exciting new artist." **DEBBIE HOLLEY**

FOR WEEK ENDING MAY 2, 1987

## Billboard HOT COUNTRY SINGLES ACTION

### RADIO MOST ADDED

136 REPORTERS				NEW	TOTAL
				ADDS	ON
GEORGE STRAIT	ALL MY EX'S LIVE IN TEXAS	MCA		92	99
CRYSTAL GAYLE/GARY MORRIS	ANOTHER WORLD	W.B.		44	87
HOLLY DUNN	LOVE SOMEONE LIKE ME	MTM		44	44
RICKY SKAGGS/SHARON WHITE	LOVE CAN'T EVER GET...	EPIC		42	44
VINCE GILL	CINDERELLA	RCA		36	37

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

### RETAIL BREAKOUTS

42 REPORTERS				NUMBER
				REPORTING
DWIGHT YOAKAM	LITTLE SISTER	WARNER BROS.		10
RANDY TRAVIS	FOREVER AND EVER, AMEN	WARNER BROS.		10
CHARLEY PRIDE	HAVE I GOT SOME BLUES FOR YOU	16TH AVE.		6
T.G. SHEPPARD	YOU'RE MY FIRST LADY	COLUMBIA		5
KEITH WHITLEY	HARD LIVIN'	RCA		4

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# HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	14	<b>DON'T GO TO STRANGERS</b> B.LOGAN (J.D.MARTIN, R.SMITH)	T. GRAHAM BROWN CAPITOL 5664
2	3	5	14	<b>THE MOON IS STILL OVER HER SHOULDER</b> B.MAHER (H.PRESTWOOD)	◆ MICHAEL JOHNSON RCA 5091-7
3	5	7	11	<b>TO KNOW HIM IS TO LOVE HIM</b> ◆ G.MASSENBERG (P.SPECTOR)	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-28492
4	6	8	13	<b>CAN'T STOP MY HEART FROM LOVING YOU</b> K.KANE, J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-06606
5	7	9	13	<b>YOU'RE THE POWER</b> A.REYNOLDS (C.BICKHARDT, F.C.COLLINS)	KATHY MATTEA MERCURY 888 319 7/POLYGRAM
6	8	11	11	<b>IT TAKES A LITTLE RAIN</b> J.BOWEN (J.D.HICKS, R.MURRAY, S.DEAN)	THE OAK RIDGE BOYS MCA 53010
7	12	16	9	<b>JULIA</b> J.BOWEN, C.TWITTY, D.HENRY (J.JARVIS, D.COOK)	CONWAY TWITTY MCA 53034
8	11	14	12	<b>GOODBYE'S ALL WE'VE GOT LEFT</b> E.GORDY, JR., T.BROWN (S.EARLE)	STEVE EARLE MCA 53011
9	13	15	11	<b>GIRLS RIDE HORSES TOO</b> T.WEST (A.RANDALL, M.D.SANDERS)	JUDY RODMAN MTM 70283/CAPITOL
10	15	17	10	<b>DOMESTIC LIFE</b> B.LOGAN (J.D.MARTIN, G.HARRISON)	JOHN CONLEE COLUMBIA 38-06707
11	4	6	13	<b>A FACE IN THE CROWD</b> S.GIBSON, J.E.NORMAN (K.STALEY, G.HARRISON)	MICHAEL MARTIN MURPHY AND HOLLY DUNN WARNER BROS. 7-28471
12	16	18	9	<b>I WILL BE THERE</b> K.LEHNING (SNOW, KIMBALL)	DAN SEALS EMI-AMERICA 8377/CAPITOL
13	1	2	14	<b>ROSE IN PARADISE</b> J.BOWEN, W.JENNINGS (S.HARRIS, J.MCBRIDE)	WAYLON JENNINGS MCA 53009
14	17	19	13	<b>OLD BRIDGES BURN SLOW</b> N.LARKIN (J.SOUTH, J.MEADERS, S.BROWN)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99485/ATLANTIC
15	18	21	10	<b>PLAIN BROWN WRAPPER</b> G.MORRIS, B.ALBERTINE (G.MORRIS, K.WELCH)	GARY MORRIS WARNER BROS. 7-28468
16	19	22	9	<b>TOO MANY RIVERS</b> J.L.WALLACE, T.SKINNER (H.HOWARD)	THE FORESTER SISTERS WARNER BROS. 7-28442
17	21	26	10	<b>TIL' I'M TOO OLD TO DIE YOUNG</b> J.KENNEDY (J.HADLEY, K.WELCH, S.DOOLEY)	MOE BANDY MCA/CURB 53033/MCA
18	20	24	11	<b>GOD WILL</b> T.BROWN, L.LOVETT (L.LOVETT)	◆ LYLE LOVETT MCA/CURB 53030/MCA
19	9	12	13	<b>SEÑORITA</b> D.WILLIAMS, G.FUNDIS (H.DEVITO, D.FLOWERS)	DON WILLIAMS CAPITOL 5683
20	22	25	6	<b>BABY'S GOT A HOLD ON ME</b> J.LEO (J.LEO, J.HANNA, B.CARPENTER)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28443
21	24	28	8	<b>HARD LIVIN'</b> B.MEVIS (D.HALLEY)	◆ KEITH WHITLEY RCA 5116-7
22	25	29	7	<b>YOU'RE MY FIRST LADY</b> R.HALL (M.MCANALLY)	T.G. SHEPPARD COLUMBIA 38-06999
23	27	31	6	<b>YOU'RE NEVER TOO OLD FOR YOUNG LOVE</b> D.GANT, E.RAVEN (R.GILES, F.MYERS)	EDDY RAVEN RCA 5128-7
24	10	4	13	<b>LET THE MUSIC LIFT YOU UP</b> J.BOWEN, R.MCINTIRE (T.SEALS, E.SETSER)	REBA MCINTIRE MCA 52990
25	30	36	5	<b>CHAINS OF GOLD</b> S.BUCKINGHAM, H.DEVITO (P.KENNERLEY)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07023
26	29	32	7	<b>HAVE I GOT SOME BLUES FOR YOU</b> R.BAKER (D.CHAMBERLAIN)	CHARLEY PRIDE 16TH AVENUE 70400/CAPITOL
27	31	33	9	<b>DON'T TOUCH ME THERE</b> SNEED BROTHERS, W.MASSEY (M.PHEENEY)	CHARLY MCCLAIN EPIC 34-06980
28	33	41	5	<b>THAT WAS A CLOSE ONE</b> N.LARKIN, E.T.CONLEY (R.BYRNE)	EARL THOMAS CONLEY RCA 5129-7
29	34	39	4	<b>LITTLE SISTER</b> P.ANDERSON (D.POMUS, M.SHUMAN)	DWIGHT YOAKAM REPRISE 7-28432/WARNER BROS.
30	35	40	5	<b>LOVE YOU AIN'T SEEN THE LAST OF ME</b> J.BOWEN, J.SCHNEIDER (K.FRANCESCHI)	JOHN SCHNEIDER MCA 53069
31	36	37	6	<b>IT'S ONLY OVER FOR YOU</b> J.CRUTCHFIELD (M.REED, R.M.BOURKE)	TANYA TUCKER CAPITOL 5694
32	32	34	8	<b>ARE YOU SATISFIED</b> N.WILSON (S.WOOLEY, H.SCANILLA)	JANIE FRICKIE COLUMBIA 38-06985
33	42	—	2	<b>FOREVER AND EVER, AMEN</b> K.LEHNING (P.OVERSTREET, D.SCHLITZ)	◆ RANNEY TRAVIS WARNER BROS. 7-28384
34	39	43	7	<b>DON'T LET GO OF MY HEART</b> SOUTHERN PACIFIC (J.E.NORMAN, K.HOWELL, H.MASLIN)	SOUTHERN PACIFIC WARNER BROS. 7-28408
35	14	1	15	<b>KIDS OF THE BABY BOOM</b> E.GORDY, JR. (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53018/MCA
36	45	49	5	<b>FULL GROWN FOOL</b> N.WILSON, M.GILLEY (A.REYNOLDS, K.S.TAYLOR)	MICKEY GILLEY EPIC 34-07009
37	40	42	9	<b>COLORADO MOON</b> J.RUTENSCHROER, T.MALCHAK (T.MALCHAK)	◆ TIM MALCHAK ALPINE 006
38	23	13	17	<b>THE BED YOU MADE FOR ME</b> P.WORLEY (P.T.CARLSON)	HIGHWAY 101 WARNER BROS. 7-28483
39	NEW	—	1	<b>ALL MY EX'S LIVE IN TEXAS</b> J.BOWEN, G.STRAIT (S.D.SHAFFER, L.J.SHAFFER)	GEORGE STRAIT MCA 53087
40	26	10	15	<b>"YOU'VE GOT" THE TOUCH</b> H.SHEDD, ALABAMA (W.ROBINSON, J.JARRARD, L.PALAS)	ALABAMA RCA 5081-7
41	49	53	7	<b>ASHES OF LOVE</b> P.WORLEY (J.ANGLIN, J.ANGLIN, J.WRIGHT)	THE DESERT ROSE BAND MCA/CURB 53048/MCA
42	52	58	4	<b>EVERYBODY'S CRAZY 'BOUT MY BABY</b> P.WORLEY (M.REID)	MARIE OSMOND CAPITOL/CURB 5703/CAPITOL
43	60	—	2	<b>ANOTHER WORLD</b> J.E.NORMAN (J.LEFFLER, R.SCHUCKETT)	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 7-28373
44	55	—	2	<b>THE WEEKEND</b> T.BROWN, J.BROWN (B.LABOUNTY, B.FOSTER)	STEVE WARINER MCA 53068
45	37	20	16	<b>OCEAN FRONT PROPERTY</b> J.BOWEN, G.STRAIT (D.DILLON, H.COCHRAN, R.PORTER)	GEORGE STRAIT MCA 53021
46	50	55	6	<b>THE NIGHT HANK WILLIAMS CAME TO TOWN</b> J.CLEMENT (B.BRADDOCK, C.WILLIAMS)	JOHNNY CASH MERCURY 888 459-7/POLYGRAM
47	43	44	8	<b>HONKY TONK CRAZY</b> B.SHERRILL (H.HOWARD, R.PETERSON)	GENE WATSON EPIC 34-06987
48	54	67	3	<b>AMERICAN ME</b> J.STROUD (J.F.KNOBLOCH, T.SCHUYLER)	S-K-O MTM 72086/CAPITOL
49	53	64	3	<b>CRIME OF PASSION</b> S.BUCKINGHAM (W.ALDRIDGE, M.MCANALLY)	◆ RICKY VAN SHELTON COLUMBIA 38-07025

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	28	30	10	<b>DO I HAVE TO SAY GOODBYE</b> H.SHEDD, M.WRIGHT (P.MCCANN, J.MCBRIDE)	LOUISE MANDRELL RCA 5115-7
51	48	51	7	<b>BACK IN THE SWING OF THINGS AGAIN</b> R.BAKER (D.WILLS, B.MOULDS)	LARRY BOONE MERCURY 888 427-7/POLYGRAM
52	57	63	3	<b>OH HEART</b> K.LEHNING, P.DAVIS (M.BROOK, K.BAILLIE, D.SCHLITZ)	BAILLIE AND THE BOYS RCA 5130-7
53	41	27	16	<b>THE RIGHT LEFT HAND</b> B.SHERRILL (D.KNUTSON, A.L.OWENS)	GEORGE JONES EPIC 34-06593
54	44	46	7	<b>HEART OF GOLD</b> C.MOMAN (N.YOUNG)	WILLIE NELSON COLUMBIA 38-07007
55	46	50	7	<b>CRAZY BLUE</b> P.WORLEY (M.CLARK, T.DUBOIS)	BILLY MONTANA & THE LONG SHOTS WARNER BROS. 7-28426
56	38	38	8	<b>MANDOLIN RAIN</b> B.HORNSBY, E.SCHEINER (B.R.HORNSBY, J.HORNSBY)	◆ BRUCE HORNSBY & THE RANGE RCA 5087-7
57	69	—	2	<b>80'S LADIES</b> H.SHEDD (K.T.OSLIN)	K.T.OSLIN RCA 5154-7
58	63	78	3	<b>ALMOST PERSUADED</b> B.SHERRILL (B.SHERRILL, G.SUTTON)	MERLE HAGGARD EPIC 34-07036
59	51	35	19	<b>TWENTY YEARS AGO</b> J.GRAYDON, K.MIMS (M.SPRIGGS, W.NEWTON, D.TYLER, M.NOBLE)	◆ KENNY ROGERS RCA 5078-7
60	47	23	12	<b>DON'T BE CRUEL</b> B.MAHER (E.PRESLEY, O.BLACKWELL)	THE JUDDS RCA/CURB 5094-7/RCA
61	NEW	—	1	<b>LOVE CAN'T EVER GET BETTER THAN THIS</b> R.SKAGGS (N.MONTGOMERY, I.KELLEY)	RICKY SKAGGS & SHARON WHITE EPIC 34-07060
62	68	79	3	<b>3935 WEST END AVENUE</b> D.MITCHELL (W.T.DAVIDSON, F.MYERS, S.DEAN)	MASON DIXON PREMIER ONE 112
63	NEW	—	1	<b>LOVE SOMEONE LIKE ME</b> T.WEST (H.DUNN, R.FOSTER)	HOLLY DUNN MTM 72082/CAPITOL
64	71	77	4	<b>NOT TONIGHT I'VE GOT A HEARTACHE</b> T.BRASFIELD (T.BRASFIELD, W.ALDRIDGE)	VICKI RAE VON ATLANTIC/AMERICA 7-99471/ATLANTIC
65	61	54	10	<b>WAY DOWN TEXAS WAY</b> R.BENSON (B.J.SHAVER)	◆ ASLEEP AT THE WHEEL EPIC 34-06671
66	79	—	2	<b>TROUBLE IN THE FIELDS</b> T.BROWN, N.GRIFFITH (N.GRIFFITH, R.WEST)	NANCI GRIFFITH MCA 53082
67	NEW	—	1	<b>CINDERELLA</b> R.LANDIS (R.NIELSEN)	VINCE GILL RCA 5131-7
68	NEW	—	1	<b>ROUTINE</b> R.PENNINGTON (B.REGAN)	THE KENDALLS STEP ONE 371
69	59	48	19	<b>SMALL TOWN GIRL</b> T.BROWN, J.BOWEN (J.JARVIS, D.COOK)	STEVE WARINER MCA 53006
70	72	80	3	<b>IN IT AGAIN</b> L.HINDS, A.J.MASTERS (J.LANSLOWNE, A.J.MASTERS)	A.J.MASTERS EERMUDA DUNES 116
71	64	56	12	<b>NEED A LITTLE TIME OFF FOR BAD BEHAVIOR</b> B.SHERRILL (B.KEEL, D.A.COE, L.LATIMER)	DAVID ALLAN COE COLUMBIA 38-06661
72	65	57	20	<b>I'LL STILL BE LOVING YOU</b> T.DUBOIS, S.HENDRICKS, RESTLESS HEART (M.A.KENNEDY, P.BUNCH, P.ROSE, T.CERNEY)	RESTLESS HEART RCA 5065-7
73	78	82	3	<b>HE'S GOT YOU</b> D.BURGESS (H.COCHRAN)	DON MCLEAN EMI-AMERICA 8375/CAPITOL
74	82	—	2	<b>CLOSE YOUR EYES</b> G.SUTTON, R.WIER (J.TAYLOR)	RUSTY WIER BLACK HAT 102
75	86	—	2	<b>SEARCHING (FOR SOMEONE LIKE YOU)</b> J.GIBSON, J.PAYNE (M.M.MADDUX, JR.)	LANIER MCKUHEN SOUNDWAVES 4785/NSD
76	56	45	11	<b>HEART VS. HEART</b> M.WRIGHT (D.HENRY, M.PARKER)	PAKE MCINTIRE RCA 5092-7
77	88	—	2	<b>HEART</b> D.HOFFMAN (J.ELLEDGE)	RONNIE DOVE DIAMOND 378
78	NEW	—	1	<b>I GOT THE ONE I WANTED</b> D.B.WHITE (D.LOWERY)	THE NIELSEN WHITE BAND VISION 122575
79	NEW	—	1	<b>WALTZIN' WITH DADDY</b> R.RUFF (D.FEATHERSTONE)	CARLETTE LUV 137/NSD
80	83	—	2	<b>A WHOLE MONTH OF SUNDAYS</b> J.KENNEDY (J.YATES, D.DARST)	JENNY YATES MERCURY 888 428-7/POLYGRAM
81	62	47	19	<b>TALKIN' TO THE MOON</b> C.YOUNG (L.GATLIN)	◆ LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-06592
82	NEW	—	1	<b>CALLIN' YOUR BLUFF</b> B.BLACKMAN, R.RATTLESNAKE ANNIE (L.MACK, M.D.BARNES)	RATTLESNAKE ANNIE COLUMBIA 38-07024
83	NEW	—	1	<b>HOT RED SWEATER</b> T.CHOATE (J.BOOKER)	JAY BOOKER EMI-AMERICA 8379/CAPITOL
84	73	76	4	<b>WALK ON BY</b> G.KENNEDY (K.HAYES)	PERRY LAPOINTE DOOR KNOB 270
85	80	74	20	<b>TAKE THE LONG WAY HOME</b> J.BOWEN, J.SCHNEIDER (J.NEEL, D.CRIDER)	JOHN SCHNEIDER MCA 52989
86	NEW	—	1	<b>WHISKEY WAS A RIVER</b> C.E.HOWARD (B.BORCHERS)	BOBBY BORCHERS LONGHORN 453003
87	NEW	—	1	<b>SUMMER ON THE MISSISSIPPI</b> D.GOODMAN (D.GOODMAN, D.WINTERS, B.AERTZ)	SOUTHERN REIGN REGAL 3/NSD
88	84	71	23	<b>MORNIN' RIDE</b> J.CRUTCHFIELD (S.BOGARD, J.TWEEL)	LEE GREENWOOD MCA 52984
89	66	65	21	<b>FOREVER</b> J.KENNEDY (J.FORTUNE)	THE STATLER BROTHERS MERCURY 888 219-7/POLYGRAM
90	87	75	23	<b>I CAN'T WIN FOR LOSIN' YOU</b> N.LARKIN, E.T.CONLEY (R.BYRNE, R.BOWLES)	EARL THOMAS CONLEY RCA 5064-7
91	81	72	21	<b>NO PLACE LIKE HOME</b> K.LEHNING (P.OVERSTREET)	RANNEY TRAVIS WARNER BROS. 7-28525
92	89	68	22	<b>BABY'S GOT A NEW BABY</b> J.STROUD (J.F.KNOBLOCH, D.TYLER)	◆ S-K-O MTM 72081/CAPITOL
93	76	66	11	<b>WHEN SOMETHING IS GOOD (WHY DOES IT CHANGE)</b> H.WILLIAMS, JR., B.BECKETT, J.E.NORMAN (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28452/WARNER BROS.
94	75	59	8	<b>I DID</b> E.GORDY, JR., T.BROWN (P.LOVELESS)	PATTY LOVELESS MCA 53040
95	77	60	13	<b>WALK ME IN THE RAIN</b> T.WEST (T.ROMEO)	GIRLS NEXT DOOR MTM 72084/CAPITOL
96	92	86	7	<b>SHE LOVES THE JERK</b> R.CROWELL, B.T.JONES (J.HIATT)	RODNEY CROWELL COLUMBIA 38-06584
97	93	—	2	<b>SHE AIN'T JOHNNIE</b> L.R.BROWN (B.VERA, L.R.BROWN)	BILLY VERA MACOLA 9812
98	58	62	6	<b>MAN AT THE BACKDOOR</b> E.PENNEY (B.WILLIAMS)	BETH WILLIAMS BGM 13087
99	67	61	6	<b>YOU'RE IN LOVE ALONE</b> N.LARKIN (R.REYNOLDS)	JEFF STEVENS AND THE BULLETS ATLANTIC/AMERICA 7-99475/ATLANTIC
100	74	52	15	<b>THEY ONLY COME OUT AT NIGHT</b> W.ALDRIDGE (W.ALDRIDGE, L.PALAS, J.JARRARD)	THE SHOOTERS EPIC 34-06623

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

# Billboard Hot Country Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	YOU'RE THE POWER	KATHY MATTEA	5
2	3	OLD BRIDGES BURN SLOW	BILLY JOE ROYAL	14
3	5	TO KNOW HIM IS TO LOVE HIM	PARTON, RONSTADT, HARRIS	3
4	7	CAN'T STOP MY HEART FROM LOVING YOU	THE O'KANES	4
5	4	THE RIGHT LEFT HAND	GEORGE JONES	53
6	16	I WILL BE THERE	DAN SEALS	12
7	14	THE MOON IS STILL OVER HER SHOULDER	MICHAEL JOHNSON	2
8	15	GIRLS RIDE HORSES TOO	JUDY RODMAN	9
9	18	DOMESTIC LIFE	JOHN CONLEE	10
10	1	DON'T GO TO STRANGERS	T. GRAHAM BROWN	1
11	6	THE BED YOU MADE FOR ME	HIGHWAY 101	38
12	9	KIDS OF THE BABY BOOM	THE BELLAMY BROTHERS	35
13	20	IT TAKES A LITTLE RAIN	THE OAK RIDGE BOYS	6
14	12	ROSE IN PARADISE	WAYLON JENNINGS	13
15	19	A FACE IN THE CROWD	MICHAEL MARTIN MURPHY AND HOLLY DUNN	11
16	21	JULIA	CONWAY TWITTY	7
17	8	LET THE MUSIC LIFT YOU UP	REBA MCENTIRE	24
18	11	DON'T BE CRUEL	THE JUDDS	60
19	13	SENRORITA	DON WILLIAMS	19
20	25	HAVE I GOT SOME BLUES FOR YOU	CHARLEY PRIDE	26
21	—	GOODBYE'S ALL WE'VE GOT LEFT	STEVE EARLE	8
22	27	YOU'RE MY FIRST LADY	T.G. SHEPPARD	22
23	10	"YOU'VE GOT" THE TOUCH	ALABAMA	40
24	17	OCEAN FRONT PROPERTY	GEORGE STRAIT	45
25	—	ARE YOU SATISFIED	JANIE FRICKIE	32
26	—	DON'T TOUCH ME THERE	CHARLY MCCLAIN	27
27	—	BABY'S GOT A HOLD ON ME	NITTY GRITTY DIRT BAND	20
28	—	PLAIN BROWN WRAPPER	GARY MORRIS	15
29	—	LITTLE SISTER	DWIGHT YOAKAM	29
30	—	TIL' I'M TOO OLD TO DIE YOUNG	MOE BANDY	17

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	DON'T GO TO STRANGERS	T. GRAHAM BROWN	1
2	3	THE MOON IS STILL OVER HER SHOULDER	MICHAEL JOHNSON	2
3	5	TO KNOW HIM IS TO LOVE HIM	PARTON, RONSTADT, HARRIS	3
4	6	CAN'T STOP MY HEART FROM LOVING YOU	THE O'KANES	4
5	7	YOU'RE THE POWER	KATHY MATTEA	5
6	8	IT TAKES A LITTLE RAIN	THE OAK RIDGE BOYS	6
7	12	JULIA	CONWAY TWITTY	7
8	11	GOODBYE'S ALL WE'VE GOT LEFT	STEVE EARLE	8
9	13	GIRLS RIDE HORSES TOO	JUDY RODMAN	9
10	15	DOMESTIC LIFE	JOHN CONLEE	10
11	16	I WILL BE THERE	DAN SEALS	12
12	4	A FACE IN THE CROWD	MICHAEL MARTIN MURPHY AND HOLLY DUNN	11
13	1	ROSE IN PARADISE	WAYLON JENNINGS	13
14	17	OLD BRIDGES BURN SLOW	BILLY JOE ROYAL	14
15	18	PLAIN BROWN WRAPPER	GARY MORRIS	15
16	19	TOO MANY RIVERS	THE FORESTER SISTERS	16
17	21	TIL' I'M TOO OLD TO DIE YOUNG	MOE BANDY	17
18	9	SENRORITA	DON WILLIAMS	19
19	20	GOD WILL	LYLE LOVETT	18
20	22	BABY'S GOT A HOLD ON ME	NITTY GRITTY DIRT BAND	20
21	24	HARD LIVIN'	KEITH WHITLEY	21
22	25	YOU'RE MY FIRST LADY	T.G. SHEPPARD	22
23	27	YOU'RE NEVER TOO OLD FOR YOUNG LOVE	EDDY RAVEN	23
24	10	LET THE MUSIC LIFT YOU UP	REBA MCENTIRE	24
25	30	CHAINS OF GOLD	SWEETHEARTS OF THE RODEO	25
26	29	HAVE I GOT SOME BLUES FOR YOU	CHARLEY PRIDE	26
27	—	DON'T TOUCH ME THERE	CHARLY MCCLAIN	27
28	—	THAT WAS A CLOSE ONE	EARL THOMAS CONLEY	28
29	—	LITTLE SISTER	DWIGHT YOAKAM	29
30	—	LOVE YOU AIN'T SEEN THE LAST OF ME	JOHN SCHNEIDER	30

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## COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (14)	18
MCA/Curb (4)	
RCA (14)	15
RCA/Curb (1)	
CAPITOL (3)	13
MTM (5)	
EMI-America (3)	
16th Avenue (1)	
Capitol/Curb (1)	
WARNER BROS. (11)	13
Reprise (1)	
Warner/Curb (1)	
COLUMBIA	11
EPIC	8
POLYGRAM	5
Mercury (5)	
ATLANTIC	3
Atlantic/America (3)	
NSD	3
LUV (1)	
Regal (1)	
Soundwaves (1)	
ALPINE	1
BGM	1
BERMUDA DUNES	1
BLACK HAT	1
DIAMOND	1
DOOR KNOB	1
LONGHORN	1
MACOLA	1
PREMIER ONE	1
STEP ONE	1
VISION	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
62 3935 WEST END AVENUE	(MCA, ASCAP/Nashion, BMI) HL	
(Tom Collins, BMI/Collins Court, ASCAP) CPP		
57 BO'S LADIES	(Elvis Presley, BMI/Unichappell, BMI) HL	
(Wooden Wonder, SESAC)		
39 ALL MY EX'S LIVE IN TEXAS	(MCA, ASCAP) HL	
(Acuff-Rose Opryland, BMI)		
58 ALMOST PERSUADED	(Warner-Refuge, ASCAP/U Do 2, ASCAP/Adushka, ASCAP)	
(Al Gallico, BMI) CPP		
48 AMERICAN ME	(Songmedia, BMI/Friday Night, BMI)	
(A Little More Music, ASCAP/Uncle Artie, ASCAP/Writers Group, BMI/Bethlehem, BMI/Lawyers Daughter, BMI)		
43 ANOTHER WORLD	(Lodge Hall, ASCAP) CPP	
(Fountain Square, ASCAP)		
32 ARE YOU SATISFIED	(AMR, ASCAP/Nashion, BMI)	
(Channel, ASCAP)		
41 ASHES OF LOVE	(Statler Brothers, BMI)	
(Acuff-Rose, BMI/Opryland, BMI) CPP		
20 BABY'S GOT A HOLD ON ME	(Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP)	
(Warner-Elektra-Asylum, BMI/Mopage, BMI/Warner-Refuge, ASCAP/Moolagenous, ASCAP)		
92 BABY'S GOT A NEW BABY	(Aunt Polly's BMI/Pecan Pie, BMI)	
(A Little More Music, ASCAP/Sharp Circle, ASCAP/Uncle Artie, ASCAP)		
51 BACK IN THE SWING OF THINGS AGAIN	(Elvis Presley, BMI/Rightsong, BMI)	
(Jobete, ASCAP/Alcorn, BMI) CPP		
38 THE BED YOU MADE FOR ME	(Silver Rain, ASCAP/Jack & Gordon, ASCAP)	
(Warner-Tamerlane, BMI/Sportsman, BMI)		
82 CALLIN' YOUR BLUFF	(Goldline, ASCAP) HL	
(Mack's Flying V, BMI/Irving, BMI/Danor, BMI)		
4 CAN'T STOP MY HEART FROM LOVING YOU	(April/E.P.R., ASCAP/Freeflow, ASCAP/Guy Harmonica, ASCAP) CPP/ABP	
(Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL		
25 CHAINS OF GOLD	(Rio Grande, BMI)	
(Irving, BMI) CPP/ALM		
67 CINDERELLA	(Zappo, ASCAP/Bob-A-Lew, ASCAP/Basically Gasp, ASCAP)	
(Englshstown, BMI)		
74 CLOSE YOUR EYES	(2 THE MDON IS STILL OVER HER SHOULDER	
(Not Listed)	(Lawyers Daughter, BMI)	
37 COLORADO MDON	88 MORNIN' RIDE	
(Life Of The Record, ASCAP/Maichak, ASCAP/Caloosa, ASCAP)	(Chappell, ASCAP/Unichappell, BMI) HL	
55 CRAZY BLUE	71 NEED A LITTLE TIME OFF FOR BAD BEHAVIOR	
(Warner-Tamerlane, BMI/Flying Dutchman, BMI/WB, ASCAP/Tim DuBois, ASCAP)	(Window, BMI/Goodlat, BMI/Robin Sparrow, BMI) CPP	
49 CRIME OF PASSION	46 THE NIGHT HANK WILLIAMS CAME TO TOWN	
(Rick Hall, ASCAP/Beginner, ASCAP)	(Tree, BMI/Old Friends, BMI) CPP/HL	
50 DO I HAVE TO SAY GOODBYE	91 NO PLACE LIKE HOME	
(April, ASCAP/New and Used, ASCAP) CPP/ABP	(Writers Group, BMI/Scarlet Moon, BMI)	
10 DOMESTIC LIFE	64 NOT TONIGHT I'VE GOT A HEARTACHE	
	(Rick Hall, ASCAP)	
	45 OCEAN FRONT PROPERTY	
	(Tree, BMI/Larry Butler, BMI/Blackwood, BMI/South Wing, ASCAP) CPP/ABP/HL	
	52 OH HEART	
	(Colgems-EMI, ASCAP/MCA, ASCAP/Don Schitz, ASCAP) HL	
	14 OLD BRIDGES BURN SLOW	
	(Lowery, BMI) CPP	
	15 PLAIN BROWN WRAPPER	
	(WB Music/Gary Morris, ASCAP/Cross Keys, ASCAP) HL	
	53 THE RIGHT LEFT HAND	
	(Hall-Clement, BMI/Frizzell, BMI/Cavesson, ASCAP) CPP/HL	
	13 ROSE IN PARADISE	
	(Blackwood, BMI/April, ASCAP) CPP/ABP	
	68 ROUTINE	
	(Dejamus, ASCAP)	
	75 SEARCHING (FOR SOMEONE LIKE YOU)	
	(Unichappell, BMI)	
	19 SENORITA	
	(Almo, ASCAP/Little Nemo/Danny Flowers, ASCAP/Bughouse, ASCAP) CPP/ALM	
	97 SHE AIN'T JOHNNIE	
	(Ponderfield, ASCAP/Larball, BMI)	
	96 SHE LOVES THE JERK	
	(Lilly Billy, BMI/Bug, BMI)	
	69 SMALL TOWN GIRL	
	(Tree, BMI/Cross Keys, ASCAP) HL	
	87 SUMMER ON THE MISSISSIPPI	
	(Write Road, BMI/Guyasuta, BMI/Lawyers Daughter, BMI/Log Jam, ASCAP/Boo, ASCAP)	
	85 TAKE THE LONG WAY HOME	
	(Song Pantry, ASCAP/Believus Or Not, ASCAP/Warner-Tamerlane, BMI)	
	81 TALKIN' TO THE MOON	
	(Larry Gatlin, BMI)	
	28 THAT WAS A CLOSE ONE	
	(Rick Hall, ASCAP)	
	100 THEY ONLY COME OUT AT NIGHT	
	(Rick Hall, ASCAP/Alabama Band, ASCAP)	
	17 TIL' I'M TOO OLD TO DIE YOUNG	
	(Tree, BMI/Cross Keys, ASCAP) HL	
	3 TO KNOW HIM IS TO LOVE HIM	
	(Mother Bertha, BMI) CPP	
	16 TOO MANY RIVERS	
	(Combine, BMI)	
	66 TROUBLE IN THE FIELDS	
	(Wing And Wheel, BMI/Bug, BMI)	
	59 TWENTY YEARS AGO	
	(Warner House of Music, BMI/WB Gold, ASCAP)	
	95 WALK ME IN THE RAIN	
	(Wherefore, BMI/Lawyers Daughter, BMI)	
	84 WALK ON BY	
	(Lowery, BMI) CPP	
	79 WALTZIN' WITH DAODY	
	(Kenco, ASCAP/Calente, ASCAP)	
	65 WAY DOWN TEXAS WAY	
	(House Of Cash, BMI)	
	44 THE WEEKEND	
	(Screen Gems-EMI, BMI)	
	93 WHEN SOMETHING IS GOOD (WHY DOES IT CHANGE)	
	(Bocephus, BMI) CPP	
	86 WHISKEY WAS A RIVER	
	(Tree, BMI)	
	80 A WHOLE MONTH OF SUNDAYS	
	(Galleon, ASCAP/Al Gallico, BMI)	
	99 YOU'RE IN LOVE ALONE	
	(Hot Licks, BMI)	
	22 YOU'RE MY FIRST LADY	
	(Beginner, ASCAP)	
	23 YOU'RE NEVER TOO OLD FOR YOUNG LOVE	
	(Dejamus, ASCAP/Morgan Active Songs, ASCAP/You & I, ASCAP) CPP/HL	
	5 YOU'RE THE POWER	
	(Colgems-EMI, ASCAP)	
	40 "YOU'VE GOT" THE TOUCH	
	(Alabama Band, ASCAP)	

### SHEET MUSIC AGENTS

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

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

## NASHVILLE SCENE

(Continued from page 37)

of operations. It's a good match.

Those wanting copies of the brochure, which is organized into categories, can write to Shockley Research, Theater Office Building, 100 Oaks, Nashville, Tenn. 37204.

**NEWSNOTES:** Country Music Television is riding the rainbow—the "rainbow channel" that is, debuting on Cox Cable on San Diego's Channel 4. CMTV was selected as the prime-time feed for the channel, which premiered April 20 . . . The long and winding roads are jammed with artists on tour . . . Adam Baker has put a new group together in

preparation for a series of dates scheduled by his new agency, **World Class Talent** . . . The new outdoor Starlight Concert Series at Macon, Ga.'s Henderson Stadium will be kicked off by **Willie Nelson & Family**, May 21 at 8 p.m. . . . **Hank Williams Jr.**, **The Beach Boys**, **Jimmy Buffett**, and **Deep Purple** are among the stars who will headline at **Starwood Amphitheatre** during its second season, which begins May 3 with **Survivor** and runs a full two months longer than the first season . . . Mercury/PolyGram's **Kris Kristofferson** recently spent a couple of days

in New York promoting his LP "Repossessed." He sold out four performances at the **Bottom Line** and filmed two music videoclips.

Being a country music star isn't all cake and gravy (or in **Eddie Rabbitt's** case, Cap'n Crunch cereal doused in half-and-half). **Rabbitt** began his workout program of diet and exercise three years ago and has since shed 60 pounds. According to **Rabbitt**, "My commitment to working out was as vital as the exercises themselves. I wasn't going to lose any weight or get myself in shape until I wanted it." At home or on the road, these days it's a strict

regimen of carrots for the **Rabbitt** and lots of hopping . . . Following his relocation to Music City, Atlantic America artist **Billy Joe Royal** set up a Nashville office at 1503 16th Ave. S., Nashville, Tenn. 37212 . . . Premier One group **Mason Dixon** has entered into an endorsement agreement with Fender Musical Instruments Corp. covering all musical products used by the group in their personal appearances . . . **Reba McEntire** has contracted with The Ranch Inc. to open several restaurants in the Tennessee and Kentucky areas. The first **Reba McEntire's Kitchen** opened in Nashville

April 1 on Music Valley Drive (across from the Opryland Hotel) and will specialize in country-style food in a casual setting . . . **Lew DeWitt** is serving as honorary chairman for the Virginia Coalition of Child Abuse Prevention. **DeWitt** recorded special public-service announcements for radio and TV promoting the coalition.

Nashlon Music Inc. writer **Garry Harrison** is standing out on the country singles chart with two cuts in the top 15. **Harrison** co-wrote the **Michael Martin Murphy & Holly Dunn** tune "A Face In The Crowd."

FOR WEEK ENDING MAY 2, 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	3	5	6	<b>EMMYLOU HARRIS, DOLLY PARTON, LINDA RONSTADT</b> WARNER BROS. 1-25431	TRIO
2	1	3	12	<b>GEORGE STRAIT</b> MCA 5913 (CD)	OCEAN FRONT PROPERTY
3	4	2	12	<b>HANK WILLIAMS, JR.</b> WARNER/CURB 1-25538/WARNER BROS. (CD)	HANK "LIVE"
4	5	7	45	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
5	2	4	10	<b>THE JUDDS</b> RCA/CURB 5916-1/RCA (CD)	HEART LAND
6	7	1	21	<b>RESTLESS HEART</b> RCA 5648 (CD)	WHEELS
7	6	6	26	<b>GEORGE JONES</b> EPIC 40413	WINE COLORED ROSES
8	8	8	55	<b>DWIGHT YOAKAM</b> ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
9	11	11	28	<b>REBA MCENTIRE</b> MCA 5807 (CD)	WHAT AM I GONNA DO ABOUT YOU
10	10	10	23	<b>THE O'KANES</b> COLUMBIA BL 40459	THE O'KANES
11	12	13	28	<b>ALABAMA</b> ▲ RCA 5649-1-R (CD)	THE TOUCH
12	9	9	37	<b>SWEETHEARTS OF THE RODEO</b> COLUMBIA 40406	SWEETHEARTS OF THE RODEO
13	14	16	52	<b>STEVE EARLE</b> MCA 5713 (8.98) (CD)	GUITAR TOWN
14	13	14	25	<b>LARRY GATLIN AND THE GATLIN BROTHERS</b> COLUMBIA 40431	PARTNERS
15	15	15	30	<b>LYLE LOVETT</b> MCA/CURB 5748/MCA	LYLE LOVETT
16	22	26	76	<b>THE JUDDS</b> ▲ RCA/CURB AHL-1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
17	17	21	9	<b>OAK RIDGE BOYS</b> MCA 5945	WHERE THE FAST LANE ENDS
18	18	18	24	<b>KATHY MATTEA</b> MERCURY 830 405-1/POLYGRAM (CD)	WALK THE WAY THE WIND BLOWS
19	16	12	28	<b>EARL THOMAS CONLEY</b> RCA 5619-1-R (CD)	TOO MANY TIMES
20	29	35	62	<b>ALABAMA</b> ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
21	19	20	11	<b>WAYLON JENNINGS</b> MCA 5911 (CD)	HANGIN' TOUGH
22	24	30	11	<b>THE BELLAMY BROTHERS</b> MCA/CURB 5721/MCA (CD)	COUNTRY RAP
23	20	17	28	<b>SAWYER BROWN</b> CAPITOL/CURB ST-12517/CAPITOL (CD)	OUT GOIN' CATTIN'
24	23	19	15	<b>EDDY RAVEN</b> RCA 5728-1-R	RIGHT HAND MAN
25	25	25	45	<b>T. GRAHAM BROWN</b> CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
26	27	28	32	<b>GARY MORRIS</b> WARNER BROS. 1-25438	PLAIN BROWN WRAPPER
27	32	33	5	<b>ASLEEP AT THE WHEEL</b> EPIC 40681	ASLEEP AT THE WHEEL
28	28	29	8	<b>RICKY VAN SHELTON</b> COLUMBIA 40602	WILD EYED DREAM
29	30	34	5	<b>JOHN CONLEE</b> COLUMBIA 40442	AMERICAN FACES
30	33	23	49	<b>BILLY JOE ROYAL</b> ATLANTIC/AMERICA 90508	LOOKING AHEAD
31	21	24	21	<b>KENNY ROGERS</b> RCA 5633 (CD)	THEY DON'T MAKE THEM LIKE THEY USED TO
32	26	32	47	<b>THE STATLER BROTHERS</b> MERCURY 422-826 782-1 M/POLYGRAM (CD)	FOUR FOR THE SHOW
33	31	31	9	<b>KRIS KRISTOFFERSON</b> MERCURY 830 406-1/POLYGRAM	REPOSSESSED
34	35	36	8	<b>MOE BANDY</b> MCA/CURB 5914/MCA	YOU HAVEN'T HEARD THE LAST OF ME
35	34	27	11	<b>NANCI GRIFFITH</b> MCA 5927 (CD)	LONE STAR STATE OF MIND
36	37	69	61	<b>REBA MCENTIRE</b> ● MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
37	41	41	6	<b>JUDY RODMAN</b> MTM 71060/CAPITOL	A PLACE CALLED LOVE
38	40	42	21	<b>HOLLY DUNN</b> MTM ST 1052/CAPITOL	HOLLY DUNN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	38	38	41	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 1-25412/WARNER BROS. (8.98) (CD)	MONTANA CAFE
40	39	45	6	<b>STEVE WARINER</b> MCA 5926	IT'S A CRAZY WORLD
41	44	53	110	<b>GEORGE STRAIT</b> ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
42	36	22	26	<b>JOHN ANDERSON</b> WARNER BROS. 1-25373	COUNTRIFIED
43	43	44	25	<b>RODNEY CROWELL</b> COLUMBIA 40116 (CD)	STREET LANGUAGE
44	47	39	14	<b>SCHUYLER, KNOBLOCH &amp; OVERSTREET</b> MTM ST 71058/CAPITOL	SKO
45	50	57	128	<b>THE JUDDS</b> ▲ RCA/CURB AHL-1-5319/RCA (8.98) (CD)	WHY NOT ME
46	48	43	29	<b>MICHAEL JOHNSON</b> RCA AEL1-9501	WINGS
47	42	47	27	<b>RICKY SKAGGS</b> EPIC FE 40309 (CD)	LOVE'S GONNA GET YA
48	51	51	47	<b>GEORGE STRAIT</b> ● MCA 5750 (8.98) (CD)	# 7
49	49	49	28	<b>DAN SEALS</b> EMI-AMERICA PW 17231 (CD)	ON THE FRONT LINE
50	57	58	3	<b>DAVID ALLAN COE</b> COLUMBIA 40571	A MATTER OF LIFE . . . AND DEATH
51	54	40	26	<b>WILLIE NELSON</b> COLUMBIA FC 39894 (CD)	PARTNERS
52	60	63	129	<b>HANK WILLIAMS, JR.</b> ▲ WARNER/CURB 60193/WARNER BROS. (CD)	GREATEST HITS, VOLUME I
53	52	52	40	<b>EXILE</b> EPIC FE 40401 (CD)	GREATEST HITS
54	46	46	5	<b>MICHAEL MARTIN MURPHEY</b> WARNER BROS. 1-25500	AMERICANA
55	61	65	19	<b>PATSY CLINE</b> ● MCA 12 (8.98)	GREATEST HITS
56	62	55	32	<b>MARIE OSMOND</b> CAPITOL/CURB ST-12516/CAPITOL (CD)	I ONLY WANTED YOU
57	65	61	293	<b>WILLIE NELSON</b> ▲ <sup>2</sup> COLUMBIA KC 237542 (CD)	GREATEST HITS
58	58	—	2	<b>CONWAY TWITTY</b> MCA 5969	BORDERLINE
59	45	37	9	<b>THE WHITES</b> MCA/CURB 5820/MCA	AIN'T NO BINDS
60	67	68	3	<b>CHARLY MCCLAIN</b> EPIC 40534	STILL I STAY
61	55	48	79	<b>EARL THOMAS CONLEY</b> RCA AHL-1-7032 (8.98) (CD)	GREATEST HITS
62	73	74	24	<b>THE BELLAMY BROTHERS</b> MCA/CURB 5812/MCA (CD)	GREATEST HITS, VOL. II
63	56	56	4	<b>K. D. LANG &amp; THE RECLINES</b> SIRE 1-25441 (CD)	ANGEL WITH A LARIAT
64	71	—	25	<b>KENNY ROGERS</b> LIBERTY 5112/CAPITOL	TWENTY GREATEST HITS
65	53	59	27	<b>THE STATLER BROTHERS</b> MERCURY 422-826 710-1/POLYGRAM (CD)	RADIO GOSPEL FAVORITES
66	64	70	9	<b>RAY STEVENS</b> MCA 5918 (CD)	GREATEST HITS
67	74	72	57	<b>TANYA TUCKER</b> CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
68	70	60	11	<b>PATTY LOVELESS</b> MCA 5915	PATTY LOVELESS
69	RE-ENTRY			<b>RONNIE MILSAP</b> ● RCA AHL-1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
70	NEW ▶		1	<b>GENE WATSON</b> EPIC 40644	HONKY TONK CRAZY
71	66	64	47	<b>NITTY GRITTY DIRT BAND</b> WARNER BROS. 1-25382 (8.98)	TWENTY YEARS OF DIRT
72	63	54	42	<b>KEITH WHITLEY</b> RCA CPL1-7043 (8.98) (CD)	L.A. TO MIAMI
73	68	75	73	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
74	59	50	14	<b>DONNA FARGO</b> MERCURY 422 830236-1/POLYGRAM	WINNERS
75	75	73	56	<b>RONNIE MILSAP</b> RCA AHL-1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT

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.



**ASCAP Salutes Florida.** Award recipients and ASCAP executives gather for a photo following a luncheon, hosted by ASCAP president Morton Gould at Miami's Hotel Inter-Continental, celebrating the contributions of members of the Florida music community. Pictured are, from left, Merlin Littlefield, associate director of ASCAP; Bertie Higgins; Lulu Thomas and her son Philip Michael Thomas; Connie Bradley, southern executive director of ASCAP; Morton Gould; Sharon Rice; Buffalo Bob Smith of "Howdy Doody" fame; Bill Rice; and Bobby Russell.

## Janie Frickie A Good Draw In Vegas

NASHVILLE Janie Frickie has become a reliable Las Vegas draw. The Columbia artist recently completed her third extended appearance in the city since October. From April 2-15, Frickie played the Crystal Room at the Desert Inn, a venue she last starred at for three weeks during January.

Working with T.G. Sheppard as the opener, Frickie did two shows a night. In January, the early shows averaged ticket sales of 91% of the seats—a figure that the April series

matched.

The Crystal Room seats 636, a spokeswoman for the Desert Inn says. Tickets for the most recent round of shows were set at \$22.50 each, plus tax.

Although Frickie's October shows at the Desert Inn had elaborate promotional support, the most recent ones relied solely on radio and in-house efforts. Stations KFMS and KRAM sponsored album, T-shirt, and ticket giveaways. The hotel bought print ads, issued

news releases, and distributed illustrated programs at booths, on tables, and in the rooms. It also used elevator signs to spotlight the shows.

Earlier promotions involved contests among cab drivers for free tickets, T-shirts, and autographed pictures—a project based on the notion that cabbies involved with artists will recommend their shows to fares. Frickie's promoters also bought bus-bench signs.

A representative for Frickie says the Crystal Room will book her for at least two more runs this year—in midsummer and in late fall.

Frickie's latest Las Vegas appearance coincides with her new Columbia album release, "After Midnight."

EDWARD MORRIS

## NEA Sets 2nd Songwriter Meet

NASHVILLE The Nashville Entertainment Assn. will present a "Country Melody Songwriting Seminar," the second in a series of professional development seminars hosted by the NEA and geared toward songwriters. The workshop will focus on developing a country melody to complement the lyric base created in the first seminar. The event is scheduled to take place at 6:30 p.m. Wednesday (29) at Music Row Showcase.

Panelists include Tom Brasfield, Don Pfrimmer, and Kent Robbins, with Peter McCann moderating. McCann's compositions include "The Right Time Of The Night," "She's Single Again," and "Nobody Falls Like A Fool." The panelists have penned tunes for such artists as Ronnie Milsap, Barbara Mandrell, T.G. Sheppard, Steve Wariner, Sylvia, and Charlie Pride. Admission to the seminar is \$2 for NEA members and \$4 for nonmembers.

DEBBIE HOLLEY

**British country charts undergo major revisions ... see page 68**

★ ★ ★ **Billboard's** ★ ★ ★

TENTH ANNIVERSARY

# COUNTRY MUSIC

★

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# AVA Confab Studies Pricing, Co-op Ads, PPT

BY CHRIS MORRIS

PHOENIX Product pricing, cooperative advertising, and pay-per-transaction received attention at a breakfast panel here during the April 8-10 convention of the American Video Assn.

While some of the more familiar topics, like pricing and co-op dollars, provoked a few sharp responses from the AVA's mom-and-pop membership, most listened silently and soberly to a panel of manufacturer and distributor representatives.

The recent hike of retail prices on selected A titles to \$89.95, which was met with vocal opposition from the AVA's independent dealers (Billboard, March 21), continued to

cause discussion. But several panelists urged the retailers to take a realistic view of the hikes, including Dick Pinson, sales director of RCA/Columbia Home Video, the second firm to raise its prices on A titles.

"In the last four years, I can't think of any industry without a price hike of any kind," said Pinson. "We spent double in advertising dollars on 'Stand By Me' [the company's first \$89.95 title]—more than on anything we've done besides 'Ghostbusters' and 'Karate Kid II.'"

Panel moderator Douglas Kirschner's comment that Paramount Home Video has held the line on A-title prices brought a burst of applause from the audience, but Paramount sales director Jack

Kanne's remarks about future pricing quickly quieted the room.

"We're taking a look at it," Kanne said. "No, we have not gone [to \$89.95], but we are taking a look at the market to see if the market will bear it."

"If it's a case where the retail base does not react to the \$89.95 [price] and simply buys about the same that it would buy at \$79.95, then we'd probably be foolish not to go to \$89.95 to maximize those titles, as long as we give something back."

Jay Press, executive vice presi-

dent of new-product supplier Vista Home Video, echoed Kanne, saying that any price hike would have to be accompanied by "pull-through activities," like increased co-op and consumer advertising or point-of-purchase material.

The independent retailer's traditional complaint that co-op advertising dollars are largely inaccessible predictably occupied a large portion of the discussion.

Pinson acknowledged that RCA/Columbia's co-op fund was too slim in the past, but added, "I would say that in the last 18 months our co-op

offerings have quadrupled in dollar volume, and probably from last year to this year [they have] doubled."

John Farr, vice president of sales for distributor Commtron, pointed out that distributors are at the mercy of manufacturer-dictated formulas concerning the allocation of co-op monies. "The answer that we do have for the small retailer is that we've done an awful lot of tag advertising," Farr said.

Richard Miles, president of distributor Source Video, countered by

(Continued on page 44)

FOR WEEK ENDING MAY 2, 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	27	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
2	2	83	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
3	8	55	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
4	4	46	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
5	5	8	TEDDY RUXPIN: ESCAPE FROM THE TREACHEROUS MOUNTAINS	Hi-Tops Video HT 0023	1986	12.95
6	7	83	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
7	3	78	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
8	12	8	TEDDY RUXPIN: GUEST OF THE GRUNGES	Hi-Tops Video HT 0022	1986	12.95
9	13	8	TEDDY RUXPIN: TREASURE OF THE GRUNDO	Hi-Tops Video HT 0021	1986	24.95
10	9	20	THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron 1547	1986	24.95
11	11	45	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
12	6	46	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
13	22	41	POUND PUPPIES	Family Home Entertainment F1193	1985	14.95
14	10	46	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
15	14	7	THE TRANSFORMERS: THE MOVIE	Family Home Entertainment 26561	1986	79.95
16	24	33	LEARNING ABOUT LETTERS ▲	Children's Television Workshop Random House Home Video 88319-57	1986	No listing
17	15	39	MICKEY KNOWS BEST ♦	Walt Disney Home Video 442	1986	14.95
18	19	31	THE IMPORTANCE OF BEING DONALD ♦	Walt Disney Home Video 443	1986	14.95
19	17	29	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
20	23	17	MY PET MONSTER	Hi-Tops Video HT 008	1986	29.95
21	20	70	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
22	25	16	MADBALLS	Hi-Tops Video HT 0009	1986	19.95
23	NEW ▶		TEDDY RUXPIN: TAKE A GOOD LOOK	Hi-Tops Video HT0033	1987	12.95
24	NEW ▶		TEDDY RUXPIN: GRUBBY'S ROMANCE	Hi-Tops Video HT0034	1987	12.95
25	16	25	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95

● 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.

## Video Plus

**SCREEN SPLITTER.** Rabbit Systems (213-393-9830) says its new Double Play device will give you a television screen within a screen to enable you to monitor two channels at the same time—and that it works on all existing TV sets and VCRs.

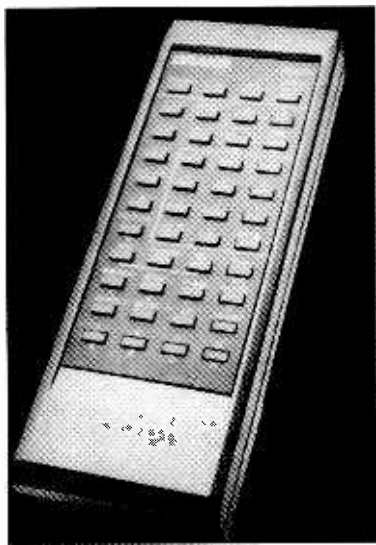
Equipped with a wireless remote control, the Double Play boasts these features: (1) an inset screen that is one-eighth the size of the regular screen; (2) automatic scan capability for the inset screen to allow viewers to check out other channels without disturbing the primary screen picture; (3) image freezing of the miniscreen picture; (4) ability to switch programs back and forth between the primary screen and the miniscreen by pressing a button; (5) ability to monitor a videotape while watching a live broadcast on either the primary or miniscreen; (6) ability to move the miniscreen to any corner of the primary screen; and (7) ability to display station identification in the miniscreen window.

The Double Play unit measures 11 3/4 inches by 8 1/4 inches by 2 1/2 inches. It carries a suggested retail price of \$229.

**TELLY TYPE:** New from RCA Video Accessories (609-853-2243) are two character generators for use with home video recording systems. The devices can be attached to video cameras or camcorders to add titles and special effects. Titles can also be added while a tape is being copied from one VCR to another, says the product description.

With the keyboard generators, the user can put up to 60 characters on the screen at a time, drawing on four different type sizes. Additionally, 20 sets of characters can be stored and recalled one page at a time, and 40 frequently used words can be stored in the word register. Powered by two AA batteries, the memory will hold the letters and words for a year.

Among the special effects, created by pushing one of seven buttons



The Model PRC/U universal remote control from R.L. Drake Co. will operate up to three different home entertainment components. The company says the infrared unit has a 30-foot range.

on the generator, are curtain closing (the screen being covered with black moving in from the side), window (black border that closes in to wipe out a scene), scroll, time-lapse, and clock/calendar display.

Model CGA010 is suitable for most makes of cameras with a compatible 10-pin connector. It is priced at a suggested \$269.95. The CGA020 is primarily intended for use with RCA camcorders and sells for \$249.95.

**REMOTE POSSIBILITIES:** The R.L. Drake Co. (513-866-2421) is marketing a universal remote control unit (Model PRC/U) that allows the user to operate three different remote-control components from the one device. It is aimed especially at consumers who dislike having to keep multiple remote units at hand. According to the product literature, the universal remote control can operate any three components such as a television set, VCR, cable converter, CD player, audio/video receiver, or satellite TV system.

Effective within a 30-foot range and with infrared specifications, the unit has a suggested retail price of \$119.95.

**VIDEO REVIEWS:  
A NEW BILLBOARD  
FEATURE, SEE P. 54**

ALL YOU NEED IS FRIENDSHIP, DETERMINATION  
AND A LITTLE ROCK AND ROLL.

MUSIC BY

PHIL  
COLLINS

ARCADIA

SISTER  
SLEDGE

EUGENE  
WILDE

LOOSE  
ENDS

ARCADIA

PHIL  
COLLINS

MUSIC BY

PETE  
TOWNSHEND

JULIAN  
LENNON

PETER  
FRAMPTON

CHRIS  
THOMPSON

HINTON  
BATTLE

OMD

PETE  
TOWNSHEND



*Playing For*  
**KEEPS**

Get ready to be won over by a film that plays to win from beginning to end. *Playing For Keeps*, the lively upbeat contemporary musical sensation from MCA is about a group of teenagers who band together to turn a rundown country hotel into a rock 'n' roll resort. It features hit songs by today's hottest rock stars like Phil Collins, Julian Lennon, Peter Townshend, Arcadia and many more.

Get *Playing For Keeps* now playing at your MCA distributor.

**AVAILABLE ON VIDEOCASSETTE**

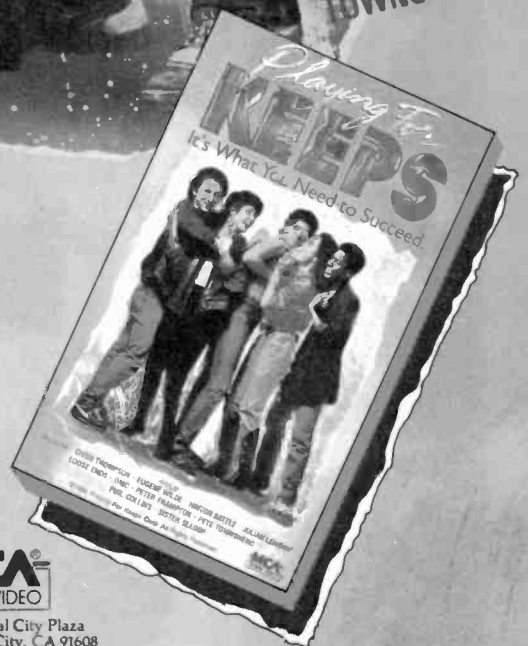
STREET DATE: JULY 16, 1987  
SOON AVAILABLE ON LASER VIDEODISC

© 1986 Playing For Keeps Corp. © 1987 MCA Home Video, Inc. All Rights Reserved.

\$79.95 Suggested  
Retail Price  
Videocassette #80563  
HiFi Stereo Surround  
This videocassette has been  
digitally mastered onto HiFi.



70 Universal City Plaza  
Universal City, CA 91608



### 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.

#### ALIEN MASSACRE

Lon Chaney, John Carradine  
♣ Regal 1028/SBI/\$49.95

#### THE BAWDY ADVENTURES OF TOM JONES

Nicky Henson, Trevor Howard, Joan Collins  
♣ MCA 80034/\$59.95

#### THE BLINKINS: THE BEAR AND THE BUZZARD

Animated  
♣ MCA 80575/\$24.95

#### BLOOD SHED

Laszlo Papas, Beverly Ross  
♣ Regal 1027/SBI/\$49.95

#### BUSTED UP

Irene Cara, Paul Coufos  
♣ MCA 80570/\$79.95

#### MARIA CALLAS HAMBURG CONCERT, 1959

Maria Callas  
♣ Kultur 1155/\$39.95

#### MARIA CALLAS HAMBURG CONCERT, 1962

Maria Callas  
♣ Kultur 1156/\$39.95

#### CARNIVAL OF ANIMALS

Gary Burghoff  
♣ Twin Tower TT8041/\$19.95

#### CODENAME: FOXFIRE

Joanna Cassidy, John McCook, Sheryl Lee Ralph  
♣ MCA 80256/\$39.95

#### COLLEGE SUCCESS VIDEO

David Becker  
♣ Twin Tower TT8043/\$19.95

#### DISASTERS: ANATOMY OF DESTRUCTION

David Becker

♣♣ Twin Tower TT8042/\$39.95

#### DRACULA: THE BLOODLINE CONTINUES

Tina Saint, Tony Isbert, Helga Line  
♣ All Seasons 559009/SBI/\$59.95

#### FIREWALKER

Louis Gossett Jr., Chuck Norris  
♣ Media 895/SBI/\$79.95

#### THE GOSPEL ACCORDING TO AL GREEN

Al Green  
♣ Guiding Image 118/SBI/\$29.95

#### THAT GREAT AMERICAN GOSPEL SOUND VOL. III

Tennessee Ernie Ford, Andrae Crouch, Della Reese  
♣ Guiding Image 119/SBI/\$29.95

#### THAT GREAT AMERICAN GOSPEL SOUND VOL. IV

Della Reese, Andrae Crouch, Tennessee Ernie Ford  
♣ Guiding Image 120/SBI/\$29.95

#### THE GREAT WALDO PEPPER

Robert Redford, Bo Svenson  
♣ MCA/\$29.98

#### INTERNATIONAL HOUSE

W.C. Fields, George Burns, Gracie Burns  
♣ MCA/\$29.98

#### EVEL KNEIVEL'S GREATEST HITS

Evel Knievel  
♣ Twin Tower TT8036/\$14.95

#### LEGAL EAGLES

Robert Redford, Debra Winger, Daryl Hannah  
♣ MCA/\$34.98

#### MAN'S FAVORITE SPORT?

Rock Hudson, Paula Prentiss  
♣ MCA 80411/\$59.95

#### MR. INSIDE & MR. OUTSIDE

Hal Linden, Tony Lo Bianco  
♣ Vidmark 3502/SBI/\$59.95

#### MURDER AT THE VANITIES

Carl Brisson, Victor McLaglen, Jack Oakie  
♣ MCA 80410/\$59.95

#### OTELLO

Plácido Domingo, Katia Ricciarelli, Justino Diaz  
♣ Media M903/\$79.95

#### THE PERSUADERS

Tony Curtis, Roger Moore

(Continued on page 56)

### AVA CONVENTION

(Continued from page 42)

asking the audience, "How many of you find tag ads effective?" Not a single retailer raised his hand, and only one spoke up in favor of tags.

"On a personal note, I don't find [tags] very effective, because all we're doing is advertising the movie

**'We're looking at PPT closely, but we don't see it working'**

for every video store," Miles said, garnering applause.

Miles suggested that the answer to the problem might be in putting co-op money into alternative programs. He cited Walt Disney Home Video's postcards for its upcoming Goofy Price promotion, available to retailers as mailers for store club members, as an effective use of co-op dollars.

The studio executives differed on their companies' approaches to merchandising. While Pinson said that RCA/Columbia has a dozen field merchandisers and hopes to raise the total to 20 by the end of the year, Kanne said that Paramount has formed a telepromotions division in lieu of a street merchandising staff. The division was created to inform retailers about monthly releases and provide merchandising and marketing tips by phone.

"What we're really looking at is education—education about our titles and more generic education about how to help you be more successful," Kanne said.

Miles noted that retailer feedback is crucial to avoid misdirected merchandising programs.

"Too often we'll design a program that doesn't mean anything to you, or the studios will try to design a merchandising kit or a p-o-p kit that is not effective for your store," Miles said.

"What kind of clientele do you have?" he continued. "What are the things that turn your customer on? We need that information before we can make those decisions."

Sensitivity to the consumer is critical in the buying of special-interest videos, Miles noted, adding that profitability is less important than servicing the customer with the best product available.

One area of agreement among manufacturers on the panel was PPT; all of the studio representatives voiced skepticism about the future of the revenue-sharing venture now being tested by the National Video franchise.

"We're looking at it very closely, but we just don't see it working," said Paramount's Kanne.

"In our judgment, PPT will not emerge as viable in our industry," Vista's Press said. Concluded RCA/Columbia's Pinson, "It just doesn't seem to work."

FOR WEEK ENDING MAY 2, 1987

Billboard

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# TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	1	6	TOP GUN	Paramount Pictures Paramount Home Video 1692	Tom Cruise Kelly McGillis	1986	R
2	3	4	STAND BY ME	RCA/Columbia Pictures Home Video 6-20736	Wil Wheaton River Phoenix	1986	R
3	2	7	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R
4	5	3	THE FLY	CBS-Fox Video 1503	Jeff Goldblum Geena Davis	1986	R
5	4	8	RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R
6	11	3	TOUGH GUYS	Touchstone Films Touchstone Home Video 511	Burt Lancaster Kirk Douglas	1986	PG
7	7	12	BACK TO SCHOOL	HBO/Cannon Video TVA2988	Rodney Dangerfield	1986	PG-13
8	NEW ▶		LEGAL EAGLES	Universal City Studios MCA Home Video 80479	Robert Redford Debra Winger	1986	PG
9	10	2	BLUE VELVET	Karl-Lorimar Home Video 399	Kyle MacLachlan Isabella Rossellini	1986	R
10	16	3	A ROOM WITH A VIEW	CBS-Fox Video 6915	Helen Bonham Carter Maggie Smith	1986	PG-13
11	6	8	ABOUT LAST NIGHT . . .	Tri-Star Pictures RCA/Columbia Home Video 6-20735	Rob Lowe Demi Moore	1986	R
12	8	9	RUNNING SCARED	MGM/UA Home Video 801008	Gregory Hines Billy Crystal	1986	R
13	9	11	THE KARATE KID PART II	RCA/Columbia Pictures Home Video 6-20717	Ralph Macchio Pat Morita	1986	PG
14	13	5	52 PICK-UP	Cannon Films Inc. Media Home Entertainment M892	Roy Scheider Ann-Margret	1986	R
15	12	3	THE NAME OF THE ROSE	Twentieth Century Fox Embassy Home Entertainment 1342	Sean Connery F. Murray Abraham	1986	R
16	NEW ▶		SOUL MAN	New World Pictures New World Video A86200	C. Thomas Howell Rae Dawn Chong	1986	PG-13
17	14	8	HEARTBURN	Paramount Pictures Paramount Home Video 1688	Meryl Streep Jack Nicholson	1985	R
18	15	7	MANHUNTER	DEG Inc. Karl-Lorimar Home Video 411	William L. Petersen Kim Greist	1986	R
19	18	7	HALF MOON STREET	Twentieth Century Fox Embassy Home Entertainment 1328	Sigourney Weaver Michael Caine	1986	R
20	20	8	ARMED AND DANGEROUS	RCA/Columbia Pictures Home Video 6-20724	John Candy Eugene Levy	1986	PG-13
21	23	3	ONE CRAZY SUMMER	Warner Bros. Inc. Warner Home Video 11602	John Cusack Demi Moore	1986	PG
22	19	11	BIG TROUBLE IN LITTLE CHINA	CBS-Fox Video 1502	Kurt Russell	1986	PG-13
23	21	4	THE BOY WHO COULD FLY	Karl-Lorimar Home Video 351	Lucy Deakins Jay Underwood	1986	PG
24	25	11	FLIGHT OF THE NAVIGATOR	Walt Disney Home Video 499	Joey Cramer	1986	PG
25	24	2	HAUNTED HONEYMOON	HBO/Cannon Video TVA3911	Gene Wilder Gilda Radner	1986	PG
26	17	12	EXTREMITIES	Atlantic Releasing Corp. Paramount Home Video 12511	Farah Fawcett James Russo	1986	R
27	28	5	SHE'S GOTTA HAVE IT	Island Pictures Key Video 3860	Spike Lee	1986	R
28	22	20	SHORT CIRCUIT	CBS-Fox Video 3724	Steve Guttenberg Ally Sheedy	1986	PG
29	29	8	FRIDAY THE 13TH PART VI: JASON LIVES	Paramount Pictures Paramount Home Video 31982	Thom Mathews Ron Palillo	1986	R
30	32	11	LABYRINTH	Tri-Star Pictures Embassy Home Entertainment 8553	David Bowie	1986	PG
31	34	30	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R
32	26	3	DEADLY FRIEND	Warner Bros. Inc. Warner Home Video 11601	Matthew Laborteaux Kristy Swanson	1986	R
33	33	10	PSYCHO III	Universal City Studios MCA Home Video 80359	Anthony Perkins	1986	R
34	31	5	MY BEAUTIFUL LAUNDRETTE	Karl-Lorimar Home Video 385	Saeed Jaffrey Shirley Anne Field	1986	R
35	37	27	9 1/2 WEEKS	MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R
36	30	13	OUT OF BOUNDS	RCA/Columbia Pictures Home Video 6-20722	Anthony Michael Hall Jenny Wright	1986	R
37	36	11	WISE GUYS	CBS-Fox Video 4739	Danny DeVito Joe Piscopo	1986	R
38	NEW ▶		FERRIS BUELLER'S DAY OFF	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	PG-13
39	27	11	CLUB PARADISE	Warner Bros. Inc. Warner Home Video 11600	Robin Williams Peter O'Toole	1986	PG-13
40	35	6	SHANGHAI SURPRISE	Vestron 5141	Sean Penn Madonna	1986	PG-13

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



## Nominees For VSDA Board Are Chosen

BY GEOFF MAYFIELD

**NEW YORK** The nominating committee of the Video Software Dealers Assn. has chosen a slate of candidates to fill the four vacancies that will open in August on its national board of directors.

Along with these four candidates, VSDA will accept at-large nominations from its general membership.

The nominating committee has tapped David Ballstadt, president of the 10-store Twin Cities-area chain Adventures In Video; Lou Berg, proprietor of Audio/Video Plus in Houston; Steve Berns, executive vice president of the 18-store New York chain RKO Warner Theatres Video; and Charles McCauley, owner of single-store Video Ventures in Hingham, Mass.

Ballstadt and Berg are incumbent directors. Ballstadt chairs the VSDA's regional committee. Berg, who chairs the convention committee, was added to the board recently to replace the seat vacated by board member Art Ross (Billboard, March 21).

McCauley is past president of the New England VSDA chapter. He served on American Video Assn.'s board of directors until recently but was asked to resign that position when he helped form Flagship Entertainment Centers, a Boston-based advertising and marketing group for independent retailers (Billboard, April 18).

Berns' firm expanded its retail base during the winter when it bought Video Shack, the 13-store New York City chain formerly owned by VSDA president Arthur Morowitz. There was wide speculation among trade group insiders that the nominating committee would tap an executive from RKO's ranks (Billboard, April 25).

The deadline for at-large candidates is May 18. In order to be placed on the ballot, one must be nominated by at least 20 regular members in good standing. Nominations will not be accepted from members who are behind on their VSDA dues.

At-large nominations should be mailed to VSDA secretary Joan Weisenberger, In Home Video, 3263 Arlington Ave., Riverside, Calif. 92506.

The VSDA nominating committee is chaired by Joe Gasparich of B.A.C. Video in Belleville, Ill., and includes Morowitz, Metro Video, Hasbrouck Heights, N.J.; Mary Chase, Chase A Rainbow Video, Largo, Fla.; Kelly Grober, All Star Video, Boulder, Colo.; and Gary Messenger, North American Video, Durham, N.C.

# Out there, no one hears you scream.



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Starring SAM BOTTOMS • KIM DELANEY • CLU CULAGER • MAYF NUTTER • KEN SWOFFORD • JOEY TRANTO

Casting by ONORATO FRANKS Music by JOHN D'ANDREA Edited by BARRY ZETLIN Directed by ROBERT C. HUGHES

Executive Producer JUDITH F. SCHUMAN Producer MYRL A. SCHREIBMAN

Closed captioned by the National Captioning Institute. Used with permission.

hi-fi MONO

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## Capitol Finances Promo TV Spot Produced By Denver-Based Teletunes

BY JIM BESSMAN

NEW YORK Capitol Records has for the first time subsidized the production of a promotional television spot by a local music video station.

The experiment, described by the label as an expansion of its promo efforts behind both "alternative" artists and media, financed Denver-based Teletunes production of two versions of a 30-second spot promoting Capitol act Skinny Puppy's April 20 appearance at that city's Rock Island club.

Capitol also supplied giveaway merchandise for a Teletunes-sponsored Skinny Puppy Night preconcert event at the club, which also tied in with local retailer Wax Trax.

Michelle Peacock, Capitol director of national video promotion, says the catalyst for Capitol's involvement was Teletunes' need for a Skinny Puppy promo spot, which because of the group's debut status simply didn't exist.

"Because it's a new band, it's not in the budget to produce a spot ourselves," says Peacock. "Labels react after the fact, but in the meantime, this kind of band will go out and hit alternative market clubs and outlets. Even though we can't yet afford a more thorough promotion, we still have to support them."

The answer: Allow Teletunes to

produce its own spot on the band, with Capitol covering expenses.

"They can do it a lot cheaper in Denver than if we produced a national spot through an agency here in Los Angeles," says Peacock, who estimates a 75% savings in production costs by going to Teletunes.

Peacock says that ordinarily videos are either sent to promoters, who cut promo spots for concerts at their own expense, or else to clubs and video shows, which then share production costs for promos.

"This is the first time we've helped [a video outlet] financially, but we're talking about an alternative marketing outlet with one-sixteenth the budget of a nationally syndicated show or video network," Peacock says.

The 6-year-old Teletunes offers seven hours of video programming weekly on Denver PBS affiliate KBFI-TV. Shari Bernson, the program's senior producer/music director, says that the show has a potential audience of 1.5 million households within the Denver metro area, Colorado Springs, the Rocky Mountain front range communities, and Cheyenne, Wyo.

She adds that her 18- to 34-year-old target audience is served by what she claims is "the most progressive [programming] in the country, dedicated to breaking new

artists, new music, and independent labels."

Her spot for Skinny Puppy "creatively edited" bits and pieces from the group's "Dig It" and "Stairs And Flowers" videos, in keeping with the band's "minimal and direct style," she says. The spot's most striking aspect is a repeat edit of the latter clip's closeup of an eyeball.

While Bernson made the spot to promote the Rock Island performance, she also supplied Capitol with a duplicate copy, minus the concert information. While Peacock hasn't yet received that "generic" version of the spot, she says that if it works, she will service it to other video outlets, which can then add their own Skinny Puppy promo tags as needed.

Bernson says she regularly tries to cross-promote Teletunes with local radio and retail as well as Denver concert promoter Fey Concert Co. Teletunes also hosts a Progressive Music Night every Wednesday at Rock Island, where the Skinny Puppy show is being headlined as a Teletunes presentation.

The Wax Trax tie-in involved in-store displays and registration for Capitol-supplied Skinny Puppy Night giveaway items, including a compilation of the band's videos, "doggie bags" containing its album "Mind: The Perpetual Intercourse," a T-shirt, and press information packs.

Bernson says she will track record sales during and after the promotion to obtain hard evidence of Teletunes' effect on record retail and concert attendance in the Denver market.

"We generate underwriting from different retail sponsors, and Fey has paid us to produce its spots," says Bernson. "Hopefully, the club aspect can generate money, and once we prove our effectiveness in the market, we can get additional underwriting from record companies."



**Gun Shy.** Billy Idol's video for "Don't Need A Gun" was directed by Julien Temple for LimeLight Films and shot at various Los Angeles locations. Shown here on the roof of Thrifty Dry Cleaners, from left, are guitarist Steve Stevens, Idol, Temple (kneeling), and the production crew.

## Video Track

### NEW YORK

**A VIDEO FOR** "White Rabbit," the Jefferson Airplane classic, was recently wrapped by director Jerry Behrens. The hit '60s song was brought back to the forefront via the motion picture soundtrack to "Platoon." The clip blends sequences from the blockbuster film with vintage footage of the band. Split Screen produced.

Split Screen was also responsible for Kansas' video for "Can't Cry Anymore." Directed by Jim Yukich, it features appearances by comedian Richard Beltzer and the Univ. of Southern California Marching Band. Portions of the piece were lensed at Evergreen Recording Studio in Burbank, Calif. Paul Flattery produced. David Lewis served as director of photography.

Whitney Houston returns with a video for "I Wanna Dance With Somebody," the first single off her upcoming Arista album. It was lensed on location in Manhattan by director Brian Grant. Frank Hilton produced for MGMM Productions. Ivor Sumara and John Krauss were the cinematographers.

### LOS ANGELES

**ONE HEART CORP.** completed a video for Warner Bros. recording act Jude Cole's "Like Lovers Do." It's a performance piece that was shot at the Beverly Theater; exterior scenes were lensed at various locations across the city. Jim Shea directed. Tammara Wells produced. Gerry Wenner was director of photography. Susan Silverman supervised the project.

Novello Productions just wrapped a clip for "Erica's Word" by Game Theory. It's a performance/conceptual piece that intercuts macrophotography of magazine text with footage of the band playing in an artist's loft. Jan Novello directed. Modi Karlsson provided art direction. The video supports the single off the group's Enigma album "Big Shot Chronicles."

### OTHER CITIES

**I.R.S. RECORDING ACT** the Truth's video for "Weapons Of Love," currently on MTV, was lensed at London's North Warf Studios. The performance piece was directed by Brad Langford  
(Continued on next page)



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## 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.*

### AGE OF CHANCE

**Kiss**  
Crush Collision/Virgin  
4 D Productions  
Nick Wiling

### DEBORAH ALLEN

**Telepathy**  
Telepathy/RCA  
Deborah Allen, Rate Van Hoy/Diva Productions  
Deborah Allen, Rate Van Hoy

### COLIN JAMES HAY

**Can I Hold You?**  
Looking For Jack/Columbia  
Daniel Stewart/Propaganda Films  
David Fincher

### JESSE JOHNSON

**Baby, Let's Kiss**

Shockadelica/A&M  
Karen Bellone/Bell One Productions  
Jim Hershleder

### JOURNEY

**Why Can't The Night Go On Forever?**  
Raised On Radio/Columbia  
Columbia  
Jerry Behrens

### THE OTHER ONES

**We Are What We Are**  
The Other Ones/Virgin  
Jay Brown  
Larry Williams

### PRICE-SULTAN

**No T.V. No Phone**  
Lights On/CBS Associated  
Tammy Hoff

### SUGAR BABES

**We Rock The Beat**  
Sugar Babes/MCA  
Georgian Communications  
George Bloom III

### BERNIE TAUPIN

**Friend Of The Flag**  
Tribe/RCA  
Johnnie Swaughtson, Kim Dempster/Propaganda Films  
David Hogan

### THE THRASHING DOVES

**Beautiful Imbalance**

Bedrock Vice/A&M  
Luc Roeg/Vivid Productions  
Andy Morahan

### TOTO

**Till The End**  
Fahrenheit/Columbia  
Mark Burg  
Jeff Porcaro

### TRIUMPH

**Just One Night**  
Sport Of Kings/MCA  
D'Allan Productions  
Don Allan

### STEVIE RAY VAUGHAN

**I'm Leaving You (Commit A Crime)**  
Live Alive/Epic  
John Diaz/Calhoun Productions  
Larry Jordan

### DENIECE WILLIAMS

**Never Say Never**  
Water Under The Bridge/Columbia  
David Warfield/Mark Freedman Productions  
John Dahl

MTV PROGRAMMING		WEEKS ON PLAYLIST
MUSIC TELEVISION This report does not include videos in recurrent or oldie rotation.		
VIDEOS ADDED THIS WEEK	BON JOVI WANTED DEAD OR ALIVE Mercury/PolyGram SNEAK PREVIEW	
	EDDIE & THE TIDE WEAK IN THE PRESENCE OF BEAUTY Atco BREAKOUT	
	BILLY IDOL SWEET SIXTEEN Chrysalis SNEAK PREVIEW	
	JOURNEY WHY CAN'T THIS NIGHT GO ON FOREVER Columbia SNEAK PREVIEW	
	EDDIE MONEY ENDLESS NIGHTS Columbia SNEAK PREVIEW	
	TOM PETTY & THE HEARTBREAKERS JAMMIN' ME MCA SNEAK PREVIEW	
	RED 7 WHEN THE SUN GOES DOWN MCA BREAKOUT	
	BERNIE TAUPIN FRIEND OF THE FLAG RCA MEDIUM	
	THE THE HEARTLAND Epic BREAKOUT	
	THRASHING DOVES BEAUTIFUL IMBALANCE A&M MEDIUM	
SNEAK PREVIEW VIDEOS	THE ROBERT CRAY BAND RIGHT NEXT DOOR (BECAUSE OF ME) PolyGram 2	
	CROWDED HOUSE SOMETHING SO STRONG Capitol 2	
	DURAN DURAN EL PRESIDENTE Capitol 2	
	FLEETWOOD MAC BIG LOVE Warner Bros. 3	
	PETER GABRIEL/KATE BUSH DON'T GIVE UP Geffen 2	
	MADONNA LA ISLA BONITA Sire/Warner Bros. 4	
	STEVE MILLER BAND I WANNA BE LOVED Capitol 4	
	RATT SLIP OF THE LIP Atlantic 5	
	TRIUMPH JUST ONE NIGHT MCA 5	
	THE TRUTH WEAPONS OF LOVE (HIP CLIP) I.R.S. 2	
HEAVY ROTATION	*BRYAN ADAMS HEAT OF THE NIGHT A&M 5	
	GREGG ALLMAN BAND I'M NO ANGEL Epic 9	
	BANGLES WALKING DOWN YOUR STREET Columbia 9	
	THE BARBUSTERS LIGHT OF DAY CBS 13	
	DAVID BOWIE DAY-IN DAY-OUT EMI 6	
	CUTTING CREW (I JUST) DIED IN YOUR ARMS Virgin 11	
	EUROPE ROCK THE NIGHT Epic 9	
	LOU GRAMM MIDNIGHT BLUE Atlantic 12	
	*SAMMY HAGAR WINNER TAKES IT ALL Columbia 12	
	HIPSWAY THE HONEYTHIEF Columbia 13	
	CYNDI LAUPER WHAT'S GOING ON Epic 9	
	ROBBIE NEVIL DOMINOES Manhattan 11	
	*NIGHT RANGER THE SECRET OF MY SUCCESS MCA 5	
	PSYCHEDELIC FURS HEARTBREAK BEAT Columbia 13	
	SIMPLY RED THE RIGHT THING Elektra 9	
	PATTY SMYTH NEVER ENOUGH Columbia 7	
	ANDY TAYLOR I MIGHT LIE MCA 9	
	*U2 WITH OR WITHOUT YOU Island 7	
STEVE WINWOOD THE FINER THINGS Warner Bros. 16		
PETER WOLF COME AS YOU ARE EMI 9		
ACTIVE ROTATION	BREAKFAST CLUB RIGHT ON TRACK MCA 8	
	DOKKEN DREAM WARRIORS Elektra 10	
	FROZEN GHOST SHOULD I SEE Atlantic 8	
	HOWARD JONES WILL YOU STILL BE THERE Elektra 5	
	KENNY LOGGINS MEET ME HALFWAY Columbia 7	
	LOS LOBOS SET ME FREE (ROSA LEE) Warner Bros. 5	
	POISON TALK DIRTY TO ME Enigma/Capitol 18	
MEDIUM ROTATION	*JON BUTCHER GOODBYE SAVING GRACE Capitol 7	
	THE CULT LOVE REMOVAL MACHINE Warner Bros. 7	
	DEAD OR ALIVE SOMETHING IN MY HOUSE Epic 4	
	*KANSAS CAN'T CRY ANYMORE MCA 6	
	LITTLE AMERICA WALK ON FIRE Geffen 11	
	LOVE AND ROCKETS BALL OF CONFUSION RCA 5	
	OTHER ONES WE ARE WHAT WE ARE Virgin 3	
	ROCK AND HYDE DIRTY WATER Capitol 3	
	SPOONS RODEO PolyGram 4	
	THOMPSON TWINS GET THAT LOVE Arista 6	
WHITESNAKE STILL OF THE NIGHT Geffen 6		
BREAKOUT ROTATION	AUTOGRAPH LOUD AND CLEAR RCA 7	
	JULIAN COPE TRAMPOLINE Island 6	
	JULI DAVIDSON TELL HIM Shanachie 4	
	JOHN EDDIE PRETTY LITTLE REBEL Columbia 3	
	ESQUIRE TO THE RESCUE Geffen 4	
	FARRENHEIT FOOL IN LOVE Warner Bros. 7	
	DEL FUEGOS LONG SLIDE Slash/Warner Bros. 6	
	HONEYMOON SUITE LETHAL WEAPON Warner Bros. 2	
	HOODOO GURUS GOOD TIMES Elektra/Big Time 2	
	INTIMATE STRANGERS LET GO I.R.S. 2	
	CHRIS ISAAK YOU OWE ME SOME KIND OF LOVE Warner Bros. 4	
	JEFFERSON AIRPLANE WHITE RABBIT RCA 4	
	LEVEL 42 LESSONS IN LOVE PolyGram 6	
	MONDO ROCK PRIMITIVE LOVE RITES Columbia 2	
	GARY MOORE OVER THE HILLS AND FAR AWAY Virgin 2	
	IGGY POP ISOLATION A&M 3	
	PRICE-SULTON NO TV, NO PHONE CBS Associated 2	
	PSEUDO ECHO LIVING IN A DREAM RCA 11	
	BRIAN SPENCE BROTHERS PolyGram 2	
	STRYPER FREE Enigma 6	
TESLA LITTLE SUZI Geffen 3		
WIRE TRAIN SHE COMES ON Columbia 6		

\* 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

## Can Provide Much More Than Just Vidclips Clubs Urged To Rely On Pools For Help

BY RUSSELL SHAW

ATLANTA Video club owners with special promotional needs should not be hesitant to ask the pools servicing them with clips for special assistance, according to Ed Steinberg, president of RockAmerica. And for the smaller operator, working with pools is logistically the most efficient way to go, agrees Craig Kostich, director of dance and contemporary music for Warner Bros. Records.

Steinberg and Kostich made their remarks at the Club Video Promotions panel of the Nightclub & Bar Expo, presented here April 14-16 by Nightclub & Bar magazine.

"The purpose of a [video] pool is primarily to get videos to you, but there are other things they do," Steinberg said. "When a record company has an artist they want to promote, the pools will acquire from them boxfuls of CDs, records, balloons, posters, and other items, and the pools will, in turn, distribute them to each of the clubs on a given night. The pool, through the record company, will usually have the videos and promotion material."

In those cases, however, when materials are not available, Steinberg advised requesting them. "Ask for them," he said. "They are very worthwhile, and customers seem to like them. The bottom line," Stein-

berg added, is that "if you use a pool, make sure they do some work for you besides just giving you videos. I think most pool reps are looking to do that work for you."

Often, that's the only practical option, added Kostich. "You can call the label directly, but the best way is through the video pool," he said. "There's no way we can deal directly with clubs all the time."

Kostich maintained, however, that a call to a video pool on Warner Bros. product—especially alternative and/or breaking artists, is likely to be quite fruitful. He indicated, for example, that more artists would be doing customized, short

greeting-type clips, welcoming customers to the club.

Kostich also urged video club owners and managers not so equipped to acquire down-link capability, in order to receive such services as the College Satellite Network.

Mark Ghanheim, an independent video producer, suggested another type of technical alternative be explored, with an eye toward future video promotions. "If you have stills or slides of previous promotions, you can get them to do videotape transfers, which will in turn get you started on your own library of videos."

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 TRACK

(Continued from preceding page)

and produced by Paul Trybits for Features International. The clip supports the title track off the group's recently released second album.

Director Jim Hershleder wrapped a video for Jesse Johnson's latest single, "Baby Let's Kiss." It was shot on location in Miami with Mike Mayers serving as director of photography. Karen Bellone produced for Bell One Productions.

Canadian recording artist Tim Feehan's video for his second sin-

gle, "Listen For The Heartbeat," was filmed in his hometown of Edmonton, Alberta. It was directed by George Elanjan for Randy Lennon Productions. The clip supports Feehan's eponymous debut album, on Scotti Bros.

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**Only In America.** Jim Cawley, vice president of sales and distribution for Arista Records, dressed up as Uncle Sam when Tower Records' Lincoln Center store in New York held a contest linked with the KBC Band's "America" video. From left are Jim Kelly, N.Y. branch manager, RCA/A&M/Arista Distribution; Sean Coakley, senior director of album promotion, Arista; Cawley; contest winner David Fein; Steve Harmon, manager, Tower; Ken Antonelli, Northeast regional marketing director, Arista; Abbey Konowitch, vice president of video and artist development, Arista; and Jim Brannon, sales rep, RCA/A&M/Arista.



**Support Your Redd Kross.** Red Cross recruited sales for its Big Time release "Neurotica" at Moby Disc Records' Sherman Oaks, Calif., location. Pictured kneeling in front are, from left, Big Time staffers Geoff Weiss, Jim Barber, and Mark Kates. Standing are, from left, Big Time's Missy Shore and Wendy Van Duyn; band members Robert Hecker, Jeff McDonald, Steven Shane McDonald, and Roy McDonald; and Bob Say, Moby Disc vice president. (Photo: Tom Gracyk)



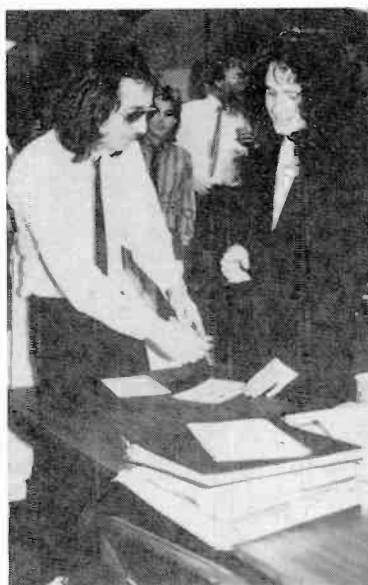
**Bash.** A phalanx of fans showed up at Tower's Sunset Boulevard store when KROQ L.A. announcer Jed the Fish hosted Oingo Boingo in support of the group's new MCA album, "Boi-ngo." In the foreground are, from left, the band's Dale Turner, Leon Schneiderman, and John Avila; Jed the Fish; and Boingos Danny Elfman, Johnny "Vatos" Hernandez, Sam "Sluggo" Phipps, and Steve Bartek.



**Cooper's Coop.** Veteran rocker Alice Cooper, at right behind the counter, took over Record Bar's Northlake Mall outlet in Atlanta during an in-store appearance that pulled some 3,000 fans. The MCA artist was in the area to play a sold-out concert at the Atlanta Civic Center. At left is Cooper's guitarist and co-composer Kane Roberts.



**Hot Wax.** Lola recently parked at Manhattan's Downtown Records on behalf of her Jump Street release "Wax The Van." From left are Downtown sales staffer Nelson Roman; Lola; Kenny Blank, the artist's son and a vocalist on the record; producer and husband Bob Blank; Downtown sales clerk Alfred Bellitti; and Cynthia Cherry, a&r director, Jump Street.



**C'est La Vie.** Manhattan label hitmaker Robbie Nevil, right, signs his name for Whitney Williams, a store manager at the Los Angeles chain Music Plus, during a seminar held by the web's parent company, Show Industries.



**Streetside Club House.** Warner Bros./Tommy Boy act Club Nouveau filled the store with fans when it plugged its latest chart-topping release at Streetside Records' northeast Kansas City, Kan., store. In the foreground are, from left, Club vocalists Valarie Watson and Jay King with Rock LeGrand, manager of Streetside's Westport location, and Streetside sales clerk Frank Alvarez.

# Billboard Heavy Metal



## STRIKING A MATCH IN THE CORRIDORS OF STEEL & STAMINA

By DAVE DiMARTINO

**M**any months ago—when record company executives saw MTV pulling away from airing heavy metal videos, when radio stations started aiming for an older demographic, when heavy metal concert violence was reported in newspapers daily—heavy metal ceased to exist.

In its place came “hard rock.”

Hard rock was Def Leppard and Twisted Sister—bands that could play their instruments, that favored melodies, that enjoyed both male and female fans, that more logically could fit onto the changing album rock formats—bands that, in short, offended fewer. And no less a force than Van Halen had been calling their own music “Big Rock” for years.

Today, the hard rock tradition continues with the astounding success of Bon Jovi and Cinderella, of newcomers like Poison and Tesla. Even bands like Motley Crue and Ratt are finding it harder to conceal their poppish inclinations—as the success of the latter band’s “Dance” 45 attests.

And then there is heavy metal.

Heavy metal is music that very rarely gets on album rock radio. It never really went away, back when it was supposed to be dead. It was never really confused with “hard rock,” either. It’s loud, it pulses and pounds, and it’s selling better than it has in years.

In 1987, heavy metal means Metallica, Megadeth, Slayer, Flotsam & Jetsam, Metal Church, Raven, Exodus, Helloween, Savatage, Overkill, and many others that seemingly—to retailers and radio, certainly—came out of nowhere and are now selling records by the boatload.

In 1987, heavy metal is extraordinarily healthy.

“Kids really needed a new band to love,” says Micael Alago, a&r representative at Elektra Records.

(Continued on page H-16)

Guitarist James Hetfield of  
Metallica  
(Photo: Ross Halfin)

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# New Talent Feats Ignite New Signing Surge MAJOR LABELS' BOLDEST COMMITMENT IN YEARS FOLLOWS CLOSELY ON HEELS OF METAL'S 'DEMISE'

By DAVE DiMARTINO

Major labels are more committed to heavy metal in 1987 than they've been in years.

From seemingly out of nowhere come metal bands with names like Malice, Guns & Roses, Flotsam & Jetsam, Raven, Fate, EZO, Tesla, and Helloween—all of them relatively unknown a year ago, yet all of them elevated to the major leagues regardless.

A survey of record company executives reveals several different explanations for this upsurge in signings. Most of them go something like this:

- Heavy metal is relatively inexpensive to record.
- Heavy metal has a loyal fan base.
- Because heavy metal is never really "in," it can never be "out."

• Though such bands rarely receive radio play, they tour continually to promote their work.

Yet when such bands *do* receive radio airplay, the results can be massive. Such has been the case, of course, with PolyGram's Bon Jovi and Cinderella—two very different success stories with similar happy endings.

Why have both bands done so well? Harry Anger, senior vice president of marketing for PolyGram, sees it as a matter of timing, basically. "In the case of Bon Jovi," he says, "it was a band that had recorded two albums previously which had both been successful—they had been gold or better by the time ["Slippery When Wet"] came out. Bon Jovi was a band that had been consistently seen on MTV. They were exposed to a large segment of the population through the tremendous amount of print they got in the key magazines that appeal to heavy

metal fans—like Circus, Hit Parader, Faces. They also did an enormous amount of touring, and opened for a lot of really top bands in the industry. There was a buzz, there was a good, solid word-of-mouth thing going on. Every element of the campaign worked. Starting with the fact that, as they have matured, they wrote one hell of an album, and Bruce Fairbairn and the band *produced* one hell of an album."

But the success of Cinderella's debut album came as a relative surprise, says Anger. "When you market records, you know when you have something good. And this was a damn good album, and we went after it very aggressively. But to sit back on a brand new rock'n'roll band and say, 'Hey, this is going to be double platinum'—*nobody* is that smart, you know?"

(Continued on page H-18)



Motley Crue



Jon Bon Jovi (Photo: Dave Plastik)



Poison



Cinderella (Photo: Dave Plastik)



Bruce Dickinson of Iron Maiden (Photo: Dave Plastik)



Metallica

## METALBEAT: ANYTHING GOES ON ROCKY ROAD TO CHART SUCCESS

By JOHN KORDOSH

Metallica were the stylistic trailblazers of '86, Bon Jovi was surely the retail phenomenon. They'll obviously wield tremendous influence throughout '87 and beyond, as will their tour mates, Cinderella, whose Mercury debut ("Night Songs") peaked at No. 3 and has gone double platinum.

Much as Bon Jovi broke through with their third album, Stryper—metal's foremost proponents of Christianity—finally scored significantly. "To Hell With The Devil" was certified gold in early '87, causing more than a few to wonder at the diverse roads to success within the genre. If Stryper could hang in there during the same period the no-nonsense Metal Church did with "The Dark"—well, it would seem that anything goes.

And, in a real sense, such is the case. Old-timer Ozzy Osbourne racked up his biggest seller to date with "The Ultimate Sin," No. 30 on Billboard's 1986's year-end chart. There's no reason to believe his double-live album (featuring legendary guitarist Randy Rhoads) won't fare

well in '87—metal fans also seem to be indiscriminating when it comes to age. Other well-established acts to look out for include Scorpions (who also have a double-live album slated for a summer release), Kiss, and Sammy Hagar (with teammate Eddie Van Halen producing). Staying power is almost a given these days: 1986 saw—if not outright smashes—at least brisk-sellers from Iron Maiden, Rush, Judas Priest, AC/DC and Ratt. Despite the rash of new names, these groups have all garnered established followings and their albums seem to chart automatically.

Which is not to say there weren't a few disappointments in '86: Quiet Riot's "Quiet Riot III" fared poorly (especially in light of their spectacular early-'80s debut), and possibly led to the fracturing of the band. Black Sabbath, despite bearing one of metal's legendary names, have undergone many personnel changes and didn't chart well with "Seventh Star." Dio, coming off a fairly successful 1985 album ("Sacred Heart"), was strangely silent in '86. And despite going gold with "Under Lock And Key," Dokken still seem to be perpetually on the verge of breaking—which they may do in '87 with a new album slated for release.

At the dawn of this year, several groups bear careful watching. Foremost is clearly Europe: coming out of (seemingly) nowhere, this Scandinavian group followed the unpredictability rule to the letter, going top 10 with "The Final Countdown." Another obvious rule-breaker is

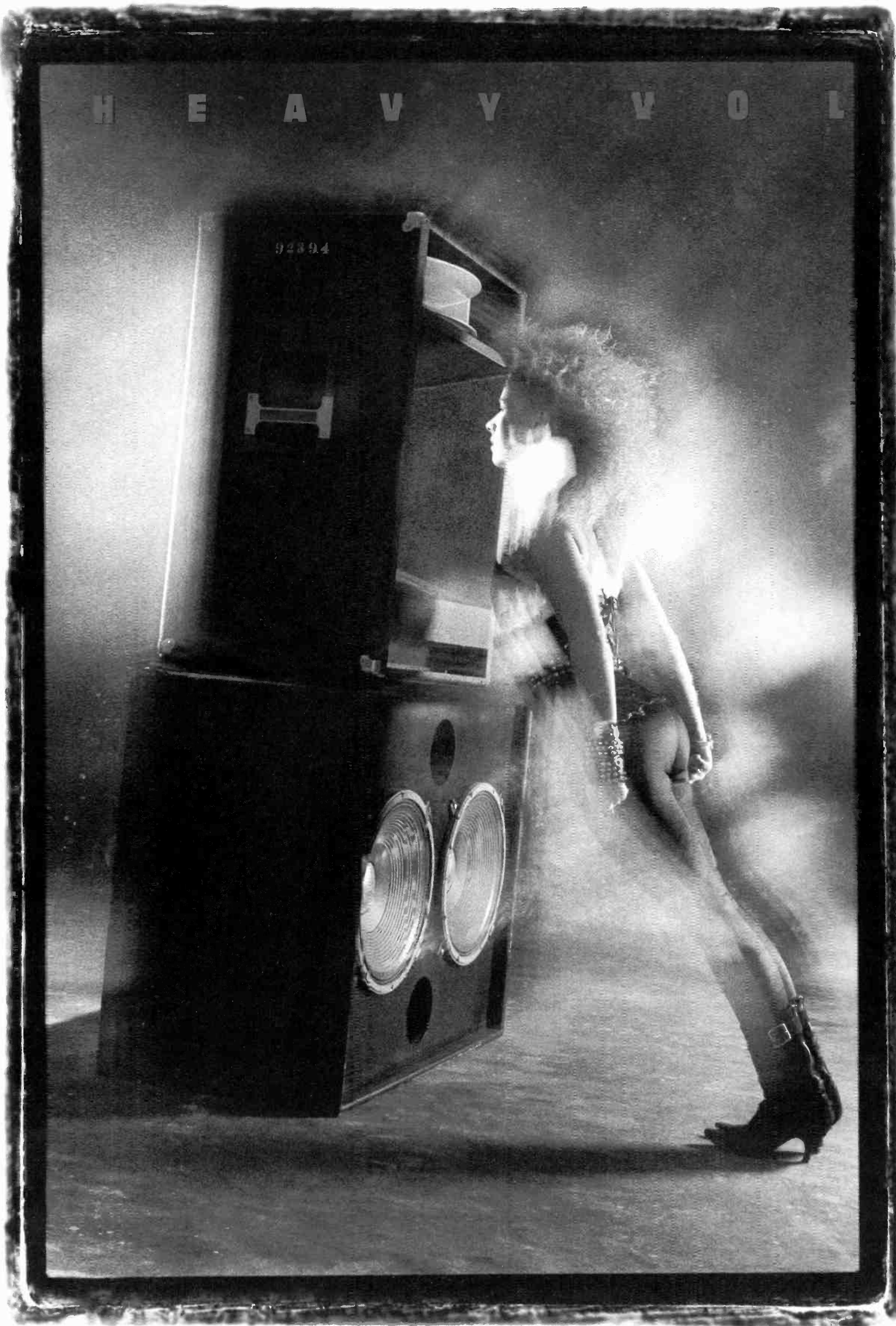
(Continued on page H-12)

The metal boom of 1986—headed by some likely and extremely unlikely acts—threatens to turn into a commercial bonanza over the next several years. New names have become established, old names have been re-established, and fragmentation has seized the genre—which, rather than muddying things up, has breathed new life into the metal scene.

Witness the dual success of Van Halen and Metallica, for example. Eddie & Co., sans David Lee Roth, consolidated their audience in style, going triple platinum with "5150" and seriously outselling Roth's "Eat 'Em And Smile," which went single platinum for the same label. Metallica, although not as commercially monstrous as either, became *the* metal story of '86: their "Master Of Puppets," despite (or because of) warnings that the album was unsuitable for airplay, gave notice that many fans were ready for a change. "Master Of Puppets" went gold, temporarily brought the band's two previous albums (including their Megaforce debut) back onto the charts, and opened the door for thrash and speedcore groups to follow. (The most significant being Megadeth, whose Capitol debut, "Peace Sells...But Who's Buying?," proved that, throughout late '86 and early '87, many were.)

Of course, the action didn't stop at the ends of the widening metal spectrum. Bon Jovi's third album, "Slippery When Wet," virtually took the charts by siege in late '86, going six times platinum by spring of this year. If

H E A V Y M E T A L U M E



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# Street Labels Divided on Majors' Impact on Underground METAL INDIES: ALWAYS ON THE CUTTING EDGE OF THE ACTION

By HAROLD DeMUIR

Having belatedly discovered the commercial viability of the underground metal scene, many major labels are seeking to reach the hardcore metal audience by forging business links with the scene's most influential indie labels.

"You just can't make it on the ma-and-pa stores of independent distribution," says Marsha Zazula, who runs Megaforce Records with her husband Jon. The five-year-old label, which introduced Metallica and Raven to the U.S. market and is currently home to such acts as Overkill and Testament, now has all of its product released through Atlantic.

"I think the people at Atlantic respect us for being able to hear things that they could not hear," says Zazula, "and they appreciate the fact that we can put an album together and market it, and that it doesn't have to cost \$150,000."

"The line between the majors and the independents is thinner now," says Holly Lane of Roadrunner Records, a Dutch company which inaugurated an independent-distributed U.S. arm in November. "Because of bands like Metallica and Slayer having success on major labels, there's ac-

ceptance in the mainstream for this kind of act. Now I notice that I'll talk to a band and they'll have sent the same demo tape to Roadrunner and Elektra.

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Above: Malice (Photo: Dave Plastik)

Left: Tesla (Photo: Dave Plastik)



Above: Megadeth

Right: Metal Church (Photo: Dave Plastik)



Above: Yngwie Malmsteen

Right: Judas Priest



Right: Ozzy Osbourne (Photo: Dave Plastik)



# AOR and Vid Airplay on Rise Again RADIO REPORT: METAL'S WEAKENED SIGNAL GAINS STRENGTH FROM HARD-POP CROSSOVER

By TERRY WOOD

Every weekday morning at KISS in San Antonio, the team of John Lisle and Steve Hawn jump-start their listeners with a popular, metal-minded show known as "Rude Awakening."

A few minutes before 11 p.m. at KNAC in Long Beach, Calif., "Gonzo Greg" Spillane introduces the station's most-requested song of the week—Anthrax' jack-hammered "Eye On The Law"—by saying, "Now is the time to really turn it up. Your neighbors really dig this song... trust me."

And 24 hours a day, three Midwestern affiliates subscribing to the Satellite Music Network's fledgling Z-rock format pummel listeners with such an unrelenting heavy-metal assault that one programming veteran describes it as "just like 'Spinal Tap'—it's always cranked up to 11."

Hard-edged, metal-oriented music has never lost its fans, but its relationship with radio—due to factors such as the PMRC chill factor and the album rock rush to jump on the upper-demo bandwagon—had weakened over the past two or three years.

Yet within the past six months, a top 40 beacon such as KIIS in Los Angeles has already seen two metal-flavored hits—by Bon Jovi and the Beastie Boys—top the station's request list. The station is also testing cuts such as Poison's "Talk Dirty To Me."

Kurt Kelly, acting PD at mainstream album rocker KLOS-FM, Los Angeles, says his station never intentionally shunned metal tracks,

"but the sound has to be right for us," he adds. "We're looking for a real quality guitar sound. I think a lot of bands are forgetting about synthesizers now and going back

to the guitar to get a unique sound. Bon Jovi, for example, has worked very well for us."

By the time an album rock or top 40 station finally gives a spin to Europe's "The Final Countdown" single, a bedrock metal-oriented station such as KISS or KNAC will already by three or four cuts deep into the album.

Such devotion to a hard-rock constitution has paid dividends for both stations. KNAC, a Class A outlet which floundered through the 1980s as an obscure haven for alternative rock, switched to a hard-rock format on Jan. 8, 1986, and has transformed nearly invisible Arbitron ratings of 0.3 and 0.6 to a commendable 1.4 and 1.1 in most recent books.

San Antonio's KISS, as assistant PD Tom "T-Bone" Schepke points out, "has always remained true to our core—18-24 males," and trails only top 40 KTFM in the market's 12-plus cumes.

"I just don't see how any station that calls itself a rock (Continued on page H-10)



Left: Over Kill



Left: Axl Rose of Guns & Roses (Photo: Dave Plastik)



Right: Stryper

Below: Scorpions



Right: Ratt



Below: Blackie Lawless of W.A.S.P. (Photo: Dave Plastik)



# Summer Looms Prosperous as Confidence Returns CONCERTS & VENUES: NATIONAL MOOD MORE UPBEAT AFTER YEAR OF CONTROVERSY

By TOBY GOLDSTEIN

Just about six months ago, the future of hard rock and heavy metal concerts across the U.S. seemed tenuous, at best. With assaults both external—from the PMRC and community pressure groups—and internal—wanton destruction of arenas in several major markets by a small, irresponsible sector of the audience, promoters wondered if this traditionally successful hall-filling genre was doomed.

However, although threats of cancellations still loom as a worst-case scenario, the national mood is far more upbeat. For instance, ICM's Jeff Rowland is currently booking northeast regional summer dates for shock-rockers Motley Crue and has encountered no obstacles. "They've been through twice already, with no damages," he explains. "Other than that the show has swearing, there's been no outcry against them anywhere, to my knowledge." If anything, says Rowland, the chart success of attractive rockers such as Bon Jovi and Cinderella has expanded the usual adolescent male audience to include large numbers of female fans—who are a less fear-inducing group for promoters to contend with.

In retrospect, last summer's destructive phase appears to have been isolated largely to N.Y. and the nearby area. Says Hyman Bernstein, president of one branch of Cellar Door Productions, which services the Carolinas, Florida and Georgia, "We haven't had any of these problems," with recent Iron Maiden, David Lee Roth and Stryper dates. In no instance has any arena in his market declined to put on a metal show, nor have they been faced with the staggeringly elevated insurance bonds certain venues now demand before they'll accept a metal band. "We have no hesitancy about doing metal," Bernstein says confidently.

Yet as one West Coast agent points out, the legacy of arena-trashing has had long-lasting repercussions. Several of the bands he books have been forced to add a \$1.50 surcharge to ticket prices to cover their insurance costs. And although, "a lot of the heat has been taken off heavy metal and gone on to rap, all it takes is one heavy metal show to bring it up again." The agent recalls only too well the incident in which an accused killer stated that he listened to AC/DC, and an anti-band fervor directed against that group spread across the country.

Barring anymore unfortunate incidents—in recent

months both Ozzy Osbourne and Judas Priest have been accused by grieving parents of contributing to their teenagers' suicides—the coming summer appears very strong for heavy metal concerts. In addition to Motley Crue, who return to the road after a two-year hiatus, Kiss, Dio, Deep Purple, Dokken, Judas Priest and possibly Def Leppard will be embarking on cross-country tours. And judging from their previous track records, all expect to enjoy a very prosperous season.

Even on the club circuit, which is still reeling from the 21-and-over drinking law, now affecting 80% of the U.S., confidence is returning. Andy Somers' Bandwagon agency, which books Megadeth as well as many "fringe" and starter metal acts, works with at least 15 clubs which are exclusively metal-oriented, plus another dozen or so small venues that accept metal on a band-by-band basis. One of the largest clubs, L'Amour East in Queens, N.Y., has solved the alcohol problem by instituting an ID system. Those who show proof of being 21 receive a green wristband, entitling them to buy alcohol. But the 18-20 years olds still enter the club. And, says Somers, some venues, such as the Ritz in New York, have become amenable to all-ages concerts—an intelligent decision since much of the metal audience is under 21 years of age.

In order to avoid the kind of parental ire that has plagued the arenas, clubs such as L'Amour East work hand in hand with the community, explains Paul O'Neill of Contemporary Communications Corp./L'Amour East Inc. With the club's capacity of 1,900, and its location being just a few blocks from a residential neighborhood, (Continued on page H-10)

# New Generation Spurs Excitement for Dealers RETAIL REACTION: METAL STOCK ON UPSWING; FUTURE BODES FRESH GROWTH

By DAVID WYKOFF

Although what does and does not constitute heavy metal remains a matter of debate, all involved agree that heavy metal's stock is on the upswing in retail. Both manufacturers (majors and independents) and retailers (from the big chains and rackjobbers down to the single-store mom & pops) are feeling the effects of metal's current surge and look optimistically to further growth.

Much of this development can be attributed to the crossover success of poppier metal/hard rock acts such as Bon Jovi and Cinderella and their penetration into the larger chains and rack accounts. Also contributing is a new generation of younger acts—Poison and Stryper on the more commercial end and Metallica and Anthrax of the harder, street-oriented end—that are spurring retail excitement for both the chains and independent dealers, who have long functioned as the backbone of metal salespower.

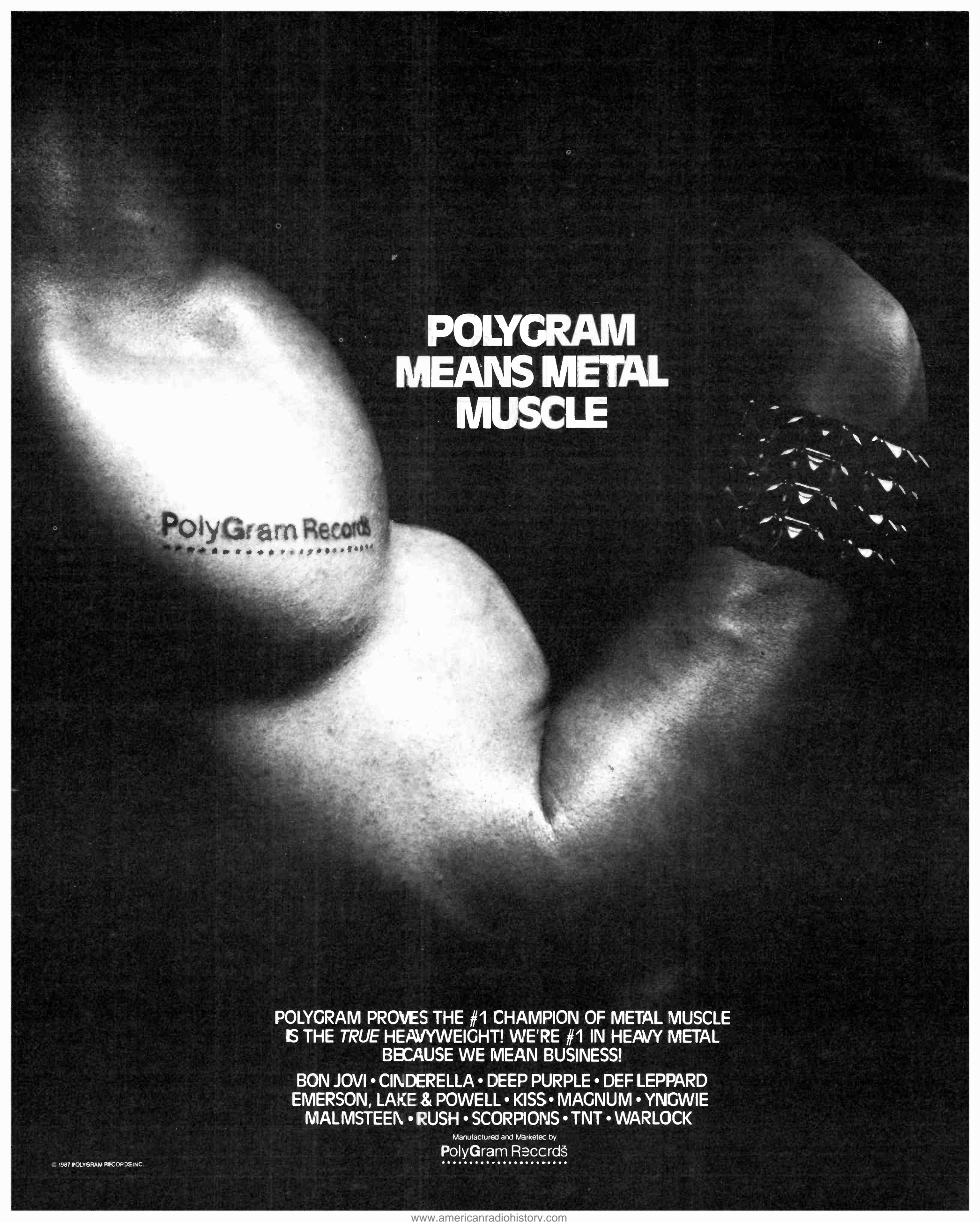
"We're enjoying great success with the newer metal acts like Cinderella and Europe, and there seem to be more of the middle-range acts coming along for us, too," says Handleman senior buyer Fred Caughran, who also notes that the racker is now running special metal promotions on hit product and frequently devotes special signing (header and backer cards and shelf-talkers for cassettes) to metal product. Bob Varcho, senior music buyer for the Camelot chain, reports that, "metal sales are growing for us everyday, and that's for the independent releases as well as the majors. We're doing better than ever with the newer acts—Poison's now our number four seller."

There are signals out that metal may be gaining greater acceptance nationwide on radio and television, two mediums that can sharply influence sales. Z-Rock outlets in Cleveland and Chicago are already igniting metal sales, according to area dealers, and many regions are seeing increased metal airplay on AOR. Metal is again on the rise in regular MTV programming, and Metallica is scheduled for an appearance on next season's "Saturday Night Live."

In spite of such high-profile trends, it's metal's consistent performance at retail that serves the independent

(Continued on page H-14)





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# QUIET SPELL FOR HOME METAL TROUBLES U.K.

By MAGGI FARRAN

For a country that has been at the forefront of the heavy rock business for several music industry generations, the 1980s for the U.K. seem to be turning out to be a truly sparse period.

Except for a flurry of activity during the vaunted "New Wave of British Heavy Metal," from around '79 to '83, which brought forth the hugely successful Iron Maiden, the less successful (but huge in the U.S.) Def Leppard and the nearly successful Saxon, we're now well over half-way through the '80s and it has to be admitted that acts breaking really big aren't surfacing from the U.K.

This calculated observation may not mean that much to those outside the U.K. but to those in the know, it is a sorry state of affairs. It's well done to Van Halen, Europe and Bon Jovi for busting the system wide open and making it in the charts, but where are the Brits?

Muff Winwood, head of a&r at CBS in London, says: "All we're lacking is a bunch of new bands who are genuinely fresh and interesting. We're going through a quiet spell. There's surely a bunch of budding superstars who will pick up on what the older bands are doing and recognize that they could probably do it better. What's more, they could probably put more energy into it, with a totally new approach. Then we'll have a new cluster of good rock acts."

One big question mark over the future of U.K. heavy metal is whether the attitude of the major record companies will be any different in the future compared to the near-lethargic approach shown today.

Another problem is that too many U.K. bands have set their sights firmly on the U.S. They've seen the music be-

ing successful there and have tried to copy that success, forgetting that America has hundreds of bands of its own trying to do precisely the same thing.

That many British bands have gone on to be million sellers has more than compensated for their signing expense. To have lured aging superstars out of voluntary retirement by the dangling of many dollars is living proof that a portion of heavy metal rock can be a healthy addition to any label.

The European countries have continued to hold their own, having more than dented the charts with bands like Europe and Metallica. Roadrunner Records, of Holland, headed by Cees Wessels, has long been releasing rock albums by the truckload, but it gives hope and a chance to many bands who otherwise wouldn't get a bite at the jackpot cherry.

Bands like Megadeth, Metallica, Slayer, Twisted Sister and Europe all started out in their professional lives on independent labels.

Says Wessels: "We don't have the facilities to produce large budget albums, but we're able to sign more bands."

"Thankfully, touring is still a viable situation in Europe, as long as the bands are sensible, like Metallica, who did it the hard way. They didn't insist on luxury hotels and stacks of backline. They only took out just what they needed to get by, with the minimum of facilities, and now it is paying dividends."

Most of the bands that Roadrunner signs are from the U.S. and continental Europe, but plans are on the way to open an office in the U.K.

One thing that would help the heavy metal situation would be more network radio shows covering the music. As far as the U.K. is concerned, the only show put out by Radio 1 covering this genre is "The Friday Rock Show" hosted by Tommy Vance. He says of the U.K./European scene: "The network stations just don't represent the total audience. As far as rock is concerned they just pay lip service to what is a sizeable amount of their audience. The top heavy rock bands play to the same sizes of audience as top pop acts and the less well-known bands play

to far more people than the average pop acts—and yet heavy rock not only doesn't get 50% of the exposure that pop music gets on the radio, it's lucky if it gets 5%.

"This is a ridiculous state of affairs. It's not down to the fact that the music is not popular with the public. It's more the case that the music is not popular with those who control the radio stations, for whatever reasons."

It's not just a Vance-isolated opinion that heavy rock is not at the top of the pile where programming is concerned. Johnny Beerling, head of BBC Radio 1, says "To broadcast rock music you need FM and at present we have only a very limited amount of FM time. Within the next couple of years, we'll almost certainly have our own FM network going for about 18 hours a day."

Encouraging words for an area of music that has had to survive for so long on limited exposure in Britain.

So what of the great white hopes of 1987? Well, Magnum for starter. They've been treading the stage boards for 10 years now, but are now taking off in a big way. Polydor stable-mates Heavy Pettin' are also in with chances of hitting the big time. RCA have bright hopefuls in the group Shy, which recently supported Meat Loaf and Gary Moore. There's the weird and wonderful Zodiac Mindwarp, who signed to Phonogram last year. Stardom could beckon Mammoth (unsign.ed at this time, but surely not for long) who could lead the field.

In fact, Mammoth has an image to match the group name, with each member of the band weighing in at over 280 pounds. The group is confident of giving ZZ Top a real run for its money.

At continental European level, Phonogram's Warlock from West Germany have been waiting not-so-patiently in the wings a while, as have Vow Wow, a heavy rock band from Japan, now based in the U.K., signed to Capitol America but somehow overlooked by Capitol U.K.

*Maggi Farran is a London-based freelance writer who specializes in heavy metal music.*

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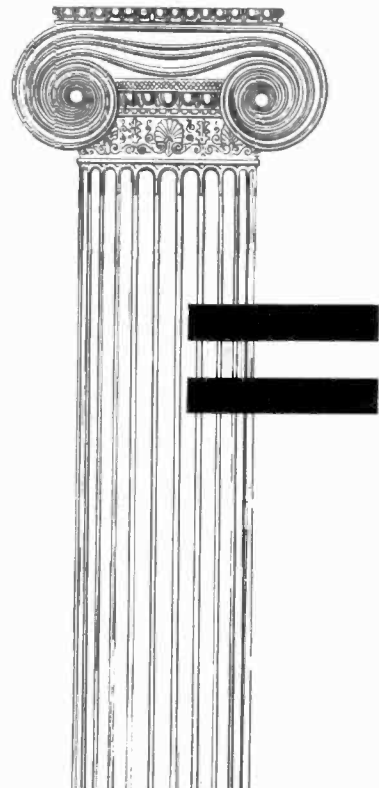


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## RADIO

(Continued from page H-5)

station cannot play lots of this music," says KNAC PD Jimmy "The Armored Saint" Christopher, who bills his station as "Pure Rock 105."

"Since we made the switch," says Christopher, who also served as PD before the format switch, "we have tripled our ad billings. A station like ours helped lead to the demise of KMET [the former rock giant now pursuing a crossover jazz audience]."

Like Tom Scheppke in San Antonio, Christopher cautions people not to pigeon-hole his station as a total metal-monger. Occasional cuts from the Rolling Stones and even Boston help diversify the station's sound. He added Lou Gramm's "Ready Or Not" title cut, but not the less-raucous single, "Midnight Blue." Foreigner material never airs at KNAC.

KNAC's playlist regulars include Iron Maiden, Judas Priest, Ozzy, AC/DC (especially Bon Scott-era material), Dio, WASP, Cinderella, Metallica and even newcomers such as Hawk, Andy Taylor and Black and Blue. Even Christian metal, such as Stryper, finds room in the format. Christopher says he avoids listener burn-out by going deep into popular LPs; six songs deep on Bon Jovi and Cinderella, three deep on promising newcomer Tesla.

T-Bone Scheppke says he also blends in more traditional AOR fare—more so than KNAC—for balance, such as Seger, Genesis and U2. What keep the fans tuned in, though, are acts like Dokken, Whitesnake, Deep Purple and dozens of similar ear-busting talents. KISS, he says, is also two cuts deep on Tesla.

"There was a metal backlash about three years ago," Scheppke says. "This is the town that passed a city ordinance banning kids under 14 from 'morally obscene' concerts. I don't think it's ever been enforced, though."

"We watch our Ps and Qs. We don't play sinister, Satanic bands. That's not good radio. There's a lot of stuff out there that I'd call scrap metal, stuff that appeals only to a junior-high level. If you play the right songs, ones with good musical properties, you can attract 30- and 40-year-old listeners. We have a lot of military in the area and they're very loyal to the station."

Metal ballads are another key to sustaining interest in such a hard-rocking format. Some of Scheppke's favorites include the Scorpions' "Lady Starlight," Dokken's "Alone Again" and "Bringing On The Heartbreak" by Def Leppard.

Both Christopher and Scheppke say attracting advertisers is not a problem. Prime accounts include cars and car dealers, car parts, soft drinks, beer, motorcycles, speedways, concert promoters, and clothing stores.

Consultant Jeff Pollack, with 30 album rock clients (including KNAC), endorses greater emphasis on metal-slanted tracks.

"I'm delighted to see metal make greater inroads again in radio," he says. "It reminds me of the time when Quiet Riot made such a surge. People react strongly to this kind of exciting, energetic music. A lot of AORs have become too sedate, too boring. They should take a look at good, melodic metal that had strong hooks and a good chorus."

Won't that scare away older listeners? "Who says adults don't like hard rock?" Pollack responds. "They still like it, just in smaller doses."

"Some of those bands in the '60s and '70s were real screechers. Some people in their mid-30s might say today's metal isn't as good as it used to be, but in terms of intensity, there's no difference between Zeppelin or Steppenwolf and Poison or Cinderella."

Fan devotion, Pollack points out, can be fickle. "I've seen it happen with Loverboy and Quiet Riot," he says. "As soon as a band gets mass appeal, fans think it has sold out. Metal fans like bands to be their own discovered secret, their private adopted group. Metal is the only form of underground music that still exists today."

Helping bring that music to the forefront has been MJJ's well-received "MJJ Metalshop," a slick, one-hour syndicated interview-and-music program that is aired in more than 100 markets, and the Z-rock format.

Z-rock, the seventh format beamed out via the Dallas-

based Satellite Music Network, is hard-core heaven for metal freaks. Started in August, 1986, three stations—WCRZ, Chicago, WCXT, Muskegon/Grand Rapids and WCZR in rock-starved Cleveland—now air the format.

Programmed by operations manager Wild Bill Scott, the format is intended to demonstrate the "depth and width" of the hard-rock and heavy-metal idioms.

Core artists, along with metal mainstays like Iron Maiden, Black Sabbath (old and new) and Motley Crue, include the denser, darker, faster sounds of Metallica, Motorhead, Slayer and Megadeth. Scott even finds room for speed-metal acts like Sabotage, Helloween and Possessed. He balances his charts with the Stones, Ted Nugent, Accept and Van Halen, plus "Gator Boogie" like Lynyrd Skynyrd and the Georgia Satellites.

"We're already No. 1 in Chicago for 18-24 males at night," says Scott. "But we're not limiting our goals to that. We really expect to capture a big chunk of the 18-34 audience. This type of music creates a lot of excitement, and I think that's been missing from radio for some time now."

Terry Wood is a West Coast writer specializing in radio.

## CONCERTS

(Continued from page H-6)

its owner conferred with local police and the community board, installed extra soundproofing and safety features, and even hired people to pick up bottles from the street, successfully deflecting opposition. Six months after acquiring the venue, says O'Neill, the plan has worked well enough to allow for the opening of L'Amour Far East, in Commack, Long Island, under similar conditions.

If there is a persistent problem in connecting metal shows with its target audience, radio is to blame. The lack of airplay for most metal acts—lately, Bon Jovi is a notable exception—is cited as an ostracizing factor for its audience, and a large obstacle to properly promoting the concerts. "One thing is apparent," says ICM's Rowland, "radio is less hospitable to metal." The PDs tend to be in their mid-30s, he explains, and prefer not to think about metal at all. The decline of the AOR format is the only serious difficulty Bernstein has had to contend with in his market. Traditionally, radio spots are used to advertise an arena's entire upcoming roster of shows. Yet, the agents agree, this is wasted effort by the promoter if the metal audience's needs are not being met by the stations.

Says Andy Somers, "Major promoters would take radio spots for Megadeth, where an 8 1/2 x 11 scribbled poster stuck to a wall would be much more effective. This is a word-of-mouth scene," he says of the underground metal which Bandwagon represents. "It started from kids passing demos around." And for it to get the right exposure, Somers finds himself recycling the ground-level techniques used to promote punk bands a decade ago.

With metal largely absent from mainstream media, even million-selling bands are now taking the direct route to inform audiences of their upcoming shows. Jeff Rowland describes the plan devised by Iron Maiden manager Rod Smallwood to promote the group's recent tour. "He's a fighter and an innovator at getting out in the trenches and spreading the word. On this tour, he encouraged promoters to get out to high schools in their market and put posters advertising the show on walls as near to the schools as they could get. Even if the poster was up for 10 seconds before a kid took it home, it had the right effect. There's a reason why Iron Maiden is at the top of their game and has remained there for years."

Heavy metal is a music particularly well suited to live performance. Its audience may be somewhat fixed, within a self-limiting age group, but it is intensely loyal. And once a metal band builds up a following, it becomes somewhat impervious to fads, trends, or recessions in any given year. One agent reflects a uniform belief: "Metal is a big part of the music scene today. It's a very viable and huge record and ticket-buying market. This will be a big, big summer."

Toby Goldstein is a N.Y.-based freelance writer.



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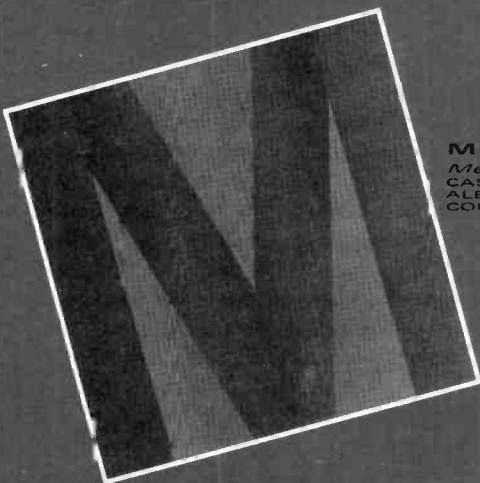
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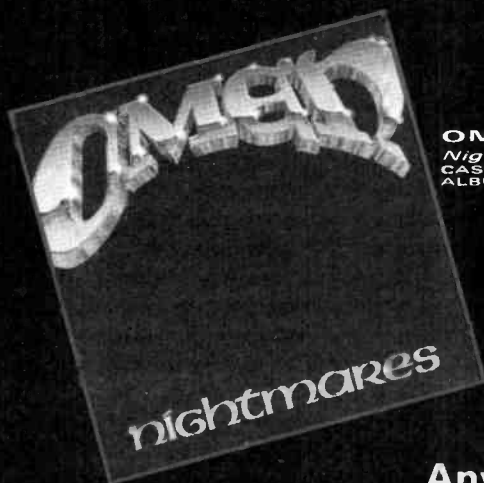
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# INDIES

(Continued from page H-5)

that is probably going to turn down Elektra and CBS to sign with us," says Williamson, "because they know we're smaller and that they can come in and talk to everybody without going through 10 committees. My feeling is that, without giving them super advances, we can give a band more direction and work harder for them. We can compete eye-to-eye with the majors in most areas. Maybe CBS can get you into more stores, but I think that even that is falling aside now."

"The biggest problem the independents have is getting the product into the stores, because a lot of retail accounts won't work with independents," says Bob Chiappardi, who with Walter O'Brien operates Concrete Management and Marketing, which handles retail marketing of both independent metal projects. "I think we've made a lot of the major chains feel a lot more secure about taking independent product, because now there's support there. For example, Metal Blade does posters and flats and promo copies for their products—which a lot of independents were not doing—and funding tours for Fate's Warning and Omen, and sending Flotsam and Jetsam to Europe, showing much more of a financial commitment. And the fanzines that the independents have advertised with and nurtured for years have all of a sudden become legitimate and important in the eyes of retailers."

Those involved in the indie-metal world are divided on the question of how the influx of major-label interest will ultimately affect the underground scene. Zazula predicts that, in the future, independents will need to hook up with majors to survive in the marketplace. "I think those labels that are doing credible work will eventually be picked up by a major, and the other ones will probably fall by the wayside," she says.

But others express confidence that there will still be room in the metal sweepstakes for enterprising small

companies. "There are arguments that it's gonna be impossible for the indies to compete with the majors, but I don't really think so, because the indies are really providing a different service," says Slagel. "But I think that there is going to be a little bit of a void. There are so many bands and so few labels, and the competition to get signed—even to an indie—is really tough. I think that people are gonna be a little more picky about what they release, so there may be fewer indie-metal records on the market, but the quality's gonna be better."

"There'll always be an underground," says Kobrin. "There's still room for the smaller indies, and there are still plenty of good bands to be signed. Anyone who's got a good sense of a&r and has some money in their pockets can enter the field and do well."

Slagel sees the majors' participation having positive effects on the genre's vitality. "It's good for the indies, because it helps keep the scene going," he says. "Because of the majors, there are more people listening to metal. And the more people that are listening, the more people there are buying records, including the indies. And it's been proven by almost every popular major-label metal act that the best way to do it is to put out an independent record first and then go to the majors."

One band that's using the indie network in an attempt to launch a major label career is Dayton, Ohio's War Minister, who've released a self-produced four-song EP they hope to use as a demo and calling card. "The indie scene provides a million more doors to the industry than there were 10 years ago," says War Minister guitarist Chris Scott Weiser. "Because of the indies, the majors are seeing what bands can do before they pick them up, so they can see what they're getting before they spend their money on it."

"The standards of the underground are higher now," says Lane. "There's more of an emphasis on professionalism. For a while, anything with a certain type of sound was going to sell to metal fans, no matter how badly produced it was. And then everyone saw that those things did better when they were produced well. Bands have a

different expectation of production now, and a different idea of what's going to happen with their careers." Harold DeMuir is East Coast Rocker associate editor.

# METALBEAT

(Continued from page H-3)

Poison, who entered the charts in mid-'86 with "Look What The Cat Dragged In"—an album that dilly-dallied around before exploding toward the top. Not so with Tesla, opens for the David Lee Roth Band: their "Mechanical Resonance" simply exploded without the dilly-dallying. All are very different acts with very different sounds. The only thing they seem to have in common is astonishing sales figures.

Ultimately, the sound of '87 may be most influenced by a group that—by now—appears to be well-nigh middle-of-the-road. Motley Crue, last seen on 1985's "Theatre Of Pain," have plenty of catching up to do with their latest Elektra album, "Girls, Girls, Girls." Yet Motley Crue straddle the lines between traditional metal and thrash, commercial and cult, and age and youth. They're an established platinum act, yet retain a flavor of the street that's helped establish hardcore groups like Venom and Slayer over the last year.

Even as a group as venerable as Deep Purple (charting well with "House Of The Blue Light") forges on; even as longtime hangers-in like Manowar try to commercially break their brand of American arrogance ("Fighting The World"); and even as a Japanese group (Loudness, who established themselves respectably with their Atlantic album, "Lightning Strikes," in '86) becomes a force on the scene, the band to watch may very well be the reliable Motley Crue.

Which—given the ever-broadening base of metal as it heads toward the '90s, scoring expected and unexpected hits—somehow seems fitting and proper. John Kordosh is co-editor of Creem and Close-Up.

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## RETAIL

(Continued from page H-6)

dealers and small chains who support metal year-in, year-out. "The great thing about metal is that not only is it on the upswing, but that it's never really down. Even when there are no metal acts in the top 10 and no radio airplay, sales are strong. That core audience of interested, devoted kids never disappears. And, there's such a strong street-level network of kids that you don't need to spend lots in the way of advertising metal. As long as you develop a good knowledge of what's going on in metal, you will do well," says Dave Brickley of the 18,000-square-foot Texas Tapes & Records in Houston, Texas, in a comment echoed by all concerned parties.

"Retail is the key to metal, especially with developing acts," says Mike Fealy, label manager for Metal Blade Records, which distributes some releases through Capitol's national network and the rest through independent channels. "And, the mom & pops and smaller, more responsive chains are the life-blood of metal. They are where the kids go, where the most fanatical metal buyers shop, and where the big boys at the major chains and labels find out what's happening."

In addition to being the proving ground for metal, the metal specialists can do fantastic numbers with metal's bread-and-butter acts. Wally Szmansky, record buyer for the single-store Rolling Stone Records in Chicago suburb Norridge, reports that, "we've sold nearly 2,000 copies of the latest Iron Maiden. That's a lot of records in five months, especially considering that we do the bulk of our metal business in indies and imports."

Computerized inventory programs are showing dealers the real power of metal's catalog sales, something that many chains are now picking up on. "We continue to do very, very well with metal catalog sales. We sell lots and lots with older titles. Five-year-old releases consistently climb into our top 300 listing," says Mike Z., import/classical buyer for the Strawberries web.

Because of metal's longtime, usual near-underground

status, labels and metal specialists have developed close working relationships. Tour support and in-store appearances are the two most common expressions of label/dealer cooperation. "Most of our promotion work has to do with touring," says Enigma retail promotions manager Laura Hughes. "Publicity, airplay and street-talk are all up when a band's in a town. That's the time that we want and need to get displays up in the stores."

Though they can spur same-day sales, in-stores are most often used by dealers for long-range considerations. "We don't often do great numbers with in-stores, unless the album just came out," says Bob Say, executive vice president of three-store Moby Disc chain. "What they do, though, is help develop our area profile, give the customer a better attitude about Moby Disc and let people know that we're the place for them to come to find what they want."

Metal artists are quite aware of retail's importance, having once been kids who spent many, many hours in record stores, and devote a lot of time and effort to getting out to meet their fans and the people who sell their records. "The fans are what this is all about," says Stryper drummer Robert Sweet. "The shows are always hectic, and in-stores give us the chance to get the face-to-face contact that's important to what we do."

Those anticipating the death of vinyl can look to metal sales for supporting figures. Dealers report that cassettes outsell records on an eight- or nine-to-one basis, though stores doing strong indie/import business see more balanced sales. And, as the CD slowly penetrates the market (some more affluent areas are seeing great gains already), many retailers look to eliminate their record stocks. Neil May, owner of Long Island metal specialist Agents of Fortune, says that, "Records were once very good for us, but they've been totally replaced by tapes and CDs and we're deleting our stocks. Once people start with CDs, they don't buy records anymore." Most dealers are not totally pleased with their cassette merchandising and look to refine their display and security procedures.

As with other accessory and related merchandise product, metal videos are doing a strong business for music retailers. Mark Schulman, a vice president of advertising and video at Atlantic reports that Ratt and AC/DC titles are the company's two hottest sellers and that they are primarily sold by music retailers. Enigma's first video title, from Stryper, has been certified gold. Says TTR's Brickley, "music video for metal does very, very well for us, and it's pretty much a hand-in-hand situation with the hot music and artist. Kids aren't balking at the \$20 lists, either."

Metal merchandising (product display) and point-of-purchase materials actually differ little from standard trade practices. "It's really just a matter of drawing attention to the product and to keep it from being hidden in the bins. It sometimes helps with metal's more striking images in posters and cover art, but in the end, it's pretty much the same," says Moby Disc's Say.

Dealers are divided on the matter of setting up a separate heavy metal section for pre-recorded music product, though all suggest using discretion in arranging product. "In your efforts to sell more metal product, you can't forget the other segments of your customer base and you don't want to ignore their needs and desires," says TTR's Brickley, who says that it's easier for him to isolate the hard rock and country portions, his strongest sales areas, when he has 18,000 square feet to work with.

Metal Blade's president Brian Slagel notes that there's still resistance from the chains and racks to some of the more "outrageous or striking imagery on record covers," something he views as censorship. Though he does view this with some humor: "It's not like we're the only ones being picked on here. Don't forget that Bon Jovi had trouble with their record cover, even Duran Duran with a sleeve to a single."

All look to an outstanding summer, following the near-record-level sales of the late winter/early spring, the traditional slow period for metal sales. Says Camelot's Varcho, "this ought to be a fantastic summer."

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# STEEL & STAMINA

(Continued from page H-1)

"There are the staples, who aren't going to go away—Judas Priest and Iron Maiden, but kids wanted a new band to love. And here you have Metallica, who look like their audience, have a great attitude, write terrific songs, and combine the influences of punk, hardcore, old metal, and new metal to create what they do, which is Metallica, and nobody else does it right now."

Alago, spoken of very highly in heavy metal circles, is the man who brought Metallica, Metal Church, and now Flotsam & Jetsam to Elektra. Aside from being very loud and very fast, these three bands all share one thing in common: they began their careers on independent labels. With very few exceptions, that's the way things are done these days. Indies find the bands, release the records, lay the groundwork—and then the majors step in.

"The majors have become aware over the past six months of the tremendous power of metal. And they're recognizing it for what it is, not what it could be." So says Bob Chiappardi, who with Walter O'Brien runs Concrete Management and Marketing, a rapidly growing firm that handles a surprising number of metal heavyweights. "Now the majors are saying to Slayer, 'Go ahead, make your record.' All of a sudden they're dealing with it. Now that they have the stuff, they're realizing its potential."

The end result, says Chiappardi, is sales figures easily in the 200,000-250,000 range for such bands as Slayer and Megadeth—both who've rarely been heard on album radio—and the startling success of Metallica. "These [figures] are for records you can go in and make for \$80,000. You've got a great profit margin."

Ida Langsam—president of New York's Public I Publicity Services and "probably the best metal publicist out there," according to Concrete's O'Brien—sees an entirely new level of commitment in today's heavy metal fan. "They're very loyal, and they're also very open to finding out about new bands in the genre," she says. "They know all the outlets where they can find out about new bands—whether it's the local club in town that will pre-

sent a band regardless of whether there's a major record contract supporting the band or not, and all the fanzines or metal hotline outlets."

The bottom line, in 1987, is sales. Heavy metal and hard rock: they sell.

Rod Smallwood, who manages such bands as Iron Maiden, Poison, and W.A.S.P. through his Sanctuary Management firm, says he sees today's heavy metal falling into two categories: American metal and European metal. "European metal is Iron Maiden, Judas Priest, Scorpions. Americans like Motley Crue, Ratt, Poison, Bon Jovi—and these are two very different types of bands. There's a difference in music, image, and vibe. In European metal, there's no make-up, and there's very, very rarely hit singles." Whereas bands like Maiden, Priest, and Scorpions have been on the road touring for years, he says, bands seem to simply *happen faster* in the U.S.

"Look at the Bon Jovi situation. In America, it's so big on every media level, it's really difficult to control it. Success, just by definition in the States, means overexposure and overkill. And it's very hard to live with it."

That view is echoed by Gene Simmons, who has managed to cope quite nicely as a member of Kiss, that phenomenally successful metal/hard rock unit now recording its 21st album. "I'm in there for the long run," he says. "I don't believe you win by getting a hit record. I believe you win by sticking around for 15 years. It's true—you can be Quiet Riot and 10 other bands who sell five million or six million records, and on the next record break up. And that may be good from a record company standpoint, but those guys have broken hearts."

Poison is one band that has no problem dealing with the heavy metal/hard rock dichotomy. "We are more of your hard rock band, without a doubt," says lead singer Bret Michaels, whose band's Enigma/Capitol debut is hovering in the upper reaches of the Top Pop Albums chart. Like Kiss' Simmons, Michaels sees Poison as a long-term proposition. "For all of our contracts—for our merchandising, our record, our management, and any other contract that we have—Poison has the final say.

We want to know that the reason we succeed or the reason that we fail is due to Poison. That way, if we fail, I can go back to the source. It's like building your own house: if you build a sturdy foundation by yourself, you can build as many levels as you want. If you build a shaky foundation, the whole damn thing's going to tumble over."

Michaels' point should not be taken lightly. The most successful metal bands of today—and those of tomorrow—will be those who've built the sturdiest of foundations.

"You can see that with bands like AC/DC," says Doug Morris, president of Atlantic Records. "They just develop into amazing touring and record-selling assets. AC/DC broke right from the street level, right from the grassroots. They became the kids' own band; you can see how they've been sustained all these years."

"What's interesting is that with a band like AC/DC, as much as we record companies would like to take credit for breaking everything, they really broke themselves with that incessant touring. The kids loved them, and they busted it from the grassroots. And those are the ones that stay around."

Heavy metal is back. "It's been around 15 years or so, and it's going to stay here," says Elektra's Alago. "You're just going to get different bands coming up all the time. And we've had a healthy breed of bands this year."

Hard rock is also back. "We're a bit different than a lot of the new metal bands," says Brian Wheat, bassist of Tesla. "If you ever see us, we don't really look like them—jeans, tennis shoes, T-shirts. And our musical influences are Led Zeppelin, Bad Company, Humble Pie, Aerosmith, that kind of stuff. And we think we're more that kind of band."

Adds Gene Simmons, who should know: "To consider Bon Jovi 'heavy metal' in the same breath that you consider Metallica 'thrash metal'—it's *all rock*, folks. Some of it is faster, some of it is slower, some of it is harder, some of it is softer. But ultimately, it's all rock. It's not fancy, and it doesn't have anything to do with fashion. It doesn't have to do with anything. Trix are for kids, and so is rock. You can't live without it."

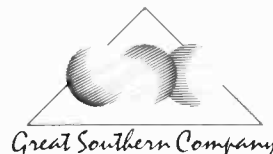
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# MAJORS

(Continued from page H-3)

What brings such bands to major labels? Ray Tusken, vice president of rock promotion at Capitol, says that it sometimes depends on who is already on your roster. Among Capitol's metal acts are Megadeth, Poison (through Enigma), Saxon, WASP, Wasted, Great White, Vow Wow, and metal legends Iron Maiden. "It does hold true," says Tusken, "that if you have a band like Iron Maiden on your roster—who are at the pinnacle of their particular genre, and probably the most respected of the true metal bands—then inevitably people come to you."

Tusken also cites the importance of strong management—in particular, Rod Smallwood's Sanctuary Management. "They have Maiden, they have WASP, and now they have Poison. We have an association there, and it's kind of natural. Just like Leber-Krebs developed its roster through CBS, historically, they've been developing

theirs through us."

Another important factor in the metal resurgence, particularly in the light of limited radio airplay, has been the use of video. Atlantic Records president Doug Morris sees that as the key to Ratt's success with their "Dance" single. "The Ratt album this time, I think, other than by the tour, was basically busted through MTV and those teen magazines," says Morris. "[MTV] really stayed after that first single, 'Dance,' long after every radio station had gotten off. It stayed in their top 10 for about 14 weeks, and we actually saw the album blow open during that time. And it's a platinum album, their third platinum album."

Yet platinum status is hardly necessary for a major label to recoup their investment in a metal band. Why? Because major labels rarely need invest that much. "If you can't make a metal record for \$100,000," says Wendy Goldstein, a&r talent manager at RCA, "and that's an expensive metal record—still, in comparison to our bud-

gets on pop projects, \$100,000 is cheap. Cheap when compared to what might be spent on a Blow Monkeys record, or a Lou Reed record, or countless other things. Cheap enough so that if you sold 200,000 or 250,000, you're making money. Those acts are always in the black."

Goldstein sees a vast difference in audience loyalties to metal bands, as opposed to hard rock bands. "If Night Ranger didn't have a hit off their new album, I don't know how many Night Ranger fans would go out and buy it without hearing it. Metal definitely inspires. When that next Metallica album hits the streets, the kids will just be waiting in the stores."

A metal band like Judas Priest, however—and there are few fans of the genre that would call them "hard rock" rather than metal—manages to get on the radio surprisingly often. Says Paul Rappaport, director of album rock promotion at Columbia, "Judas Priest have always enjoyed more radio airplay than any other [metal] act. And the reason they have is that they're not uni-directional. Judas Priest is a very musical group. They are metal, but their music has such dynamics, and such a wide range, that it's easier for album radio to play Judas Priest than it is for them to play other bands that are just in one vein. I mean, we've had *singles success* with them."

But that can never be taken for granted, says Rappaport—even for a band like Judas Priest. "With any record that leans to metal, we try to pick the song that we feel is going to appeal, number one, to the core fan. And we also try to look farther, and see if we can find a song that will fit the bill and also appeal to maybe someone who is on the edge of being a fan, or who isn't a fan yet. And then, once you determine that song, you want to focus that, and bring with that as much excitement as you can to album radio."

Bob Chiappardi and Walter O'Brien of Concrete Management and Marketing, who handle a significant number of metal acts, point to one disturbing aspect of the major labels' quest for airplay: it can affect the band's audience base. Some companies pick up a band that's sold 35,000 albums on an independent label, says Chiappardi, and then "make the records real slick. They hire these wonderful producers, they do digital recordings, they come out with a product that's not commercial enough for radio, and all the thrash kids and the heavy metal kids turn their back on it. So you end up with a record that sells nothing."

Michael Alago, a&r representative for Elektra, is the man responsible for bringing Metallica, Metal Church, and Flotsam and Jetsam to his label. He knows what Chiappardi means—and also knows his own bands do not make "slick" records.

"I pick up bands for Elektra because I love what they do," says Alago. "I always tell my bands that if there are producers or records they know they love the sound of, and if indeed those producers want to work with them, fine. I'm here to enhance what they do. If I can suggest to them great engineers for them to enhance their sound, to make the process progress, that's what I'm here for."

"To change bands? No. The beauty of what these bands do—you love what they do, so you sign them for that reason. That's my philosophy here."

Heavy metal is being perceived as a solid part of any major label's roster; that's one change 1987 has brought the record industry. As RCA's Goldstein, herself a metal fan, says: "Because of Metallica, even though they don't want to listen to it, they don't want to see the artwork, they really don't want to deal with it—they're at least respectful of it."

"They might hate it, and they might think it's the stupidest stuff they've ever heard in their lives. But at least they now respect the amounts of units sold—and understand it won't go away."

**CREDITS:** *Special Issue Editors, Ed Ochs (L.A.) & Robyn Wells (N.Y.); Editorial Coordinator, Dave DiMartino; Editorial by Billboard writers, except where indicated; Design, Stephen Stewart; Cover, Douglas Brian Martin.*

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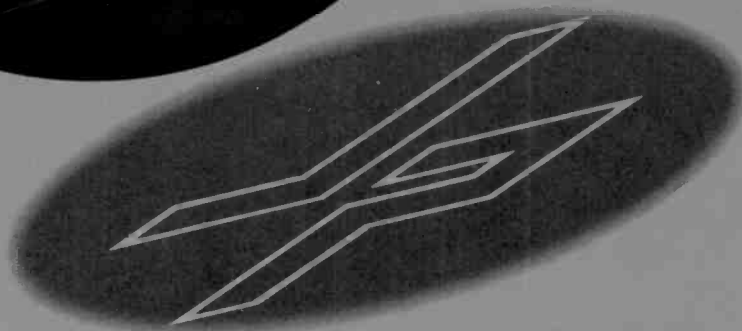
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## Metal Merchandising Is Attracting Heavy Interest

BY DAVID WYKOFF

**BOSTON** Like industry interest in heavy metal music generally, metal merchandising is on the rise.

Manufacturers, distributors, and retailers are counting on metal merchandise to continue its current strong sales pace. Many tour merchandisers, who are now seeing record-level per-head road revenues from metal acts, are gearing up their retail programs for long-term results.

Steve Roell—owner/president of Roelco, a distributor of many kinds of music merchandise, and national marketing director of Nice Man

Merchandising—characterizes the current surge in metal merchandising succinctly: “The music and merchandise go hand in hand, and the traffic of heavy metal kids is up in the stores and shows now.”

According to Bruce Fingeret, vice president at merchandiser/licenser Brokum (which is owned by Canadian music conglomerate Concert Promotions International), a tripartite division among current metal styles has created a larger customer base.

“First are the standard metal acts—Ozzy, Judas Priest, Iron Maiden, and so on,” says Fingeret. “Business for them is as good as

ever, and it’s been consistently strong for years and years. Second is the pop metal—the Bon Jovi and Cinderella types now, Def Leppard a few years ago—and they’re drawing a huge female following, one that purchases a lot of merchandise. Third is the thrash/speed metal generation of younger bands, such as Metallica, and they’re attracting a whole new class of younger, devoted metal fans, predominantly male. And these fans are voracious buyers. Metallica is unbelievable for us. They may be the finest merchandising act around today, regardless of sound or style.”

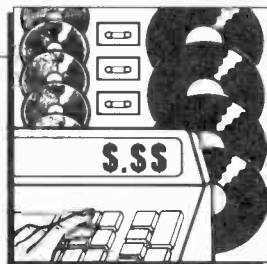
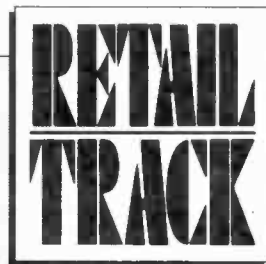
Most agree that the recent ascen-

dancy of pop-oriented metal acts and the continued development of street-type acts are boosting metal’s merchandise sales. Even in periods of comparative decline, though, metal merchandise sales have staying power, according to suppliers.

“Heavy metal products have long

been a mainstay of the merchandising market, both in tour and retail,” says Colleen Weiss, national sales manager for Winterland’s Rock Express retail line. “And, while trends come and go, you can expect a core customer base that will remain in-

(Continued on page 51)



by Earl Paige

**PHILADELPHIA STORY:** Vigorous discussion continues among a loosely organized group of Philadelphia independent dealers irritated with vendors’ selection of merchandising reps, according to **Bruce Webb**, owner of **Bruce Webb’s Department Store**. Webb says the issue “goes back to last November.” First, it was argued with **RCA**, but now, according to Webb, “**CBS** has also hired someone other than an African-American to service black retailers for merchandising.”

A circulated petition, signed by representatives from 18 stores, reads, “Our stores are in the black community, and we feel it is important that we both provide employment within our community and influence and encourage others who sell goods in our community to provide jobs in our community.” Webb notes that in addition to black owners, the petition is signed by “white owners and other owners who are not black.”

The list of stores includes “almost every longtime black record shop in the market,” says Webb, who has been in business since 1963. “Many of the others have been here for as long as 15-20 years,” he adds. Included on the list are **Bruce Webb’s Department Store**, **Sound Of Market Street II**, **AVI Electronics**, **Funk-O-Mart**, **Dr. York Records**, **Continuous Motion Records**, **King James**, **Smith’s Record Shop**, **P&L Record Shop**, **Lories Record Shop**, **Dazz Record Shop**, **Al’s Record Shop**, **Monk’s Audio**, **Sound City USA**, **Broadway Eddie’s**, **Oak Lane Records**, **Moore Electronics**, and **Bintumani Records**.

**GIVE THE GIFT:** Merchandising aids reading “Give The Gift Of Music With Gift Certificates” are now available from the **National Assn. of Recording Merchandisers**. NARM director of member services **Lynn Lindsley** says that apart from using the gift certificates on the obvious holidays and special dates, people can also use them for “bar/bat mitzvahs, birthdays, graduations, and anniversaries.”

**DOWNTOWN REBOUND:** Is new retailing vitality returning to the center city? A panel will explore urban development during the **International Council of Shopping Centers** convention May 3-4 in Las Vegas.

**MAJOR MOVES:** **Turtles Records & Tapes** has moved into its new 56,000-square-foot headquarters in Marietta, Ga.—a northwest Atlanta suburb. “We had warehousing spread out in four locations,” says **Joe Martin**, vice president of advertising. In other moves, **Turtles** is steadily computerizing, says **Wyn King**, vice president of operations. First, the video rental sections in all 81 stores and then the accounting opera-

tions were computerized. “Now we’re working to link up the stores,” says King.

**DOING THE COMBO TWIST:** Among video specialty chains adding prerecorded audio is the eight-unit **Movies To Go** of Nashville, part of the retail subsidiary of **Gusto Records**. The video stores stock various compact disk and cassette items. Actually, **Gusto** is part of the low-key, Nashville-based **International Marketing Group**, fast becoming a miniconglomerate. Also affiliated with **IMG** is St. Louis’ suburban-based **Record-Wide Distributors**, the cutout and rack firm, and another retail division, the combo 10-store **Boot Heel Records**. As a twist, **Boot Heel** competes in video rental with a giant St. Louis-based video specialty chain—a 28-store web called, coincidentally, **Movies To Go**.

**NEW L.A. LOOK:** In stark contrast to the neon glitz of other Southern California chains, the design of emerging chain **Tempo Records & Tapes** is understated. The design consists of extensive use of wood, subdued colors, and soft light. The look, says one observer, is “early Licorice,” harking back to the **Licorice Pizza** chain, which is now being transformed to the **Sam Goody** logo by its parent, **Musicland**. But **Tempo** is devoid of the busy signage that characterized **Licorice**. With only a sprinkling of point-of-purchase and only two ceiling mobiles hanging at the Northridge model unit, there is a total lack of clutter.

**Tempo** encompasses five units in a growing chain of 10 stores operated by parent **Pacific Coast One-Stop**. **Steve Kall**, **Pacific Coast**’s vice president, says of the **Tempo** design: “It’s not a library, exactly, but there’s nothing offending or overwhelming. We want to inspire a freedom to browse and explore for things.” Wall fixturing, in fact, is very much in the vein of a family den, especially where rental video is displayed. And video is very underplayed. “We’re a music store,” says Kall. There is no entrance explosion of blank tape dump bins. The only overwhelming feature is the extremely deep catalog—for example, there are thousands of oldies singles stored in shelving behind the front counter.

**THAT OTHER HARMONY HOUSE:** While **Harmony House Records and Tapes** is mushrooming all over Detroit and beyond, it wasn’t always thus, says **Bill Thom**, 32, son of **Harmony** president **Carl Thom**. **Bill** left his father’s operation in late 1984. At the time, **Bill** had been with his dad’s operation for 10 years. “We had grown from two to about 16 stores, but then it slowed down. I was still all fired up. I had some friends in Texas and just decided to go into business for myself.” Hence, **Texas Harmony House**.

**Bill Thom** sees his one-store operation exploding because of the action in CD. “We’re going from 3,700 square feet, which we’ve been from the beginning, to 5,000. We’ll be relocating next year. There’s a high-way project coming through north Austin, so we really don’t have much choice. And CD has just pushed out the walls.” According to **Thom**, stereo stores in Austin use his store’s 25-page coupon book. He says, (Continued on page 51)



Megadeth found plenty of buyers for its Capitol album “Peace Sells . . . But Who’s Buying” at an in-store appearance at Slipped Disc Records in Port Washington, N.Y., which drew more than 800 fans. From left are band members Gar Samuelson, Chris Poland, David Ellefson, and Dave Mustaine. For more about the heavy metal scene, see *Billboard*’s special report following page 48.

## Retailers, Raids Help Stem Problem Singapore Reins In Pirates

**SINGAPORE** Pirates now control less than 40% of the prerecorded audiocassette market in Singapore, compared to their 75% illicit slice of the cake last year, according to **Nic Garnett**, IFPI’s Asia/Pacific regional director.

He attributes the sharp decline to the increased number of successful raids on offenders and to voluntary action by local music retailers and manufacturers to halt the pirates.

Between November and February there were 36 successful raids, which resulted in more than 30 convictions. In one raid, 35 tape decks were seized.

According to **Garnett**, once the new copyright law here is implemented, IFPI will be able to seize hardware provided it can prove the equipment was intended for illegal duplication. The existing law has allowed seizure of property only if manufacturers are actually caught in the act of using the equipment to

produce illicit tapes.

**Garnett** cites IFPI sources as saying many manufacturers of illegal tapes have shut down, but the trade group believes there are still five major pirate operators in action. “Top pirates have installed closed-circuit televisions, which warn them in advance of a police raid. They simply switch off the machines when alerted.”

In 1986, legitimate record industry business in Singapore increased by \$2.5 million, and **Garnett** looks to a similar growth rate this year.

But the prerecorded videotape market is not having the same success in curbing piracy, however. At least 80% of the videotapes are still pirated product, as the present law, which only covers recorded audio material, does not empower video and film producers to take legal action against pirates, says **Garnett**.

The IFPI executive is confident (Continued on page 51)

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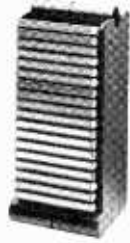
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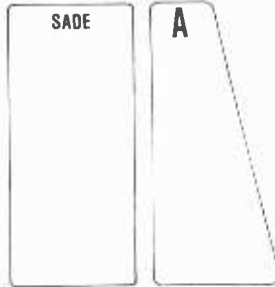
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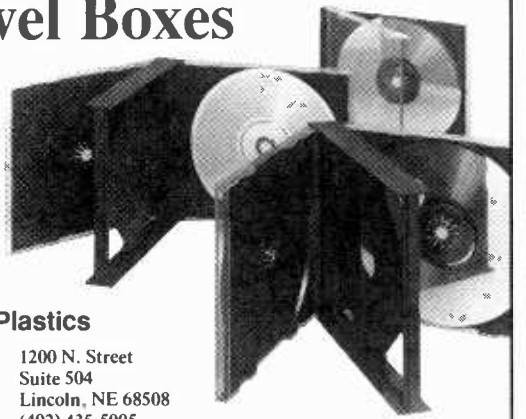
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FOR WEEK ENDING MAY 2, 1987

# Billboard TOP COMPACT DISKS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™ Compiled from a national sample of retail sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	1	5	<b>U2</b> ISLAND 2-90581/ATLANTIC 4 weeks at No. One	THE JOSHUA TREE ★★ NO. 1 ★★
2	2	2	33	PAUL SIMON WARNER BROS. 2-25447	GRACELAND
3	4	4	7	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 2-25491	TRIO
4	5	5	38	STEVE WINWOOD ISLAND 25448-2/WARNER BROS.	BACK IN THE HIGHLIFE
5	3	3	31	BRUCE HORNSBY & THE RANGE RCA PCD 1-8058	THE WAY IT IS
6	6	6	27	BON JOVI MERCURY 830264-2/POLYGRAM	SLIPPERY WHEN WET
7	11	19	3	BRYAN ADAMS A&M CD 3907	INTO THE FIRE
8	<b>NEW</b>		1	FLEETWOOD MAC WARNER BROS. 2-25471	TANGO IN THE NIGHT
9	10	15	3	PRINCE PAISLEY PARK 2-25577/WARNER BROS.	SIGN 'O' THE TIMES
10	9	9	11	THE ROBERT CRAY BAND MERCURY/HIGHTONE 830 568-2/POLYGRAM	STRONG PERSUADER
11	8	8	42	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH
12	13	10	44	PETER GABRIEL GEFEN 2-24088/WARNER BROS.	SO
13	7	7	8	THE BEATLES CAPITOL CDP 46437	A HARD DAY'S NIGHT
14	25	20	33	ANITA BAKER ELEKTRA 2-60444	RAPTURE
15	15	13	13	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMD 93311	THE TONIGHT SHOW BAND
16	16	24	4	CROWDED HOUSE CAPITOL CDP 46693	CROWDED HOUSE
17	12	11	8	THE BEATLES CAPITOL CDP 46435	PLEASE PLEASE ME
18	18	—	2	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMD 93312	THE TONIGHT SHOW BAND, VOL. II
19	28	—	2	THE SMITHS SIRE 2-25569/WARNER BROS.	LOUDER THAN BOMBS
20	14	12	8	THE BEATLES CAPITOL CDP 46438	BEATLES FOR SALE
21	21	—	2	XTC GEFEN 2-24117/WARNER BROS.	SKYLARKING
22	17	16	8	BEASTIE BOYS DEF JAM 40238/COLUMBIA	LICENSED TO ILL
23	<b>RE-ENTRY</b>			ERIC CLAPTON DUCK 2-25476/WARNER BROS.	AUGUST
24	30	—	2	WHITESNAKE GEFEN 2-24099/WARNER BROS.	WHITESNAKE
25	27	25	30	HUEY LEWIS & THE NEWS CHRYSALIS VK-41534	FORE!
26	23	22	27	JANET JACKSON A&M CD 5106	CONTROL
27	20	17	8	LED ZEPPELIN SWAN SONG 2-200/ATLANTIC	PHYSICAL GRAFFITI
28	29	27	5	DAVID SANBORN WARNER BROS. 2-25479	A CHANGE OF HEART
29	<b>RE-ENTRY</b>			CLUB NOUVEAU WARNER BROS. 2-25531	LIFE, LOVE AND PAIN
30	22	—	2	POISON ENIGMA CDE 73202/CAPITOL	LOOK WHAT THE CAT DRAGGED IN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLASSICAL™ Compiled from a national sample of retail sales reports.	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	25	<b>HOROWITZ IN MOSCOW</b> DG 419-499 22 weeks at No. One	VLADIMIR HOROWITZ ★★ NO. 1 ★★
2	2	2	34	<b>HOROWITZ: THE STUDIO RECORDINGS</b> DG 419-217	VLADIMIR HOROWITZ
3	4	8	4	<b>CARNAVAL</b> CBS MK-42137	WYNTON MARSALIS
4	3	3	36	<b>DOWN TO THE MOON</b> CBS MK-42255	ANDREAS VOLLENWEIDER
5	5	4	10	<b>ROUND-UP</b> TELARC 80141	CINCINNATI POPS (KUNZEL)
6	6	5	24	<b>KATHLEEN BATTLE SINGS MOZART</b> ANGEL CDC-47355	KATHLEEN BATTLE
7	7	6	58	<b>HOROWITZ: THE LAST ROMANTIC</b> DG 419-045	VLADIMIR HOROWITZ
8	9	9	43	<b>PLEASURES OF THEIR COMPANY</b> ANGEL CDC-47196 KATHLEEN BATTLE, CHRISTOPHER PARKENING	
9	8	7	5	<b>IN IRELAND</b> RCA 5798-RC	JAMES GALWAY & THE CHIEFTAINS
10	15	18	3	<b>TRADITION</b> ANGEL CDC-47904	ITZHAK PERLMAN
11	10	11	65	<b>BACHBUSTERS</b> TELARC 80123	DON DORSEY
12	14	16	8	<b>THE CLASSIC EXPERIENCE</b> PRO ARTE CDM-800	VARIOUS ARTISTS
13	11	12	13	<b>TIES AND TAILS</b> PRO ARTE CDD-276	ROCHESTER POPS (KUNZEL)
14	13	13	101	<b>AMADEUS SOUNDTRACK</b> FANTASY WAM-1791	NEVILLE MARRINER
15	20	—	2	<b>BOLLING: SUITE FOR FLUTE &amp; JAZZ VOL. 2</b> CBS MK-42018 JEAN-PIERRE RAMPAL, CLAUDE BOLLING	
16	12	10	39	<b>SYNCOATED CLOCK</b> PRO ARTE CDD-264	ROCHESTER POPS (KUNZEL)
17	17	17	31	<b>HOLST: THE PLANETS</b> TELARC 80133	ROYAL PHILHARMONIC ORCHESTRA
18	16	15	26	<b>SOUTH PACIFIC</b> CBS MK-42205	TE KANAWA, CARRERAS
19	19	20	9	<b>STRATAS SINGS WEILL</b> NONESUCH 79131	TERESA STRATAS
20	18	14	46	<b>BACH MEETS THE BEATLES</b> PRO ARTE CDD-211	JOHN BAYLESS
21	21	19	101	<b>TCHAIKOVSKY: 1812 OVERTURE</b> TELARC 80041	CINCINNATI POPS (KUNZEL)
22	23	21	90	<b>GERSHWIN: RHAPSODY IN BLUE</b> CBS MK-39699 LOS ANGELES PHILHARMONIC (THOMAS)	
23	22	22	101	<b>TIME WARP</b> TELARC 80106	CINCINNATI POPS (KUNZEL)
24	24	25	66	<b>ORCHESTRAL SPECTACULARS</b> TELARC 80115	CINCINNATI POPS (KUNZEL)
25	<b>NEW</b>		1	<b>FANTASIA SOUNDTRACK</b> BUENA VISTA 10001	KOSTOL
26	25	26	101	<b>STAR TRACKS</b> TELARC 80094	CINCINNATI POPS (KUNZEL)
27	28	27	15	<b>VIVALDI: THE FOUR SEASONS</b> TELARC 80070	BOSTON SYMPHONY (OZAWA)
28	26	24	20	<b>POMP ON PARADE</b> PRO ARTE CDD-267	HOUSTON SYMPHONY (COMMISSIONA)
29	29	30	11	<b>MOZART: REQUIEM</b> TELARC 80128	ATLANTA SYMPHONY (SHAW)
30	30	28	33	<b>ROMANCES FOR SAXOPHONE</b> CBS MK-42122	BRANFORD MARSALIS

## HEAVY METAL MERCHANDISING

(Continued from page 49)

tensely loyal to the music and its accompanying merchandise. This part of the market won't dry up."

T-shirts and posters, the metal-merchandise staples, are today's hottest properties, but suppliers and retailers report a boom for all sorts of related product. "Right now, Cinderella and Metallica T-shirts and posters are our quickest movers, especially the Cinderella product, because it marks the return of the pretty-boy pinup," says Alan LeWinter, Brokum/Wild Oats retail-program national marketing director. The same holds true for Roell: "Nice Man's revenues are up 200% over a year ago, and the largest portion is in T-shirts, especially for Stryper."

"Whatever's available for Metallica moves very quickly for us," says David Brickler, owner of the 18,000-square-foot Texas Tapes & Records in South Houston, Texas.

"We're selling Bon Jovi and Stryper T-shirts by the gross. Also, we're seeing very strong sales for higher-price items, like tour jackets and sweatshirts."

Full-line music and metal specialist retailers and suppliers agree that metal merchandise can be an important profit center. "I do around 15% of my business from the 75 square feet I devote to merchandise out of a 1,600-foot total," says Steve Hyland, owner of Down In The Valley in Golden Valley, Minn.

But most retailers warn that a dealer should not stock the product unless he has sufficient display space and is willing to carry a variety of product. "It's very important for a music retailer to establish an identity as a rock merchandising kind of store. Though traffic can spur single-item merchandise sales, the time and money commitments demand a great awareness of cur-

rent trends and a reputation as a merchandising leader to draw customers," says Rock Express' Weiss.

Retailers and suppliers offer several suggestions for furthering sales of metal merchandise:

- Always indicate if T-shirts are double-sided, says Wally Szymansky of Rolling Stone Records in Norridge, Ill. "Kids always want to know if there's something on the back, and double-sided shirts are much more popular," he says. Rolling Stone displays its shirts stretched across 12-by-12 cardboard pieces displayed above its rock section.

- Photograph all products carried for an in-store catalog arranged by artist, says Neil May of Agents Of Fortune in Maspes, N.Y. "Kids tend to have favorite groups, and they want everything that pertains to that group," he says.

- Check out nightmare/slasher movie product. Brokum/Wild Oats' LeWinter reports strong sales on a "Nightmare On Elm Street, Part III" poster. "Metal and these movies share the same audience of kids," he says.

- Stock metal and guitar magazines, says Terry Filice, national sales manager for importer/distributor Dutch East India. "Magazines such as Kerrang and Guitar Player work as plus-profit items," she says. "Also, kids look to the magazine rack to find out if it's a serious metal store."

- Don't forget the old standards. Rock Express' Weiss reports that Led Zeppelin is consistently among his firm's top 10 sellers, as are many other older acts.

- Black T-shirts are the market's tried-and-true product, always in style.

## RETAIL TRACK

(Continued from page 49)

"They tell CD player customers that they'll save \$75 on albums, because each coupon we redeem is worth \$3 off. The stores staple their business card behind the front cover, and we can track the hot stores. It cost us about 50 cents to print each book."

**DEEP IN THE CATALOG:** "It's getting harder and harder for customers to find the older albums in stores," says Robert Paris, head of L.A. mail-order firm Pack Central, which bills itself "Leader of the

Pack." Says Paris, "Once an artist has a greatest hits out, the stores send back everything else that's older. Also, now they're tying up their money in video. The catalog has gone from 12 to 72 pages."

Even though Pack Central is a mail-order record store, it's diversifying, too. The catalog lists about 200 VHS-only videocassettes, most under \$39.95 (although "Star Wars" is priced at \$79.95). As for record collector items, how about a \$25 LP? It's John Lennon & Yoko Ono's "Life With The Lions."

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## SINGAPORE PIRACY

(Continued from page 49)

that the video piracy tide can be stemmed, and he notes that other countries in Asia are taking steps to strengthen their copyright laws following Singapore's lead. Malaysia has already passed a similar copyright bill.

CHRISTIE LEO

## ORIGINAL CD JEWEL BOX

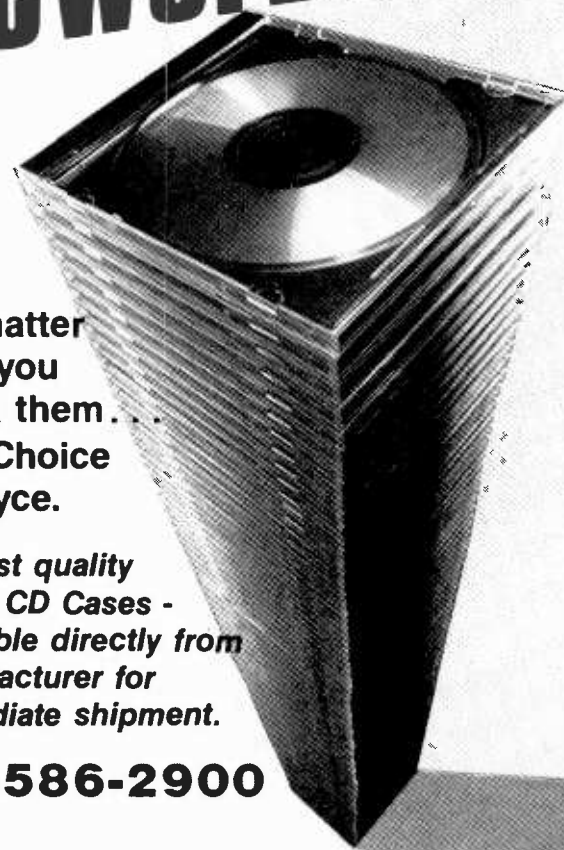
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# New Excitement Grips Independent Vanguard NAIRD '87: EVERYTHING'S COMING UP INDIES

By EARL PAIGE

With the industry awakened to what acts like Run-D.M.C. can do for independent distribution, there is new zest on the eve of the 14th annual convention of the National Assn. of Independent Record Distributors & Manufacturers (NAIRD).

"Everything seems to be popping," says Jerry Richmond, whose name is synonymous with the organization he and his wife, Sunny, kept alive in much darker days. Richmond is NAIRD chairman and operations director at Richmond Bros. Records, Pennsauken, where NAIRD maintains its hub.

But Richmond is cautious, too, about raising the expectations of independent distribution. "GRP went with a major," as has Solar Records after a brief flirtation with indies. Independent distribution, Richmond indicates, has a long way to go since the days when Arista, Motown, A&M and other large labels drifted to the majors. And indie distribution may be evolving in

*'Today's catalog of specialized music may be tomorrow's trendy genre.'*

an entirely different way, he suggests.

Still, the new excitement among indies has Richmond and others directing NAIRD looking at more new elements coming together than at any other convention in recent memory. NAIRD convenes at the Holiday Inn Golden Gate, San Francisco, April 30-May 3. New executive director Holly Cass says attendance could hit 400. It was down slightly last year in Chicago following a record 364 in 1985.

Among improvements at the convention, Cass mentions a new seminar schedule. "We're going to split it up so delegates can attend all four." Also new, a Thursday evening trade show. Formerly, exhibits were open Friday and Saturday afternoons. "We feel

we can attract more area retailers on a Thursday night," Cass says.

To herald NAIRD, the group has involved San Francisco based publicist John Glodow. Cass says, "What's we're looking at is a local campaign, 'Independent Music Week,' in San Francisco. If that works then we could go statewide and eventually national."

In San Francisco, Glodow says a main effort will be directed toward the consumer media and non-industry trade media. "We're going after the business press, the stations and the local fan magazines. Actually, no one knows what in the hell NAIRD is. It's rather amazing to consider all these [NAIRD labels] out there plugging away for really the love of the music, and yet every now and then a Robert Cray pops out and it all seems worthwhile."

While NAIRD typically tries to stir up interest locally around conventions, now NAIRD is considering regional meetings year round. "This is up to the mem-

*(Continued on opposite page)*

## INDIE VIDEO: QUALITY AND CREATIVITY, NOT COST, HELP RISING TALENT SCORE ON-SCREEN

By CHRIS MORRIS

Making a video doesn't have to be a high-risk, low-return proposition for the independent label, according to executives at established indies who have found airplay for their bands' clips.

In fact, if a label can turn out an economically produced clip of professional quality, the climate is as good as or better than ever for national exposure for an up-and-coming group's video.

The time is certainly right for placement of an indie clip on MTV. The cable music network recently cut its weekly playlist back to 75-80 videos, with a mandate for the inclusion of more developing acts in the rotation.

As a result, a variety of independent label bands have been added to the MTV playlist, although often in light rotation. The network is also offering airtime to indies in its Sunday late-night compendium of more "left-field" programming, "120 Minutes."

According to MTV manager of talent relations Rick Krim, the network has seen a rapid improvement in the quality of indie videos.

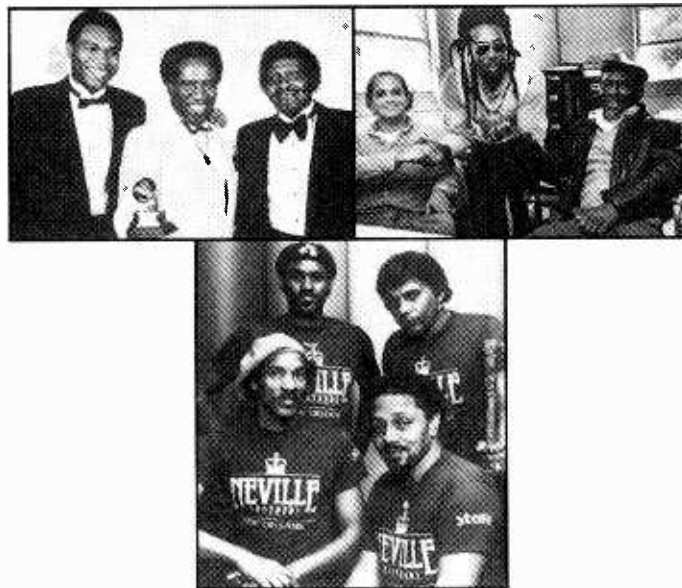
"Once they found out they had an outlet, the quality improved," Krim says. "When I started here, we were getting stuff that was worse than 'The Basement Tapes.'"

Krim points to two clips as examples of MTV's successes with indie product: Run-D.M.C.'s "Walk This Way" (Profile) and They Might Be Giants' "Put Your Hand Inside The Puppet's Head" (Bar None). Interestingly, the two clips exhibit divergent philosophies on indie video-making.

By independent standards, the "Walk This Way" video, directed by Jon Small, was an expensive one; Profile president Cory Robbins says that \$78,000 went into its production. The price tags for the rap act's previous clip "King Of Rock" and the subsequent "It's Tricky" were also high—\$55,000 and \$95,000 respectively.

Yet Robbins views the costs as money well spent, especially since "Raising Hell," the LP containing "Walk This Way," has since gone double platinum.

"The development of the artist was greatly en-



**Top left:** Robert Cray, Johnny Copeland and Albert Collins with "Show Down" Grammy.

**Top right:** RAS label president Gary "Dr. Dread" Hilmelfarb, singer Peter Broggs, and producer Clement "Sir Coxson" Dodd.

**Above:** The Neville Brothers.

hanced by the videos," Robbins says.

However, video production need not always be an expensive proposition: Robbins says that Profile spent \$4,000 on a video for rapper Dana Dane, while a clip by metal act the Cro-Mags came in for under \$10,000.

Less established labels like New Jersey's Bar None, which issued the They Might Be Giants LP, are extremely conscious of the bottom line on videos.

"You have to figure out incredible ways to save your money," says Glenn Morrow of Bar None. "You better have all the other pieces in place, from distribution to radio promotion, if you're going to spend a lot of money."

Director Adam Bernstein, who created the "Puppet's Head" video and a clip for Morrow's own Bar None group Rage To Live, admits, "You could buy a

*(Continued on page N-4)*

## Climbing Market Share Heightens International Influence U.K. INDIES: THEY KNOW WHAT 'NEW MUSIC' IS ALL ABOUT

By JOHN TOBLER

The 1980s have seen remarkable growth in the market share and influence of independent record labels throughout the world, but especially so in the U.K.

This is not to suggest that other major European markets, like France, West Germany and Holland, let alone the Scandinavian territories, are of lesser importance than the British indie industry. However, even such a major international artist as Jean-Michel Jarre, himself on an independent label (Dreyfus, of France), was moved to note that the reason his work is totally instrumental is that lyrics for rock music in any other language but English/American are "inferior."

The same point is made by Iain McNay, head of the independent Cherry Red label in London, and also spokesman for the Umbrella, the only organization of any note for independent labels in Britain.

"British music is the most influential in Europe and perhaps in the world," says McNay, "and without the export market, many independents would have died soon after they started."

However, the profit motive has not been the major factor in many indies being launched. More often, it seems to have been the desire to operate a record label without the restrictions imposed by

the major multinational corporations, a good example being that of Stiff Records who, during the late 1970s, organized a tour featuring five of their acts which made its way round Britain on a specially hired train.

*(Continued on page N-5)*

## The Spirit Of INDEPENDENTS



## NAIRD '87

(Cont'd from opposite page)

bership," Cass emphasizes. "We have a lot of committees working now. We will be looking for input on regional meetings."

One other project is nearing fruition, publication of what NAIRD calls "The Good Book." This encyclopedic review of the independent record business is being drafted by three Carnegie Mellon graduates, Kirk Botula, Steve Karlson and Phil Goldstein under the direction of three NAIRD directors. These are Clay Pasternack, buyer at Action Music Sales, Tom Silverman, president, Tommy Boy Records and Duncan Browne, manager Rounder Records.

Over all, NAIRD has entered the 21st Century, according to Richmond. He says he sees no fundamental change since the resignation last year of Sunny to pursue her law career. "We're growing, there is more money to do more things. Certainly the computer was a big step. We had use of the Richmond Bros. computer but now with our own, it's beautiful," he says in terms of computerizing membership, preparing newsletters and so on.

At NAIRD there was hardly a ripple of transition because Cass was Sunny's assistant for five years. She has been with Richmond Bros. 10 years and serves as office manager.

All the same, some members see subtle change inevitable. "Sunny's resignation spurred us on to a need to think about branching out in terms of wider leadership," says Browne. "For a long time NAIRD couldn't pay its own way. Jerry and Sunny kept it together. There is enormous appreciation for that," he goes on. "But we have discussed a different election process. There is recognition that NAIRD has been so strongly identified with Richmond Bros."

For his own part, Richmond is proud of the present board of trustees. He has been elected chairman the

past six years. He says the board reflects a youthful diversity that characterizes the wide genre parameters NAIRD embraces.

Already, NAIRD awards encompass genres as specialized as Celtic/British Isles music and a category, Women's Music. Cass says new awards this year will reflect the growing sophistication and mainstream entry of member labels, with awards for liner notes, 12 inch single, compact disk and dance music.

Possibly no development in the recording industry has impacted NAIRD members more than that of the

# The Spirit Of INDEPENDENTS



CD boom and vinyl phaseout, say Richmond, Browne and others. "The racks are getting out of vinyl," says Richmond. "This means the independent stores can pick that up."

By the same token, NAIRD membership is still too vinyl oriented, claims Richmond. "Many still haven't got used to tape. They're slow on cassette releases and in terms of distribution still buy too heavily on LP."

Somewhat in agreement, Browne offers that one of NAIRD's long-range concerns "has to be whether there will remain sufficient vinyl pressing. There are

still 90 million, or whatever the figure is exactly, LP turntables out there. There will be a vinyl business for a long time."

Spurred by CD, more tape, video and other factors, consumers are indicating an ever growing appetite for music, say NAIRD leaders. One effect is a so-called "roots revival" as in the case of blues. A major indication was the blues performance during the recent Grammy show. Indeed, NAIRD director Bruce Iglaue, president, Alligator Records, can boast of a Grammy for "Showdown," a collaboration of Cray, Albert Collins and Johnny Copeland.

Vitality in catalog and traditional genres isn't the only action for NAIRD members, contends Richmond. He harks back to the way the Hooters got rolling in Philadelphia. Now he's touting another Antenna Records act, Tommy Conwell & the Young Rumlbers' "Walking On The Water," which he claims is showing much of the early airplay interest of the Hooters.

While Browne says he is excited about how "NAIRD member labels have jumped into the CD fray," he still wonders about over-emphasizing CD. "It's proper for that product that has mass market appeal," hesitating even to the point of wondering if all indie labels have to be all that excited about bar coding.

Browne heads up a committee whose name "kind of sums up much of what NAIRD is all about," he says. The committee is based on "issues of importance to catalog and hit-oriented labels and distributors." Brown rather scolds those who have not gotten excited enough, in his opinion, about catalog development and maintenance. "The catalog they have today of specialized music may be tomorrow's trendy genre."

As for issues at the convention, Digital Audio Tape (DAT) will surface, Browne assures. "I have very mixed feelings. I think it's just a better way to tape records and home. I also wonder what advantage it has for John Q. Public, perhaps it's important only to the audiophile John Qs."

A Billboard Focus



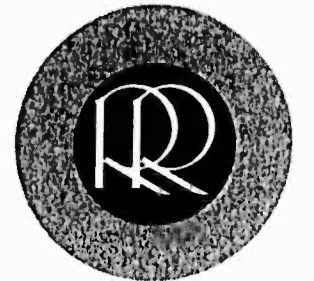
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U P S I D E



RECORD GROUP



NEW ALBION RECORDS





Concord Jazz president Carl Jefferson with label recording artist, pianist George Shearing. (Photo: Dennis Callahan)

## VIDEO

(Continued from page N-2)  
good stereo system for the cost of those videos."

Morrow explains that creativity goes hand-in-hand with cost-cutting. For the video for Rage To Live's "Enough Is Never Enough," black-and-white footage shot by Bernstein at Morrow's home was matched to stock footage from teen educational films of the '50s.

SST Records of Lawndale, Calif. has specialized in the production of high-profile, low-cost clips, with hardcore artists like Black Flag, Minutemen, Bad Brains, and Husker Du receiving strong regional airplay. According to Ray Farrell of SST, the label's video have cost from \$225 to \$7,000, with \$3,000 the average.

In the universe of low-costing

## LABELS

(Continued from page N-1)  
radio and retail—an element that has failed to exist for many years.

A current trend for hit-type labels is a move toward r&b music, which has broken the top 40 barrier for many indies. Among the logos that have charted recently with crossover hits are Amherst, with Glenn Medeiros' "Nothing's Gonna Change My Love For You"; ZYX, with Paul Lekakis' "Boom Boom (Let's Go Back To My Room)"; Next Plateau, with Sweet Sensation's "Hooked On You"; Fever/Sutra, with the Cover Girls' "Show Me"; Sleeping Bag/Fresh, with Cyre's "Last Chance"; and 4th & Broadway, with Millie Scott's "Ev'ry Little Bit."

Other significant indie dance/r&b labels that have made impressive moves during the year are Select, Emergency, Luke Skywalker, Quark, Jump Street, Jam Packed, Vinylmania, Supertronics, Pow Wow, Criminal, and Egyptian Empire, among others.

On the hardcore/rock front, labels that have proved successful for indie distributors include SST, Profile's Rock Hotel, Homestead, Frontier, Restless/Medusa, Twin/Tone, Grudge, Celluloid, Emergo, and Ace Of Hearts, while traditional importers like Important and the Jem Records Group have focused more attention on domestic rock acts on their own labels.

Despite the recent victories, though, the indie community has suffered a few losses during the year, primarily to branch distributors. Among them are jazz logo GRP, which signed with MCA; new age imprint Global Pacific, which went to CBS; and dance outfit Critique, which recently moved to Atlantic.

record-making, it is hard to justify, high-priced video-making, Farrell says: "Most of the albums we record don't cost more than \$4,000-\$5,000. The bands say, 'Why spend \$3,000 for one song?'"

However, Farrell says it is still possible to attract strong creative talent to make an independent video. "There are a lot of new directors who want to work with bands like Firehouse, Sonic Youth and Meat Puppets, because if they get a clip on MTV, it's good for their resumes."

Another economy-oriented independent label is Relativity. According to national publicity director Michael Krumper, the company has produced videos for such acts as the Dancing Hoods and the Raunch Hands for under \$3,000—but these were all shot on video.

"That turned out to be not so successful," Krumper says. As a result, the company recently upped the ante on its Scruffy the Cat video shoot, investing \$5,000 to shoot the clip on film.

In addition to keeping things on a tight budget, Krumper says that promotion of the video is a must. Relativity has utilized Music Express for its club and broadcast promo activities.

The Scruffy the Cat video was worked in tandem with independent promotion of the album. "They work well off each other," Krumper says.

Not all indies are enthusiastic about the prospects for independent videos. Twin/Tone

Records of Minneapolis has to date done low-budget clips for its acts the Wallets and Deep Six. However, the label is dipping its feet in the video waters "a couple of toes at a time," according to video promotion director Amy Gelman.

"At this stage we're maintaining caution about it," Gelman says. "It's a good idea in terms of maintaining a higher profile, but we're not counting on huge success on the basis of it."

In addition to servicing its videos to "the biggies"—MTV, RockAmerica, Night Flight, HBO, and major video pools—Twin/Tone also tries to keep its clips active in smaller markets.

"We also service smaller regional things that have a track record of playing alternative videos," says Gelman, who sees a close tie between local o&o, cable, and public access video shows and the college radio network that traditionally plays albums by the Twin/Tone stable.

The returns still aren't completely in on the viability of the independent label video. However, Cory Robbins of Profile, who has had experience with large and small clip budgets, offers a few suggestions about how to maximize an act's impact on video.

"Be really creative," Robbins says. "It's important for the video to be shot on film and not on video. Be a little different. The writing of the story is very important. If you think of a good idea, you can do it real cheap."

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## U.K.

(Continued from page N-2)

An independent is also able constantly to review its pressing and distribution arrangements to take advantage of changes in costs or circumstances, but perhaps the greatest motivation is that an indie can do what it likes without having an accountant or lawyer to complain or obstruct.

Inevitably this can sometimes lead to major problems, as heads of the U.K.'s top indies accept, but the mortality rate among the more established indie labels has not been great—though the suggestion by a leading industry figure

that "indie" is an abbreviation of "indisciplined" clearly is not as fanciful as it may seem in view of the disorganization which can afflict newcomers who have achieved their aim in scoring a hit, but are uncertain about what to do next.

The British blueprint for an industry organization to protect the interests of independents has been followed in France, where the APPI, founded in 1986 with 12 members, is growing in stature with the formation of an association of independent producers with 80 members, whose aim is the collection of royalties.

A similar independent producers' association, FONONOR, operates in Norway, where independent labels account for an estimated 20% of the market and certainly Scandinavia generally has a history of producing major international acts who are signed to independent labels. Abba's domestic label, for instance, was Polar, in Stockholm, while Sonet (also Stockholm-based) has recently celebrated 30 years in business and has a substantial profile internationally.

A list of notable European indies would be immense but would include, for example, Tremer, Scorpio Music and Flarenasch in France, where

# The Spirit Of INDEPENDENTS



such a major international act as Charles Aznavour is now signed to an indie. Then there are Bellaphon, ECM and Line in West Germany, and Baltic in Belgium, and Baby, CGD, Durium and Atlas in Italy. There is Music Box in Greece, Sanni and Belter in Spain, Claddagh and Gael-Linn in Ireland, Tuba in Denmark, Polarvox in Finland.

While many of these labels are mostly interested in discovering new talent which the major labels have overlooked, Germany and the U.K. in particular have successful and well-established labels whose main repertoire source is derived from licensing arrangements for material for which there is a public demand but which the material's owners, normally major multinationals, have deleted.

In this category come labels like Demon, Ace and Charly in the U.K. and Line in West Germany.

A frequent accusation made against major British labels, which no doubt applies universally, is that in many cases, indies seem to be treated as the unpaid a&r departments of majors. When a promising new act debuts on an indie, artists are wooed away by promises of money and fame and any expenditure incurred by an independent in the breaking of a new act can only be written off.

Iain McNay suggests that the Cherry Red philosophy of signing acts to long-term deals, which can be cancelled if artists wish to sign with a major in

exchange for an over-ride, will mean that the indie sector can remain healthy under current conditions. This, he says, is particularly true since continental Europe is now following the British example, with major independent distributors, the use of ancillary services such as target marketing and promotion, and other features which make an independent production more acceptable to radio and thus to the market in general.

A major magazine publisher in the U.K. has recently launched a monthly title, "Underground," dealing solely with independent product and while there is, as yet, no panicking among the multinationals over the indie market share threatening to overshadow their own percentage of the record industry action, only a non-seeing observer would dare postulate the theory that the indies are likely to disappear.

Indeed there is much evidence that many of them have a much greater sympathy with and understanding of what so-called "new music" is all about than some of the giants who have dominated the record business of the past.

**CREDITS:** *Special Issues Editors, Ed Ochs (L.A.) & Robyn Wells (N.Y.); Editorial Coordinator, Linda Moleski, author of the "Grass Route" weekly column; all editorial by Billboard writers; Design, Stephen Stewart.*



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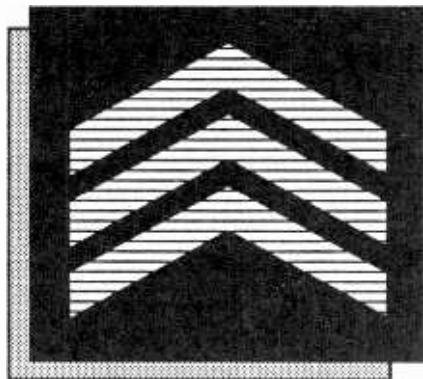
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## Public Domain Has Gray Borders Price Wars Affect Profitability

BY FRANK LOVECE

First of two articles exploring the impact of public domain titles on the home video market.

NEW YORK PD or not PD? That is the question that continues to pop up as programmers' claims and counter-claims over public-domain videocassettes continue to be raised. Moreover, PD price wars are having a greater effect than ever on this area's profitability.

Public-domain programming is that on which the copyright has lapsed or was never properly registered. The intent is that after a certain period of time—currently 75 years—the rights to reproduce and disseminate copyrighted material like books or movies reverts to the public. The Bible and the works of William Shakespeare, for instance, are in the public domain and can be published and sold by anyone.

An estimated 30,000 movies made between 1910 and 1970 are in the public domain, but only a third of those still exist, and only a few hundred of these are commercially viable. Most retailers and consumers know them as the \$7.95 to \$14.95 old movies that are offered by a variety of suppliers. Along with such oddities as "Stamp Day For Superman" and other government/charity-sponsored fare are films featuring stars like Jimmy Stewart, Marlene Dietrich, Laurence Olivier, and others, and such classic movies as "Blue Angel," "Charade," "It's A Wonderful Life," and "Of Human Bondage."

Because of changes in the copyright law and other complicating factors, films and TV shows ostensibly in the public domain sometimes enter a legal gray area that perplexes programmers and retailers alike.

Most recently, Vestron Video and attorneys for producer/director Roger Corman both argued that Corman's "Little Shop Of Horrors"—long considered PD—is ac-

tually under copyright and that PD specialists such as Goodtimes Video and Congress Video should pull their "pirated" copies from the market.

Vestron, which bought the video

### 'With PD, timing is everything'

rights from Corman, is selling the tape for a suggested list price of \$69.95, while the PD suppliers sell copies of "Little Shop" for under \$10. At presstime, no legal action had been brought by either Corman or Vestron.

Spurred by low-price sell-through and an ever-widening consumer base, the PD market has rapidly expanded. Yet ironically, as more programmers and mass-merchandisers enter the fray, the stakes have risen to the point where such factors as "underlying copyrights" and "conversion of property" have removed or threaten to remove long-available video titles.

Underlying copyrights are those on works adapted for other media, like a novel adapted for the movies. Thus, on June 21, 1985, the New York-based movie distributor Janus Films won a federal court judgment against Cable Films based on Janus' holding of the underlying literary rights on the films "The Third Man" (1949), Hitchcock's "The 39 Steps" (1935) and "The Lady Vanishes" (1935), and the B movies "Bulldog Drummond Comes Back" (1937) and "Bulldog Drummond's Peril" (1938). While the films themselves are in the public domain, the literary works on which they're based are still under copyright. Several companies, including Budget Video, Embassy Home Entertainment, Nostalgia Merchant, Prism, Spotlite Video, Video Dimensions, and Video Yesteryear, have carried these titles at one time.

"Conversion of property" is an-

other complicating factor. Simply put, the legal concept says that even if a film is in the public domain, no one can reproduce a privately owned print or negative without permission of its physical owner. If someone possesses the last known copy of a PD film, that person effectively controls the property rights (though not, technically, the copyright) of that particular work.

This apparently applies to some of Buster Keaton's films, most of which have never been on video. While "The General" (1926), "College" (1927), "Steamboat Bill Jr." (1928), and some earlier shorts are available from Blackhawk/Republic, Kartes, and Video Yesteryear, other PD Keaton works are unavailable because film archivist/distributor Raymond Rohauer—who with Keaton's widow controls the bulk of the star's work—has the last known copies of many Keaton films.

"We're in no mad rush [to license Keaton's films for video]," Rohauer says, adding that he's been approached by unnamed video labels. Rohauer does occasionally license Keaton films to cable TV, but apparently he's in no hurry to make a video deal. "Timing is everything," he says.

Indeed, timing was a factor that placed many films in the public domain in the first place. Previously, one could apply for a 28-year copyright, which had to be renewed at term for another 28 years, giving a total of 56 years' copyright protection. The Copyright Act of 1978 changed that law, however, to provide one-time copyrights of 75 years (Continued on page 57)



**A Standup Guy.** Comedian Robert Klein, third from the left, left 'em laughing at the Comic Strip in New York City where he was on hand to promote his new videocassette, "Robert Klein On Broadway," a Vestron release with a suggested list of \$59.98. Pictured, from left, are Michael Karaffa, Vestron national sales director; Artie Bach, Star Video; Klein; Arthur Morowitz, Metro and Coliseum Video; Jane Palmese, Vestron Northeast regional sales director; and Al Reuben, Vestron senior VP, sales and marketing distribution.

## For Music-Based Feature Films Prism, Mediacom Ink Deal

BY JIM McCULLAUGH

LOS ANGELES Prism Entertainment has formed a joint venture with Mediacom Filmworks to produce and distribute music-based, feature-length films in the tradition of "Miami Vice."

The films will premiere theatrically, then move to pay cable, home video, and domestic syndication windows. At a press conference here, Prism officials said the move reflects the company's ongoing effort to participate in production as well

as to create new product for its home video interests. The firm Prism has teamed with, Mediacom, is a 3-year-old publicly held company that has focused on music videos and concert specials, many of which are licensed to Media Home Entertainment.

Three films—"Nights In White Satin," "Hot Child In The City," and "House Of The Rising Sun" have been completed. Two others—"Blue Suede Shoes" and "September Song"—are in preproduction.

(Continued on page 58)

FOR WEEK ENDING MAY 2, 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	3	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	R	Laser	29.95
2	4	3	STAND BY ME	RCA/Columbia Pictures Home Video 30736	Wil Wheaton River Phoenix	1986	R	Laser	29.95
3	2	7	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	Laser	34.95
4	NEW ▶		THE FLY	CBS-Fox Video 1503	Jeff Goldblum Geena Davis	1986	R	Laser	34.95
5	7	5	RUNNING SCARED	MGM/UA Home Video 801008	Gregory Hines Billy Crystal	1986	R	Laser	39.95
6	NEW ▶		BIG TROUBLE IN LITTLE CHINA	CBS-Fox Video 1502	Kurt Russell	1986	13	Laser	34.95
7	NEW ▶		THE NAME OF THE ROSE	Twentieth Century Fox Embassy Home Entertainment 1342	Sean Connery F. Murray Abraham	1986	R	Laser	39.95
8	5	11	THE KARATE KID PART II	RCA/Columbia Pictures Home Video 30717	Ralph Macchio Pat Morita	1986	PG	Laser	29.95
9	3	3	SHORT CIRCUIT	CBS-Fox Video 3724	Steve Guttenberg Ally Sheedy	1986	PG	Laser	34.95
10	8	5	ARMED AND DANGEROUS	RCA/Columbia Pictures Home Video 30724	John Candy Eugene Levy	1986	13	Laser	29.95

● 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.

## Fisher May Lead First Public Offering Magnum Names New Chief

NEW YORK Magnum Entertainment has named John G. Fisher, a former bank executive and entertainment financier, as president. He succeeds Thomas Rooney, who resigned from Magnum in March to head Continental Video.

Fisher, who has been involved in home entertainment financing for close to 20 years, will soon initiate the company's first public offering, a source close to the company says. Though Fisher will not confirm whether a public stock offering is imminent, he says that one of his primary objectives is to "increase the capitalization of the company."

Prior to his new appointment, Fisher, 47, was involved in coordinating the financing of feature films. Previously, he was execu-

tive vice president of operations for Lone Star Pictures. From 1980 to 1983, he served with First Los Angeles Bank as senior vice president and director of the bank's Entertainment Division.

Fisher says that Magnum is likely to co-produce films with companies from outside the U.S. The company is also expected to become involved in corporate sponsorship of videocassettes.

Fisher calls home video "the fastest-growing, most exciting area of the entertainment industry." He also says, "I don't think anything can be status quo in the entertainment business. You have to be responsive to changes in the industry."

AL STEWART



## Gems Files For Bankruptcy Owing \$2 Mil

NEW YORK Video Gems, a 7-year-old independent supplier that was among the first to sell prerecorded videocassettes, has filed for bankruptcy under Chapter 11. The move was triggered by an outstanding debt of approximately \$2 million, according to Vivian Infante, Video Gems vice president and wife of company president Joseph Infante.

The company, which laid off eight workers in March, will be restructured and is likely to move away from its independent status. "There are some major efforts being made by this company and people interested in becoming involved with this company," Infante says.

The company, which has approximately 150 titles in its catalog, will revamp its operation and present a court-appointed trustee with a reorganization plan within the next 30 days, Infante says.

## Pacific Arts Embarks On New Ventures

LOS ANGELES With an agreement to distribute Orion's classic series and the creation of a production division, Pacific Arts Video is heightening its programming posture considerably.

The Orion package includes "A Great Wall," "El Amor Brujo," "MacArthur's Children," "Loose Connections," "Summer," "The Sacrifice," "Colonel Red," and "Dim Sum."

Street date for the first two films—"Colonel Red" and "Dim Sum"—will be June 7. Both are priced at \$79.95.

According to chairman Michael Nesmith, the creation of Pacific Arts Video Productions reflects a "structural split" into acquisitions and distribution. President Bob Fead will continue to focus on mar-

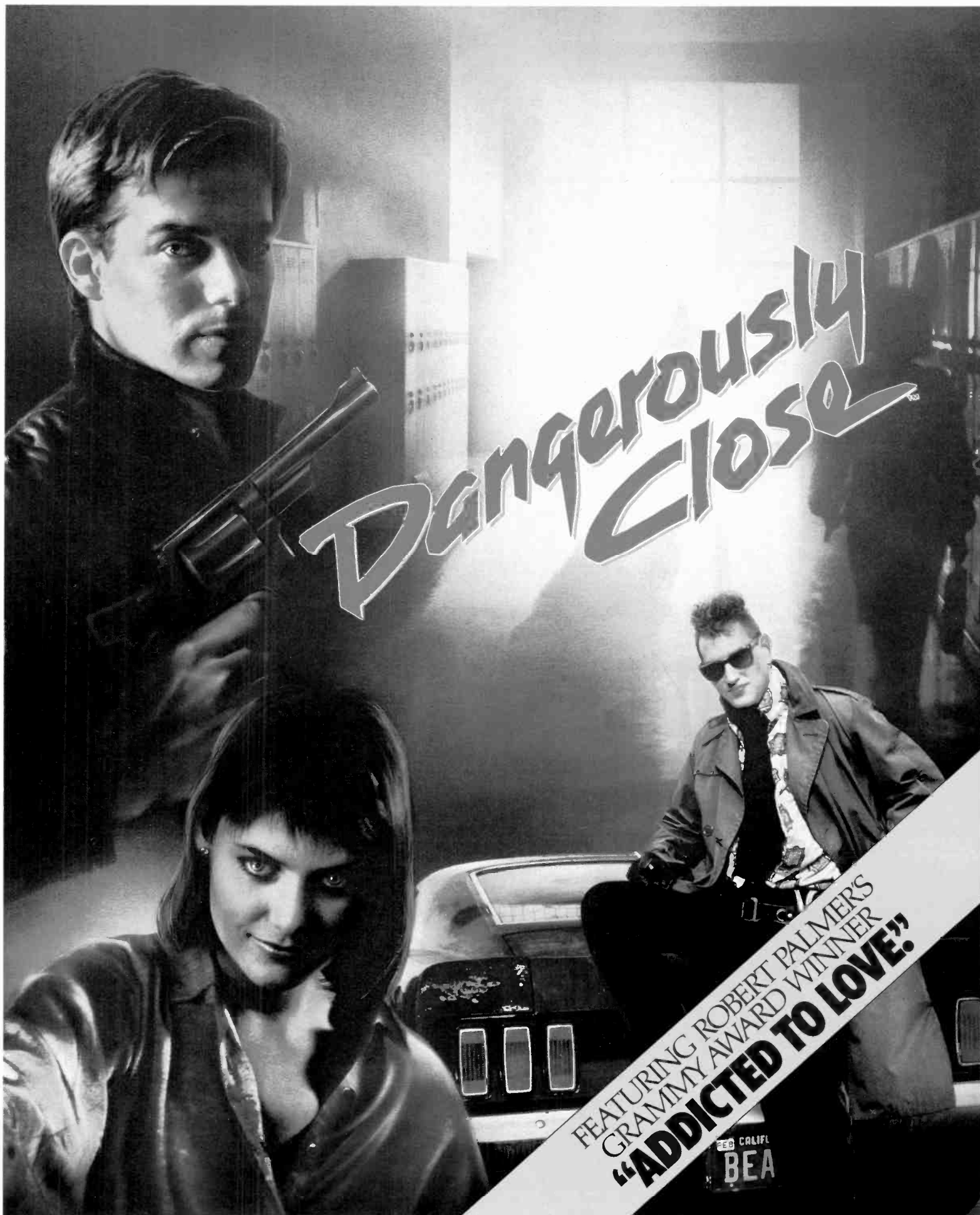
*(Continued on page 58)*

## VIDEO

Major Manufacturer is looking for video product for National distribution.

Send VHS Copy to:

Samantha  
New Video  
P.O. Box 5096  
Newark, NJ 07105



They're hip, cool and dangerous. The rich kids at Vista High are playing a deadly game of terror, and they're backed up by the hottest sound track of the year, featuring Robert Palmer's Grammy-winning song, "Addicted to Love." Plus, music by Depeche Mode, Lone Justice, Fine Young Cannibals, and more.



Don't miss this slick action thriller. Now available on video-cassette. Order by May 14.



Hi-Fi  
STEREO  
MEDIA HOME ENTERTAINMENT  
A Heron Communications, Inc. Company  
Los Angeles, California

**Video Reviews**

Suppliers interested in seeing their nontheatrical product reviewed in this weekly section should send VHS-format cassettes to Al Stewart, Home Video Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

**"Vietnam—The Ten Thousand Day War Series Book One: Overview And Background Of America's Involvement,"** Embassy Home Entertainment, 97 minutes, \$24.95.

Embassy's first release on Vietnam vividly recounts the incidents that led to the escalation of that controversial war. From U.S. troops reaching Vietnam on March 8, 1965, to the original strategy behind "peace with honor," this video employs extensive footage gathered from field operations, news reports, political analyses, and firsthand accounts. Moreover, it addresses the effect of television on that war, the first such publicly broadcast military action. Narrated by Richard Basehart and written by Pulitzer Prize winner Peter Arnett, "Vietnam" is a detailed, well-produced documentary on a period that sharply divided the U.S. people.

CHRIS VOLLOR

**"Gardening With Jeff Ball Series: How To Design And Build A Vegetable Garden,"** Kartes Video Communications, 53 minutes, \$17.95.

This tape offers a comprehensive, step-by-step approach to earning a "green thumb." Modern, practical ways to increase the productivity of vegetable plants as well as methods for selecting the planting site, preparing the soil, making compost, and setting up a simple drip irrigation system are presented. The video divides each area of interest by timed sequences, which allows the viewer to review a specific topic as needed. In addition to this offering, Kartes also has "How To Grow Plants In A Greenhouse," a 47-minute video that follows a similar format. Both tapes are effectively organized and very instructional for the gardening enthusiast.

CHRIS VOLLOR

**"The Best of the Caribbean, Parts I & II,"** Congress Video Group, 40 minutes each, \$14.95.

The idea is great, and at a suggested list of \$14.95-\$19.95 many consumers will be enticed to take the plunge, but the execution of these two videos is poor. The scenic panoramas and narrative are flat: One gets the sense of being shown these islands by an outsider who has done some research and, in translating it to video, lost the magic of the sun-drenched paradise in the process. On such islands as Anguilla, vast expanses of beach seem desolate rather than romantic and secluded as might be expected. In addition, many of the hotel rooms shown appear somewhat seedy and uninviting.

CHRIS VOLLOR

**"Learn The Essentials Of Piano With Tale Tolchin" (Volume**  
*(Continued on next page)*



**HIT MAN.**

Assassination is Bronson at his sure-fire best.

Starring with his wife Jill Ireland, he's more Bronson than ever. He's tough, but tender. All the things Bronson fans want him to be.

The same fans that put Bronson's last four films in the Video Top 10 will make this one a killer hit. You can't miss with Assassination, so order by May 28th!

Now available on videocassette.



Closed Captioned Closed captioned by the National Captioning Institute. Used with permission.

## VIDEO RELEASES

(Continued from page 54)

**One—Beginners Series), Forte Productions, 90 minutes, \$49.95.**

Seldom is music interesting when it is entrenched solely in the realm of theory. Mindful of this, Tale Tolchin offers the beginning keyboard player an opportunity to gain a hands-on appreciation of the instrument and stresses the value of developing a well-trained ear. This video is intended to be used as a learning tool over a six- to 10-week period. The novice will learn the names of notes, scales, chords, rhythm, and advanced rhythm using synthesizers and drum machines. Although Tolchin's persona during his narration is a little weak, his training approach is clear and useful for the serious beginner. This video is highly recommended for its target audience.

CHRIS VOLLOR

**"Further On Down The Road; Albert Collins, Lonnie Mack, Roy Buchanan Together At Carnegie Hall," Barznton Productions, 90 minutes, \$19.95.**

Three blues masters are brought together for the first time, with Albert Collins representing the traditional blues approach, Lonnie Mack displaying the expertise that fueled a generation of '60s British rockers, and Roy Buchanan taking the blues into hyperdrive with his amazing guitar virtuosity. This is a guitarist's dream, one that can be appreciated by any blues fan. Each performer plays a set individually, culminating in a joint rendition of the blues standard from which the video takes its title. Interspersed with concert footage are clips of such performers as Robbie Robertson, Dicky Betts, Joe Ely, David Johansen, and Kris Kristofferson discussing the influence these guitar/blues legends have had on their own music. Enough cannot be said for the level of performance Collins, Mack, and Buchanan bring to the stage.

CHRIS VOLLOR

**"Esquire Great Body Series: Total Body Tone-up," Kartes Video Communications, 30 minutes, \$14.95.**

With nearly every celebrity imaginable entering the exercise video arena, physical fitness specialist Deborah Crocker's contribution to the Esquire video workout series is an expert, no-nonsense approach to aerobics. Crocker and two female assistants take the viewers from warm-up to calisthenics to cool-down in a tightly paced half-hour of safe, scientifically sound, low-impact aerobics without ever once shouting the hackneyed phrase "feel the burn." Jane Fonda, are you listening?

Esquire's name should help this title find deserved shelf space—and customers—among the plethora of aerobics videos. Other titles in this series for women are "Upper Body Beautiful," "Super Stomach," "Dynamite Legs," "Low-Impact Aerobics," and "Stretching for Energy," each of which is plugged at the conclusion of the program.

KEN JOY

(Continued on next page)

# THUNDER WARRIOR II

PREBOOK DATE: APRIL 28  
ON SALE DATE: MAY 12

**He came to town in peace. He was forced to leave it in pieces.**

\$79.95  
47001  
Color/88 min.

TRANS WORLD ENTERTAINMENT U.S.A.

Starring: MARK GREGORY, KAREN REEL and BO SVENSON as the Sheriff  
Story By: DAVID PARKER JR. and LARRY LUDMAN Screenplay By: DAVID PARKER JR. and LARRY LUDMAN  
Produced By: FULVIA INTERNATIONAL FILMS SRL Directed By: LARRY LUDMAN

## THE COMPLETE CYCLIST

With Connie Carpenter Phinney and Davis Phinney.

Whether you're new to cycling or ready to race, *The Complete Cyclist* will get you moving and keep you rolling. Olympic Gold and Bronze cycling medalists Connie Carpenter Phinney and Davis Phinney steer you safely through every facet of the cycling experience, including: Bicycle Selection, Cycling Techniques, Training and Exercise Routines, Nutrition and more.

*The Complete Cyclist*, presented by The Cannondale Corporation, captures both the exhilaration of racing and the fun of everyday cycling. It's sure to be a winner with the more than 80 million Americans that participate in this fastest growing sport.

Suggested Retail Price: \$29.95

Pre-Order Date: May 14, 1987

Warehouse Ship Date: June 3, 1987

Catalog #: 753

Approximately 80 Minutes

Available on VHS and Beta



**cannondale**



**KARL LORIMAR HOME VIDEO**

Exclusively distributed by Karl-Lorimar Home Video, Inc.  
17942 Cowan, Irvine, CA 92714  
Karl-Lorimar Home Video Canada, Ltd.  
2526 Speers Road, Oakville, Ontario, Canada L6L 5K9  
P.O.P. Hotline 1-800-624-2694  
Inside California 1-714-474-0355  
P.O.P. Hotline in Canada 1-800-387-7104

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## VIDEO RELEASES

(Continued from preceding page)

**"Baseball The Right Way: Pitching For Kids,"** Rainbow Home Video, 30 minutes, \$14.95.

New York Mets pitching coach Mel Stottlemyre shares his tips on pitching with youngsters involved in Little League. Covering the basics of pitching, from the warm-up to the mechanics involved, the program converts the dream of pitching for the big leagues into 30 minutes of practical how-to that any baseball fan can understand.

Although Stottlemyre is clearly uneasy before the cameras, he is certainly at home on the mound. His detailed approach to pitching, along with the "up-close" view afforded by video, makes this title a valuable tool for any Little Leaguer who is eager to become a better pitcher. **KEN JOY**

**"Pat Benatar—The Visual Music Collection,"** Vestron Video, 60 minutes, \$19.95.

It's easy to forget that Pat Benatar is one of the most talented pop/rock singers ever to swagger across a stage. Her songs frequently seem interchangeable, and consequently her powerful vocals are often lost in the din of mass-produced pop. This collection offers 12 well-produced and choreographed videoclips of her biggest hits—trouble is, the songs still sound pretty much the same. **AL STEWART**

## NEW RELEASES

(Continued from page 44)

◆♥ Sony 0553/SBI/\$39.95

**THE RUE MORGUE MASSACRES**  
Paul Naschy, Rose Yanny, Vic Winner  
◆♥ All Seasons 559010/SBI/\$59.95

**SATAN'S TOUCH**  
James Lawless, Shirley Venard  
◆♥ Regal 1029/SBI/\$49.95

**SEARCH FOR ADVENTURE: KAIPO WALL**  
Sir Ed Hilary  
◆♥ Twin Tower TT8037/\$29.95

**SEARCH FOR ADVENTURE: OFF THE EDGE**  
Jeff Campbell  
◆♥ Twin Tower TT8040/\$29.95

**SEARCH FOR ADVENTURE: SHARK ATTACK**  
Ron & Valerie Taylor  
◆♥ Twin Tower TT8038/\$29.95

**SEARCH FOR ADVENTURE: THE GOSSAMER ALBATROSS**  
Hal Holbrook  
◆♥ Twin Tower TT8039/\$29.95

**SECRET OF THE STARS**  
Shirley Jones, Sheila Cluff  
◆♥ Increase Video EV-051/\$29.95

**STATE OF THE UNION**  
Spencer Tracy, Katharine Hepburn, Angela Lansbury  
◆♥ MCA/\$39.98

**TAI-PAN**  
Bryan Brown, Joan Chen  
◆♥ Vestron 5180/\$79.98

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

**AVA confab studies home vid issues ... see page 42**

# TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
<b>HEALTH AND FITNESS™</b>						
★★ NO. 1 ★★						
1	1	17	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	KVC-RCA Video Prod. Karl-Lorimar Home Video 070	Jane Fonda's newest workout focuses on stretching and toning.	39.95
2	2	17	JANE FONDA'S NEW WORKOUT	KVC-RCA Video Prod. Karl-Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
3	3	17	CALLANETICS	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
4	4	17	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	29.95
5	5	17	RICHARD SIMMONS AND THE SILVER FOXES	Karl-Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
6	6	17	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
7	7	17	JANE FONDA'S PRIME TIME WORKOUT	KVC-RCA Video Prod. Karl-Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	39.95
8	9	17	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
9	12	3	A WEEK WITH RAQUEL	Total Video, Inc. HBO/Cannon Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
10	8	17	KATHY SMITH'S TONEUP	JCI Video Inc. JCI Video 8112	Comprehensive workout for all fitness levels designed to shape and tone.	29.95
11	11	17	THE JANE FONDA'S WORKOUT CHALLENGE	KVC-RCA Video Prod. Karl-Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	59.95
12	13	17	RAQUEL, TOTAL BEAUTY AND FITNESS	Total Video, Inc. HBO/Cannon Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
13	10	17	20 MINUTE WORKOUT	Vestron 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
14	RE-ENTRY		STOMACH FORMULA	Karl-Lorimar Home Video 053	Richards Simmons leads a tough routine of intensive abdominal exercises.	19.95
15	17	13	JAZZERCISE: BEST YET!	Parade Video 202	Judi Sheppard Missett's newest video features all-new aerobic dance routines.	29.95
16	14	9	FREEDANSE WITH MARINE JAHAN	MTI Home Video	Dance fitness system combines exercise and dance in an exhilarating workout.	39.95
17	16	7	THE FIRM AEROBIC WORKOUT WITH WEIGHTS	Meridian Films	Susan Harris presents a combination of weights and exercise for men & women.	39.95
18	19	5	FIT FOR LIFE	MSS Productions Warner Home Video 35020	How to improve your health through proper dieting and exercise.	24.98
19	NEW▶		SUPER STOMACHS BY JOANIE GREGGAINS	Parade Video 22	Strengthen, tone, and reduce your stomach with this short workout.	19.95
20	18	17	JANE FONDA'S P. B. & R. WORKOUT	Karl-Lorimar Home Video 046	Designed for pregnant women who want to keep in shape.	59.95

## BUSINESS AND EDUCATION™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
★★ NO. 1 ★★						
1	6	15	TOO SMART FOR STRANGERS	Walt Disney Home Video 736	Winnie The Pooh teaches kids to deal with strangers and protect themselves.	29.95
2	11	7	SAY NO TO DRUGS	Kid Stuff	Advice to parents on how to teach their kids the dangers of drug abuse.	14.98
3	4	17	LIVING LANGUAGE SPANISH LESSONS	Karl-Lorimar Home Video 060	Learn to speak Spanish at your own pace in six easy weeks.	29.95
4	1	15	CONSUMER REPORTS: HOW TO BUY A HOUSE, CONDO, OR CO-OP	Karl-Lorimar Home Video 079	How to evaluate, purchase, and finance a home.	19.95
5	13	13	LIVING LANGUAGE FRENCH LESSONS	Karl-Lorimar Home Video 059	Learn basic French in just 6 weeks-look, listen, and repeat the phrases!	29.95
6	8	17	CARS: CONSUMER REPORTS	Karl-Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
7	NEW▶		BEHIND THE WHEEL WITH JACKIE STEWART	Karl-Lorimar Home Video 008	Tips on braking skills, proper acceleration techniques and driving finesse.	59.95
8	2	17	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
9	5	17	PERSUASIVE SPEAKING	Esquire Video ESQ0230	Successful public speaking through use of body language & eye contact.	29.95
10	10	17	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
11	9	7	SHATTERED	MCA Home Video 80430	The problems and solutions of teenage drug addiction are discussed.	24.95
12	3	15	CAREER STRATEGIES 1	Esquire Video ESQ0200	Developing managerial skills and mental exercises are taught by top executives.	29.95
13	NEW▶		LL BEAN GUIDE TO OUTDOOR PHOTOGRAPHY	Friendship II Productions	Program packed with info on how to take better outdoor photos.	59.95
14	14	11	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
15	7	17	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

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

## newsline..

**HAL ROACH HAS DISCONTINUED** home video marketing and will soon announce a distribution alliance with a major supplier. The company, which has more than 100 titles in its catalog, is best known for its involvement in the colorization of old movies. The five-person home video marketing team, including marketing director Cheryl Gersch, has been disbanded. Hal Roach Inc. remains active, not only with Colorization Inc. but in film and television production and syndication.

**FOX HILLS VIDEO** is adding rental product to its catalog. The company, a division of Heron Communications formed to address the sell-through market, claims the move will give video distributors some of the best margins in the business. The titles, characterized as "quality" B films, will cost from \$59.95 to \$79.95. Some will be licensed, unreleased product from sister company Media Home Entertainment, and others will be acquired from producers and existing film libraries. Release cycle will be four to six titles a month.

**FISHER WILL UNVEIL AN 8MM CAMCORDER** at the Summer Consumer Electronics Show in Chicago. The \$1,499.95 unit (model FVC-801) is the first camcorder ever offered by the firm. According to national training manager Mike Currie, the camcorder will feature a CCD image sensor that produces the equivalent of a 1/1800 shutter speed, the fastest ever offered on a camcorder. Why did the company choose 8mm over VHS and compact-VHS? "It's lightweight, small, has great hi fi sound, very impressive special effects, and flying erase heads that produce a very clean picture. It goes beyond what VHS-C offers," says Currie.

**CONGRESS' NEW MONTHLY RELEASE SCHEDULE** will bring the firm "in line" with other suppliers, according to company officials. The company, which specializes in low-price product aimed at the mass market, has abandoned its policy of shipping cassettes on a quarterly basis.

**A \$2 DISCOUNT ON A "VASECTOMY"** rental is being offered to consumers through a series of coupons, redeemable at participating retailers, in magazines. The comedy, starring Paul Sorvino, Abe Vigoda, and Lorne Green, was released by Worldvision Wednesday (29) for a suggested list price of \$79.95.

**AN EMBASSY P-O-P DISPLAY WON** an award from the Business Professional Advertising Assn. (BPAA) for its effectiveness as a business-to-business advertising tool. Created for the movie "The Name Of The Rose," the display won the BPAA's West Coast Business To Business Award.  
AL STEWART & JIM McCULLAUGH

## PUBLIC DOMAIN HAS GRAY AREAS

(Continued from page 52A)

for new works, and allows older materials still in the first 28-year period to be extended another 47.

Sometimes, too, copyrights are not applied for or the notice is inadvertently left off the work itself. The latter was apparently the case with "Little Shop Of Horrors," a 1960 comedy/horror film that, beyond all expectations, spawned a hit stage musical and a critically acclaimed movie musical. Corman's company, New Horizons, characterizes the lapse as a technicality that has been corrected. (The U.S. Copyright Office has no comment without conducting a copyright search, generally a weeklong matter.)

With the film's unexpected spin-off success, New Horizons licensed "Little Shop" to Vestron. Yet ostensibly PD versions remain on the market, and Corman's legal efforts have been only moderate. Neither Vestron nor New Horizons "has been in contact with us" since the initial volley of letters, says Congress Video programming VP Ted Schachter. "But, on the other hand, we haven't released our remastered version yet. I'm 90% certain it'll be coming out in our fall lineup. We have materials that don't show a

copyright notice. If we have to fight for our rights in court, we certainly will."

Goodtimes president Jeff Baker, while reaffirming his intention to keep the title on the market, expresses a similar sentiment. "It seems to be an issue to [Vestron and Corman] but not to anyone else. We're going to continue to do what we've been doing," Baker says.

Certainly, not all latter-day copyright claims hold up. Film collector/distributor Elvin Feltner, head of the Krypton Corp. and the projected Palm Beach Home Video and Krypton Home Video labels, has tried to establish exclusivity to the 1941 Frank Capra classic "Meet John Doe." Feltner claims an underlying copyright based on his purchase of film distributor Sherman Krellberg's estate in 1979. He also claims the rights to the Richard Connell-Robert Presnell short story, "A Reputation," on which the movie is based. Yet in this case the claim fell short, and Kartes and Nostalgia Merchant, among others, still offer "Meet John Doe."

Next week: Poor quality plagues PD retailers.

## 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
			★★ NO. 1 ★★					
1	1	6	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	R	26.95
2	2	28	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	KVC-RCA Video Prod. Karl-Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
3	3	78	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl-Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
4	4	15	CALLANETICS	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
5	5	26	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
6	6	71	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	29.98
7	33	30	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
8	8	76	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
9	13	55	ALIEN ▲◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
10	10	25	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	29.95
11	22	3	THE FLY	CBS-Fox Video 1503	Jeff Goldblum Geena Davis	1986	R	89.98
12	19	7	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R	89.98
13	28	109	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
14	7	92	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
15	11	145	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
16	12	16	SECRETS OF THE TITANIC	National Geographic Video Vestron 1063	Martin Sheen	1986	NR	29.95
17	9	45	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
18	NEW ►		LEGAL EAGLES	Universal City Studios MCA Home Video 80479	Robert Redford Debra Winger	1986	PG	89.95
19	40	74	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
20	16	20	PLAYBOY VIDEO CENTERFOLD # 4 ▲	Karl-Lorimar Home Video 513	Luanne Lee	1986	NR	9.95
21	25	3	A WEEK WITH RAQUEL	Total Video, Inc. HBO/Cannon Video TVA9965	Raquel Welch	1987	NR	29.95
22	15	5	STAND BY ME	RCA/Columbia Pictures Home Video 6-20736	Wil Wheaton River Phoenix	1986	R	89.95
23	37	4	LOST HORIZON	RCA/Columbia Pictures Home Video 6-20763	Ronald Colman Jane Wyatt	1937	NR	29.95
24	20	10	RICHARD SIMMONS AND THE SILVER FOXES	Karl-Lorimar Home Video 043	Richard Simmons	1986	NR	24.95
25	24	11	KATHY SMITH'S TONEUP ▲	JCI Video Inc. JCI Video 8112	Kathy Smith	1986	NR	29.95
26	14	6	HELP!	Walter Shenson MPI Home Video MP1342	The Beatles	1965	G	69.95
27	36	91	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
28	26	126	JANE FONDA'S PRIME TIME WORKOUT ▲◆	KVC-RCA Video Prod. Karl-Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
29	RE-ENTRY		THE DEER HUNTER	Universal City Studios MCA Home Video 88000	Robert De Niro Meryl Streep	1976	R	24.95
30	27	74	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
31	23	2	A ROOM WITH A VIEW	CBS-Fox Video 6915	Helen Bonham Carter Maggie Smith	1986	PG-13	79.95
32	30	41	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	19.95
33	18	76	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	19.95
34	17	2	BLUE VELVET	Karl-Lorimar Home Video 399	Kyle MacLachlan Isabella Rossellini	1986	R	79.95
35	NEW ►		FERRIS BUELLER'S DAY OFF	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	PG-13	79.95
36	29	2	SOUL MAN	New World Pictures New World Video A86200	C. Thomas Howell Rae Dawn Chong	1986	PG-13	79.95
37	32	6	TEDDY RUXPIN: GUEST OF THE GRUNGES	Hi-Tops Video HT 0022	Animated	1986	NR	12.95
38	35	8	RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R	79.95
39	21	23	THE MUSIC MAN ●	Warner Bros. Inc. Warner Home Video 11473	Robert Preston Shirley Jones	1962	G	24.98
40	31	2	TOUGH GUYS	Touchstone Films Touchstone Home Video 511	Burt Lancaster Kirk Douglas	1986	PG	79.95

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

## HOME VIDEO



**The Video Tag Team.** The crew from Coliseum Video poses with a Hulk Hogan in-store display during the company's recent Wrestlemania III party at the Copacabana in New York. A live satellite feed from the Superdome in Pontiac, Mich., broadcast the event to distributors and guests on hand at the nightclub. Coliseum plans to release a three-hour videocassette of the event on May 5 for a suggested list price of \$39.95. Pictured, from left, are Marty Appel, VP/operations; Linda Foreman, Midwest regional sales manager; Tom Gaughran, director of promotions; Jerry Smallwood, VP/sales; Tim Dunn, art director; Howard Farber, Coliseum co-owner; Rich Goffman, advertising manager; Doreen Lehrhoff, assistant operations manager; and Steve Leibowitz, executive art director. (Photo: Chuck Pulin)

## PACIFIC ARTS

(Continued from page 53)

keting and distribution, while Colleen Keegan has been appointed president of the newer wing.

At the same time, Carol Corlee assumes the role of manager, nontheatrical acquisitions.

According to Keegan, the production company will not only acquire art films but will also look to aggressively acquire and develop original video programming, including how-to and children's programming. Video publishing continues to be explored, says Keegan, while the company is also seeking to talk to corporate sponsors about projects.

Keegan was the executive producer of "Rock Aerobics" and "Rock Hard Tummies," both home video titles. She has also worked as a consultant to MTV Networks and has headed her own company in Washington, which marketed congressional hearings to corporations.

Pacific Arts has been slowly establishing a catalog of alternative programming with such product as series on Jacques Cousteau and the

works of Agatha Christie. A racquetball tape with expert Marty Hogan has proved popular in the how-to category.

Marketing vice president George Steele says that foreign films are too often overlooked by video dealers but can be lucrative if worked. Experience with such previous titles as "My Dinner With Andre," "The Official Story," and "Vagabond" bear that theory out, says Steele.

The company will also release Nesmith's recent theatrical effort "Square Dance," starring Jason Robards, Jane Alexander, and Rob Lowe, later this year. It is expected to receive a major promotional push.

Nesmith's Overview project, a monthly \$4.95 magazine-format cassette announced at last year's Video Software Dealers Assn. show, was test-marketed in January. That project is on hold with updated plans to be announced shortly.

JIM McCULLAUGH

## PRISM, MEDIACOM INK DEAL

(Continued from page 52A)

Each film, according to Prism president Barry Collier, will be titled after a major hit pop song. Moreover, each soundtrack will have a generous dose of vintage pop music by the original artists. Prism, which has recently become involved in compact disk distribution, is also eyeing the possibility of releasing soundtracks on CD.

Among the tracks used in the films are Nick Gilder's "Hot Child In The City," Billy Idol's "Eyes Without A Face," Lou Reed's "Walk On The Wild Side," the Moody Blues' "Nights In White Satin," the Knack's "My Sharona," Pat Benatar's "Sex As A Weapon," and Tina Turner's "What's Love Got To Do With It."

Prism's television subsidiary, Fox/Lorber, will handle the domes-

tic broadcast, syndication, and cable sales. Even a network deal could be in the offing, said Collier. Both the theatrical and cable windows are expected to provide impetus for the home video releases, which, when issued, will be \$79.95.

Budgets for the first three films were \$1.8 million-\$2.5 million. Prism has agreed to fund theatrical print and advertising costs for the first three, while sharing production costs on the other two projects.

The marketing edge, said Collier, is that the films combine two prevalent '80s trends: a stylish, hi-tech look and revival music of the '50s and '60s.

Earlier, Prism pacted with First Films of Denver for made-for-video films. The first of those, "Mind-killer," has been completed.

# The Doors *live*

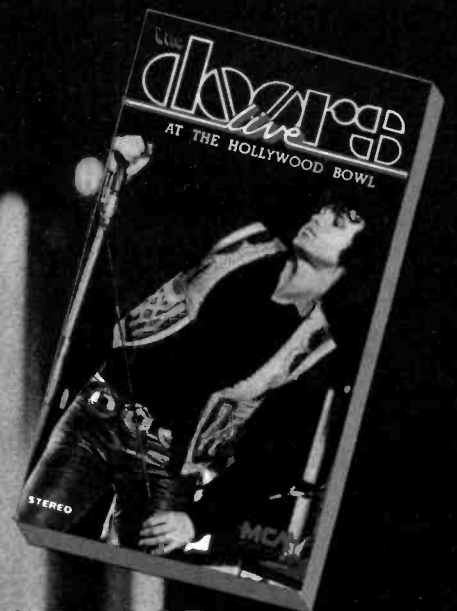
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# Gospel LECTERN



by Bob Darden

**R**ELIGIOUS ARTISTS WERE SINGING ABOUT—and doing something concrete about—hunger long before there was a “Do They Know It’s Christmas” or “We Are The World.” Likewise, Christian artists recorded powerful antidrug messages long before it became fashionable in mainstream music. They just haven’t gotten the publicity for those efforts that they’ve deserved.

The two latest antidrug songs come from Benson’s Phil Driscoll and Nicholas, who records for Command Records.

Driscoll, who had a successful career in secular music before turning his golden trumpet and giant, raspy voice to gospel music full time, is releasing two versions of “Just Say No.” The songs are virtually identical, with the one aimed at the Christian marketplace including the line “Jesus is the way.” It will be on the Just Say No Foundation’s album, which is due out shortly. For more information, call Benson at 615-742-6800.

Nicholas’ “Say No,” on the other hand, is not a gospel single. He’s not even releasing it on his Command label. It is available instead from Inner Light Records, which is distributed by Macola. (Macola, of course, had the No. 1 hit “Rumors” for the Timex Social Club.) “Say No” features songwriter and arranger Clay Drayton, guitarist Paul Jackson, and producer Ken Washburn.

Nicholas, which is built around singer Phil Nicholas, had last year’s No. 1 black gospel album, “Dedicated.” The group was nominated for several Grammy, Dove, and Stellar awards. “Say No,” incidentally, has already won a Mahalia Award from the American Gospel Arts Fund. Contact Inner Light at 213-466-3199.

**NEWS AND NOTES:** River Oaks Music Co. song-

writer **Phill McHugh** was honored recently by BMI for having songs at Nos. 1, 2, and 3 for eight consecutive weeks on the Top Spiritual Albums chart. No. 1 was **Steve Green’s** “God And God Alone”; No. 2 was **Sandi Patti’s** “In The Name Of The Lord”; and No. 3 was McHugh’s own “All Over The World” from his latest Benson release, “In Heaven’s Eyes” on **First Vision Records**. . . I’ve heard good reports about **Vernard Johnson’s** “Something To Shout About,” at the Washington Square Church in New York not long ago. . . Some of the credit for the absolutely contemporary sheen on the **Imperials’** new “This Year’s Model” has to go to engineer Nick Froome. Froome’s previous credits include Art Of Noise, Pet Shop Boys, and Kate Bush. . . **Rich Mullins** has just released his second album for **Reunion Records**, “Pictures In The Sky” . . . **Leslie Phillip’s** long-awaited “The Turning” is finally out. It was produced by **T Bone Burnett**, who also co-wrote three of the tunes and gave Phillip his own “River Of Love.” The band includes Burnett, Jerry Scheff, Alex Acuna, and Peter Case. Burnett, in-

## Religious acts sang antidrug songs before they were ‘in’

identally, was recently named producer of the year for the second year in a row by the CMJ New Music Report for his work on Elvis Costello’s “King Of America,” the BoDeans’ “Love & Hope & Sex & Dreams,” and Peter Case’s self-titled album. Burnett also produced his own solo country album and **Tonio K’s** “Romeo Unchained” . . . **Jeff & Sheri Easter** have just signed with Benson’s **RiverSong** label. The Easters are part of the famed gospel/bluegrass band the **Lewis Family**. Their RiverSong debut release, “A New Tradition,” should be out this week.

**Randy Stonehill’s** superb “The Wild Frontier” for **Myrrh/LA** is being released in the mainstream rock market and at album rock radio stations on A&M’s Horizon label, home of **Philip Bailey** and **Russ Taff**. Stonehill recently appeared at the Roxy in Hollywood with the **Choir**, which has a pretty nifty album of its own out, “Diamonds And Rain” . . . **Laura Compton** has signed to the **Greentree** label. Her debut album, “Nothing Compares,” is now out.

FOR WEEK ENDING MAY 2, 1987

Billboard.

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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 LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	57	<b>SANDI PATTI</b> WORD WR 8325/A&M	★ ★ NO. 1 ★ ★ 41 weeks at No. One MORNING LIKE THIS
2	1	37	<b>AMY GRANT</b> MYRRH SP 3900/WORD	THE COLLECTION
3	18	9	<b>THE IMPERIALS</b> MYRRH 7-01-68350-65/WORD	THIS YEAR’S MODEL
4	3	77	<b>SANDI PATTI</b> IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
5	4	21	<b>STRYPER</b> ENIGMA 73237/CAPITOL	TO HELL WITH THE DEVIL
6	15	41	<b>DENIECE WILLIAMS</b> SPARROW ST1039/CAPITOL	SO GLAD I KNOW
7	5	33	<b>STEVE GREEN</b> SPARROW ST41040/CAPITOL	FOR GOD AND GOD ALONE
8	8	65	<b>CARMAN</b> WORD WR 8321/A&M	THE CHAMPION
9	10	45	<b>MICHAEL W. SMITH</b> REUNION WR 8332/A&M	THE BIG PICTURE
10	6	33	<b>PETRA</b> STAR SONG 7-102-07386-0/WORD	BACK TO THE STREET
11	NEW ▶		<b>MARANATHA</b> MARANATHA 7100180848/WORD	KIDS PRAISE 6
12	7	25	<b>DEGARMO AND KEY</b> POWER DISC PWR 01087/BENSON	STREET LIGHT
13	21	9	<b>JOHN MICHAEL TALBOT</b> BIRDBWING BWR 2094/SPARROW	HEART OF THE SHEPHERD
14	28	5	<b>PHIL KEAGGY</b> MARANATHA 7100149827/WORD	THE WIND AND THE WHEAT
15	23	137	<b>SANDI PATTI</b> IMPACT RO 3884/BENSON	SONGS FROM THE HEART
16	13	25	<b>SECOND CHAPTER OF ACTS</b> LIVE OAKS 7-010-00721-7/WORD	HYMNS
17	38	13	<b>THE MARANATHA KIDS</b> MARANATHA 710-0183820/WORD	FIRST SUNDAY SINGALONG
18	24	21	<b>PHILIP BAILEY</b> MYRRH SP 754/A&M	TRIUMPH
19	34	5	<b>RAY BOLTZ</b> HEARTLAND HR3866/BENSON	WATCH THE LAMB
20	NEW ▶		<b>THE BILL GAITHER TRIO</b> STAR SONG SSR8079	WELCOME BACK HOME
21	30	33	<b>LARNELLE HARRIS</b> BENSON RO 3956	FROM A SERVANTS HEART
22	9	13	<b>DALLAS HOLM</b> DAYSRING 701-414301-8/WORD	AGAINST THE WIND
23	12	97	<b>AMY GRANT</b> ● WORD SP 5060/A&M	UNGUARDED
24	NEW ▶		<b>LESLIE PHILLIPS</b> MYRRH 7016851060/WORD	THE TURNING
25	17	201	<b>SANDI PATTI</b> ● IMPACT RO 3818/BENSON	MORE THAN WONDERFUL
26	RE-ENTRY		<b>AMY GRANT</b> ● WORD SP 5058/A&M (CD)	STRAIGHT AHEAD
27	19	25	<b>BRENTWOOD SINGERS</b> BRENTWOOD R25027	KIDS SING PRAISE
28	33	45	<b>PHIL DRISCOLL</b> BENSON C03915	INSTRUMENT OF PRAISE
29	20	250	<b>AMY GRANT</b> ▲ WORD SP 5056/A&M (CD)	AGE TO AGE
30	31	17	<b>NEW GAITHER VOCAL BAND</b> WORD 7-01-000733-0	ONE X 1
31	RE-ENTRY		<b>FIRST CALL</b> DAYSRING 7-01-4144014/WORD	UNDIVIDED
32	26	17	<b>MYLON LEFEVRE</b> COLUMBIA BZT 40334	LOOK UP
33	14	37	<b>WHITE HEART</b> SPARROW SP 1128	DON’T WAIT FOR THE MOVIE
34	36	29	<b>GREG VOLZ</b> MYRRH WR 8352/A&M	THE RIVER IS RISING
35	16	25	<b>STEVE CAMP</b> SPARROW ST41054/CAPITOL	ONE TO ONE
36	32	21	<b>MESSIAH PROPHET</b> PURE METAL 790-060-0477/REFUGE	MASTERS OF THE METAL
37	27	9	<b>BENNY HESTER</b> MYRRH 7-01-68530-63/WORD	THROUGH THE WINDOW
38	35	5	<b>RANDY STONEHILL</b> MYRRH 7-01-683706-8/WORD	WILD FRONTIER
39	11	9	<b>MIKE WARNKE</b> DAYSRING 7-01-414801/WORD	GOOD NEWS TONIGHT
40	37	37	<b>DAVID MEECE</b> MYRRH WR 8336/A&M	CHRONOLOGY

(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

**REP. JOHN CONYERS**, the Michigan Democrat who has always made jazz one of his Capitol Hill priorities, is convening what he’s calling a “jazz conference” on April 29. The purpose, in Conyers’ own words, is “to dramatize to Congress . . . the need for positive action” on the bill he has introduced that would officially designate jazz “an American national treasure.”

A Conyers spokeswoman describes the meeting as a “working session” designed to brainstorm more effective ways to alert the public, and the Congress, to the plight of jazz music and jazz musicians and the need for such federal acknowledgement of the music’s importance. She stresses that the meeting, expected to be attended by most of the members of the Congressional Black Caucus, is open to the public—especially “jazz artists and jazz enthusiasts.”

Conyers currently has 55 co-sponsors for the bill, which he originally introduced last year (Billboard, Jan. 31). California Democrat **Alan Cranston** has introduced an equivalent resolution in the Senate. A hearing on Conyers’ bill is tentatively set for the end of June.

New York’s City Council recently passed a similar bill, introduced by Bronx Democrat **Wendell Foster**, declaring jazz “a treasure of our city.” Among the topics on the agenda for Conyers’ meeting is a move to get other such resolutions passed in other major cities, like New Orleans, Kansas City, and Detroit, that have

played key roles in the music’s history.

**CONCERT NEWS:** **Blue Note Records** and the enterprising folks at **New Audiences** have come up with an inspired way to showcase three of the label’s most gifted young artists: an evening of unaccompanied solo performances by guitarist **Stanley Jordan**, vocalist **Bobby McFerrin**, and pianist **Michel Petrucciani**. The concert, appropriately tagged “Alone Together,” was set for Washington’s Kennedy Center on April 24 and New York’s Carnegie Hall on April 25. There are no current plans for the trio of soloists to do any more gigs as a package. By the way, **New Audiences** also makes its long-awaited return to New York’s **Beacon Theatre** Saturday (2) with a **Wayne Shorter/Jack DeJohnette** concert. It’s the first jazz show at that venue

## Conyers calls a meeting to help him spread the word

since it was shuttered last year amid controversy over the plans of its new management to convert it into a nightclub. The Beacon’s long-range fate is still in legal limbo . . . This solo-concert idea seems to be catching on. The unique multi-instrumentalist **Don Cherry** performs unaccompanied at New York’s Weill Recital Hall on Friday (1) . . . The schedule for this year’s **Ravinia Festival** includes some inspired double bills. The Chicago outdoor concert series will include shows by the **Count Basie Orchestra**, with **Joe Williams**, and the **Art Farmer/Benny Golson Jazztet** (July 29); the **Roscoe Mitchell Quartet** and **Cecil Taylor** (Aug. 3); **Sarah Vaughan** and the **Phil Woods Quintet** (Aug. 26); and **Jean-Luc Ponty** and **Bobby McFerrin** (Aug. 28). Other **Ravinia** participants range from **Spyro Gyra** (July 31) to the **Preservation Hall Jazz Band** (Aug. 6) to **Pat Metheny** (Aug. 18).

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# ITA Seminar To Focus On DAT

## 4 Sessions On The New Configuration

BY STEVEN DUPLER

NEW YORK Digital audiotape will headline the second annual International Tape/Disc Assn. "How & Why" seminar on improving quality of prerecorded audiocassettes, May 4-7 at the Biltmore Hotel in Los Angeles.

The seminar has its roots in a similar cassette-quality confab begun three years ago by tape duplicator Electro Sound Group of Sunnyvale, Calif. The success of the first two Electro Sound conferences prompted the ITA to become involved and to continue the program on a regular basis.

"The industry's response to this seminar has proved that improving quality is a key issue that affects everyone's business," says Henry Brief, executive director of ITA. "And since the technology continues to change and grow faster each year, there are always new areas needing to be addressed."

This year, the hot topic on everyone's mind is DAT, Brief says. To meet the hunger for information on the new rotary-head digital cassette machines and the new duplication technology they will spawn, the ITA and seminar director Samuel Burger (former senior vice president, manufacturing and r&d, for CBS Records) plan at least four sessions that will address DAT specifically.

The first session is an area that is currently clouded in gray—high-

speed duplication for DAT. Robert Mueller, Sony Corp. vice president for new business development, will presumably discuss the progress of Sony's high-speed Sprinter for DAT, a system much talked about but as yet unseen at any trade show.

Another session will focus on tape formulations for DAT, with John Bermingham, Sony Magnetic

**'The industry's response to this seminar proves that improving quality is key'**

Products' senior vice president, speaking.

Three firms will be on hand to discuss loading equipment for DAT duplication: Shape Inc., Otari, and King Instrument Corp. Another session will cover C-0 manufacture for DAT cassettes.

Duplication for conventional audiocassettes is not being ignored, of course. A wide range of both hi- and low-tech topics will be covered throughout the rest of the four-day meet:

- "Creating The Tapeless Master," with Capitol Records' Sandy Richman and AMI's Richard Clark.

- "The Outlook For Audio Recordings For The Rest Of The Decade," with Tommy Noonan, Billboard associate publisher/director of charts.

- A discussion of consumer attitudes about the quality of prerecorded tapes by Terry O'Kelly, BASF national sales manager, professional audio/video products.

- "New Techniques In Mastering For Tape Duplication," conducted by Pat Shevlin of Specialty Records.

- A discussion of real-time vs. high-speed duplication, in terms of quality tradeoffs by four major cassette duplicators.

- A presentation by Dolby Labs on Type C and SR noise reduction systems for duplication by Scott Schuman, director of marketing.

Other sessions will cover spoken-word duplication; chemical aspects of new tape formulations; measuring azimuth of cassette shells; and a business discussion on "How A Small Duplicator Can Carve Out A Niche In The Marketplace," led by Resolution Inc.'s Bill Schubart.

Registration fee for the seminar is \$250 for ITA members; \$350 for nonmembers. Included with the fee are a cocktail reception, two luncheons, and coffee breaks. Special ITA rates are available at the Biltmore Hotel. Call the hotel at 1-800-421-0156 outside California, and 1-800-252-0175 within California. The ITA may be reached at 212-956-7110.



**Sync Me Up.** This new Fostex 460 Multitracker is the first multitrack cassette/mixer combo to feature SMPTE sync capability for interfacing with video or audiotape recorders.

## Sound Investment

*A weekly column spotlighting equipment-related news in the audio and video production, post-production, and duplication industries.*

**ABBEY ROAD GOES DIGITAL:** After much watching and waiting, **Abbey Road Studios** has acquired a **Sony PCM-3324** 24-track digital recorder. But general manager **Ken Townsend** says the decision to go with the DASH format does not constitute a vote in favor of that standard over the competing Professional Digital format. "The decision to purchase this machine has been made purely on commercial grounds," he says. "We are here to satisfy the demands of our clients, and we are repeatedly hiring in Sony machines for this purpose."

If anything, Townsend is annoyed that manufacturers have been unable to get together on a single digital standard, thus putting facilities in the position of having to choose between two incompatible technologies. "It is the studio manager's dilemma that there are two systems," he says. "I personally feel that if there were only one system, digital multitrack would be spreading much faster throughout the world."

Townsend says that **Abbey Road** will continue to rent Pro-Digi machines as they are required by individual clients.

**GOING ABROAD:** Richmond, Va.-based **Alpha Audio Automation Systems**, a division of **Alpha Recording Corp.**, has pacted with **Gexco Technology International** of Jersey City, N.J., for overseas representation for its **Boss** automated editing system. Gexco had already introduced the Boss to the European market in March at the Audio Engineering Society expo in London; the new deal makes the relationship between the two firms official.

**COLLEGE CONSOLE:** After using a Neve 5442 console for 2½ years, the Univ. of South Carolina's television engineering division liked

the board so much it just bought another one. **Lee Goodman**, manager of the division, uses the boards in producing and post-producing news releases and instructional TV programs for various school departments.

In other Neve news, TV evangelist **Jimmy Swaggart** has acquired an 8128 console with **Necam 96** automation for his road tours. The fiery preacher also uses Neve boards extensively in his teleproduction suites.

**MORE BYTES FOR THE BUCK:** **Studio A** of Dearborn Heights, Mich., has upgraded its **Synclavier Digital Music System** with a number of new additions, including 16 polyphonic sampling and 16 FM stereo voices; an 80 megabyte Winchester hard disk drive; four megabytes of RAM; a 250,000-note sequencer with SMPTE/MIDI option; new Release M software; and an extensive sample library. With the new hardware and software, the system can now perform direct sync to both video and multitrack; it also offers a whopping 15 minutes of sampling time and timing accuracy to within one millisecond. The studio says it has also made a few acquisitions for the Synclavier room: a **Sequential Circuits Studio 440** drum machine/sampler/sequencer, the new **Yamaha DX-7II** synth with floppy disk drive, and a **Roland GM-70** guitar/MIDI interface.

**IN CONTROL:** 3M's broadcasting and related products division has been awarded the contract for the routing switching and machine control system for NBC-TV's coverage of the 1988 Summer Olympic Games from Seoul, Korea. The massive switching setup will be on-site in January 1988, a 3M representative says.

**A NEAT TRICK:** Leave it to Fostex to come up with the first multitrack cassette/mixer combo unit capable of syncing up to videotape recorders (or other audio tape recorders.) The new 460 Multi-  
*(Continued on next page)*

## Audio Track

### NEW YORK

**THE FAT BOYS** were rapping recently at **I.N.S. Recording**, and **Julius Irving** was the subject. Written to commemorate his last appearance at Madison Square Garden, the tune was debuted during a party afterward at **Twenty/Twenty, Ashford & Simpson's** club. **Steve Linsley** engineered. Also there, **Catch-A-Groove** act **Total Science** was in to remix "Total Science" and to record a new single, "Total Trax." Linsley was at the controls.

One of Atlantic's new acts, **Palace**, was in at **Kampo Cultural Center** to work on its debut. **Stephan Galfas** produced.

Label mate **Savatage** was in at **Record Plant** with producer **Paul O'Neill**. Engineering the sessions was **James Ball**.

### NASHVILLE

**R.E.M.** WAS in at **Sound Emporium** recently, working on its fifth album for **I.R.S.** The band members produced the project with engineer **Scott Litt**. The album, as yet untitled, is slated for a September release.

**Glen Campbell** was in at **Emerald Sound Studio** to work on his upcoming release for **MCA**. **Emmylou Harris** and **Steve Wariner** were in contributing backing vocals. Campbell produced with **Jimmy Bowen**.

**Bob Bullock** and **Tim Kish** were at the board. Also there, Columbia artist **Marty Stuart** was recording his second album for the label with producer **Emory Gordy Jr.** Bullock and Kish engineered.

### LOS ANGELES

**THE MIX FOR** **Laura Branigan's** new Atlantic album, scheduled for release next month, was completed by **David Kershbaum** at his **Powertrax** studio.

Composer/producer **Robert Kraft** has been selected to score and write the theme music for "Kowalski Loves Ya," a pilot on NBC-TV starring **Dick Butkus**. Kraft worked in his studio, the **Five Spot**.

The **Bluesbusters** were in at **Studio Ultimo** completing their upcoming album with producer **Rick Keller**. **Jimmy Mayweather** was at the board, assisted by **Mitch Zelezny**. Also there, producer **Joe Mumford** was in the studio with **Super Star's Flos**. Finally, the **Pandoras** were in and worked with producer/engineer **Bill Drescher**. **Cliff Jones** assisted.

### OTHER CITIES

**THE Fabulous Thunderbirds** were in at Memphis' **Ardent** studios, in Studio A. Working with them was producer **Dave Edmunds**, with **Dave Charles** at the desk. **Tom Laune** assisted. This is the first

time **Edmunds** has produced an album in the U.S. from start to finish. Also there, in Studio B, **Joe Walsh** is working on his new album, "Got Any Gum?" Producer **Terry Manning** was mixing on the **SSL** board. Finally, **Marshall Crenshaw** and producer **Don Dixon** were mixing three singles, "Somebody Crying," "Say Miss," and "Til That." The two were assisted by **John Hampton**.

The New England-based **Throblators** were in at Burlington, Vt.'s **White Crow Audio** to work on cuts for the upcoming **Tri-Star** release "Sweet Hearts Dance." The band will be featured in the film, playing two songs in a New Year's Eve party scene. **Tri-Star's Robert Florio** and **White Crow's Mark Ransom** produced. The studio's staff engineer, **Todd Lockwood**, was at the console. The film stars **Don Johnson**, **Jeff Daniels**, and **Elizabeth Perkins**. Johnson will not be singing on the album's soundtrack.

**Michael Monroe** was in North White Plains, N.Y., to work on a solo project at **North Lake Sound**. Monroe is producing with **Craig Goetsch**. Also there, **Chip Taylor** was in producing two 12-inches for his **Big City/Macola** label. The dance artists involved were **Blanca** and **Green And Waters**.

Hard rock act **Aerage** was in at South Plainfield, N.J.'s **Studio 22** working with producer **Steven**  
*(Continued on next page)*

**AUDIO TRACK**

*(Continued from preceding page)*

Herb. Steven Goldfein was at the knobs.

Suburban Dog was in at Hackelbarney Studios, in Chester, N.J. Tracks the group were working on included "Bert the 'Vert," "Heavy Metal Chinaman," and "I'm A Malcontent." Orpheus Entertainment's Chuck Brownley was supervising the project. Band member Skip Spady assisted. The cuts will be featured on an EP tentatively titled "Oozing Sticky Fluids."

Gospel vocalist Connie Scott was in at Inside Trak Studios in Vancouver, British Columbia, to complete production on her third album, titled "Hold On." Session musicians included guitarist Keith Scott, drummer Phil Robertson, and keyboardist Dave Pickell. The album, scheduled for release in June, was produced by Roy Salmond.

All material for the Audio Track column should be sent to Nadine Reis, Billboard, 1515 Broadway, New York, N.Y. 10036.

**SOUND INVESTMENT**

*(Continued from preceding page)*

tracker boasts a flexible mixing section with eight inputs; four buss outputs; a dedicated stereo mixer for the four-channel buss; selectable monitoring; and other features. On the recorder side, the user is presented with a two-speed transport (with separate record EQ circuits for both 1 7/8 ips and 3 3/4 ips); Dolby B and C noise reduction; and SMPTE/EBU capability. Suggested list price is \$2,495.

Edited by STEVEN DUPLER

Capitol has financed a promo TV spot produced by Denver-based Teletunes ... see page 46

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Profile: **Nile Rodgers**

Arranger, songwriter and guitarist Nile Rodgers is one of the most sought-after producers in the music industry today. In demand by such top artists as David Bowie, Madonna, Duran Duran, Sheena Easton, Jeff Beck, Diana Ross and Mick Jagger, his influence is redefining the sound of the 80's. Part of that sound is utilizing only the finest technology available to give him the speed of operation, reliability, fidelity and creative control that are the Nile Rodgers trademark. He remarks on why his Synclavier is at the heart of this production technique.

"As a producer, the Synclavier is a must for me in the studio. It isn't just a piece of equipment I sometimes use. It's mandatory; just as important as the speakers, microphones and console. And since the Synclavier is the most advanced system in the world, it gives me a creative edge that lets me concentrate on the artistic side of making records."

*Nile Rodgers*



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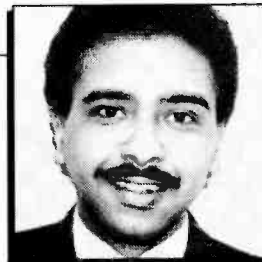
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# TOP LATIN ALBUMS™

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	4	23	BRAULIO	LO BELLO Y LO PROHIBIDO	CBS 10452
	2	2	37	JUAN GABRIEL	PENSAMIENTOS	ARIOLA 6078
	3	3	17	EMMANUEL	SOLO	RCA 5919
	4	1	25	JOSE JOSE	SIEMPRE CONTIGO	ARIOLA 5732
	5	5	23	DANIELA ROMO	MUJER DE TODOS, MUJER DE NADIE	EMI 5681-1
	6	6	37	ISABEL PANTOJA	MARINERO DE LUCES	RCA 7432
	7	13	25	EDNITA NAZARIO	TU SIN MI	MELODY 094
	8	7	27	JOSE FELICIANO	TE AMARE	RCA 56109
	9	8	37	ROCIO DURCAL	SIEMPRE	ARIOLA 6075
	10	10	19	DYANGO	CADA DIA ME ACUERDO MAS DE TI	EMI 5735
	11	11	33	BEATRIZ ADRIANA	A PUNTO DE . . .	PROFONO 90484
	12	18	9	ANGELICA MARIA	EL HOMBRE DE MI VIDA	RCA 5906
	13	—	1	FRANCO	SOY	PEERLESS 4010
	14	21	13	GRUPO FLANS	20 MILLAS	MELODY 099
	15	9	15	MARISELA	PORQUE TENGO GANAS	PROFONO 90502
	16	14	27	SOPHY	VERSATIL Y TEMPERAMENTAL	VELVET 6050
	17	16	25	YOLANDITA MONGE	MI CANCION ES PREFERIDA	CBS 10433
	18	—	1	ROCIO JURADO	DONDE ESTAS AMOR	EMI 6301
	19	15	27	BASILIO	SERA QUE ESTOY SONANDO	BMS 701
	20	—	1	LUCIA MENDEZ	CASTIGAME	ARIOLA 028
	21	—	3	TATIANA	CHICAS DE HOY	EMI 1316
	22	23	5	GLENN MONROIG	15 EXITOS Y ALGO MAS	MAMOKU 1004
	23	—	1	MIGUEL GALLARDO	DEDICADO	RCA 5737
	24	—	21	EMMANUEL	TODA LA VIDA Y OTROS GRANDES EXITOS	RCA 7561
	25	—	27	CAMILO SESTO	AGENDA DE BAILE	ARIOLA 6100
TROPICAL/SALSA	1	1	5	FRANKY RUIZ	VOY PA' ENCIMA	TH 2453
	2	2	29	EDDIE SANTIAGO	ATREVIDO Y DIFERENTE	TH 2424
	3	4	63	EL GRAN COMBO	NUESTRA MUSICA, Y SU PUEBLO	COMBO 2045
	4	3	21	ANDY MONTANEZ	MEJOR ACOMPAÑADO QUE NUNCA	TH 3434
	5	6	29	JOHNNY VENTURA	EL SENOR DEL MERENGUE	CBS 10440
	6	7	21	LA PATRULLA 15	ACARICIAME	TH 1912
	7	12	5	OSCAR D'LEON	RIQUITIN	TH 2456
	8	5	9	RUBEN BLADES	AGUA DE LUNA	ELEKTRA 960721-1
	9	8	45	ROBERTO TORRES	ELEGANTEMENTE CRIOLLO	SAR 1043
	10	9	5	CHARANGA DE LA 4	SE PEGO	SAR 1044
	11	10	5	ORQUESTA INTERNACIONAL	ORQUESTA INTERNACIONAL	SONOTONE
	12	18	11	SONORA PONCENA	BACK TO WORK	INCA 1083
	13	17	9	BINOMIO DE ORO	LA CANDELOSA	SONOTONE 1403
	14	—	1	RAY BARRETTO	AQUI SE PUEDE	FANIA 642
	15	11	7	LOS HIJOS DEL REY	LOS HIJOS DEL REY	KAREN 102
	16	21	15	JOSE MEDINA Y SU ORQUESTA	DECIDIDO	RINGO 005
	17	—	1	LAS CHICAS DEL CAN	PEGANDO FUEGO	SONOTONE 0403
	18	15	27	HANSEL Y RAUL	TROPICAL	RCA 5701
	19	20	9	PAQUITO GUZMAN	CHAMPANA Y RON	TH 2411
	20	—	31	BONNY CEPEDA Y SU ORQUESTA	DANCE IT! / BAILALO	RCA 7541
	21	—	5	ORO NEGRO	EL BRILLO DE	SALSOSO 1013/IND
	22	22	3	RUBEN BLADES	DOBLE FILO	FANIA 645
	23	25	3	ANGELITO VILLALONA	LA GOZADERA	RMM 1650
	24	—	83	ANDY MONTANEZ	ANDY MONTANEZ	TH 2345
	25	14	3	WILFRIDO VARGAS	LA MUSICA	SONOTONE 1406
REGIONAL MEXICAN	1	3	19	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025
	2	5	17	VICENTE FERNANDEZ	HOY PLATIQUE CON MI GALLO	CBS 163
	3	10	11	JOAN SEBASTIAN	OIGA	MUSART 6015
	4	1	19	LOS TIGRES DEL NORTE	GRACIAS AMERICA	PROFONO 90499
	5	6	19	LOS YONICS	CORAZON VACIO	CBS 90489
	6	2	19	LITTLE JOE	TIMELESS	CBS 10458
	7	7	5	SONORA DINAMITA	CAPULLO Y SORULLO	FUENTES 1612
	8	17	27	RAMON AYALA	DEBAJO DE AQUEL ARBOL	FREDDIE 1360
	9	8	7	LOS RAYOS	CRUZ DE MADERA	ECCO 26159
	10	16	11	GRUPO LIBERACION	LA SUAVECITA	TH 2406
	11	25	19	GRUPO EL TIEMPO	TU EX-AMOR	LUNA 1122
	12	14	21	LOS BONDADOSOS	REALIDADES	PROFONO 90492
	13	18	33	ANTONIO AGUILAR	LA TAMBORA	MUSART 2021
	14	9	49	LOS BUKIS	16 SUPEREXITOS	PROFONO 90464
	15	—	7	ANTONIO AGUILAR	CON BANDA	MUSART 2021
	16	—	15	GRUPO MAZZ	NUMERO 16 PARTE 2	CBS 84333
	17	—	49	LOS BONDADOSOS	17 SUPEREXITOS	PROFONO 90465
	18	—	1	LOS HURACANES DEL NORTE	CRUZ DE MADERA	GARMEX 1014
	19	—	1	GERARDO REYES	CON BANDA	CBS 20790
	20	24	37	CHELO	15 EXITOS TROPICALES VOL. 2	MUSART 6008
	21	13	29	LOS CAMINANTES	DE GUANAJUATO PARA AMERICA	ROCIO 1119
	22	21	3	LOS INVASORES DE NUEVO LEON	LA HUELLA DE UN BESO	FREDDIE
	23	12	15	JUAN VALENTIN	JUAN VALENTIN	MUSART 2018
	24	15	5	INDUSTRIA DEL AMOR	DONDE ESTARAS	RAMEX 1165
	25	20	31	LOS TAM Y TEX	LA SUAVECITA	RAMEX 1159

## Latin Notas



by Tony Sabournin

"THIS IS LIKE A COUP D'ÉTAT. Not everyone is entirely satisfied. But these things do happen," says José Manuel Pagani, Sonotone Music Corp. general manager, in reference to the recently announced amicable parting of ways between the label and Joe Cain, Sonotone's New York regional director for the past two years. Cain came to the record division of the Venezuelan communications conglomerate after a stellar 10-year career at Caytronics/Salsoul-Salsa/Mericana and Tico/Alegre groups. He had also garnered credits as producer for the Seeco and UA Latino brands with classics like Joe Cuba's "To Be With You," one of the first crossover hits, approximately 23 years ago. "It was simply the completion of a mutual necessity phase," says Pagani of the separation, adding that he is very happy with Cain's accomplishments in the areas of talent search, market evaluation, and a&r.

The Sonotone musical diversification has been sufficiently palpable to become another victim of the parallel-import cancer. The label's contribution to this never-ending war relies on the tinkering of marketing elements. Some samples: A Binomio De Oro LP heavily promoted on television throughout the U.S. and Puerto Rico was released in Venezuela with a different cover. "This curtails the importers' sales efforts because the public has the LP's advertised cover indelibly implanted," Pagani says. "Solo Importas Tú," the novela theme of Univisión's "La Dama De La Rosa," sung by Franco de Vita, is included in the album distributed in the U.S. market and not in the South American version, hence making its importation meaningless. Still another switch is the multiple-themes technique, which has been applied to the Telemundo

novela "La Intrusa." When the soap was first broadcast in South America, the musical number was Willie Colón's "Quién Eres?" The same artist is being heard throughout the U.S. Hispanic market with the cut "Pregunto Por Ahí" from the "Especial #5" album, available since last summer.

With regard to "Roberta," another Sonotone-tuned soap—which is aired via Telemundo and features Carlos Mata singing the song "Presiento"—Pagani shuns imputations that Sonotone only sells LPs thanks to the boob-tube products emitted from the label's TV resources, which come from its parent company, Sonográfica. "We do very well with our Mexican line and groups like Yndio and Tropicalismo Apache," Pagani says, adding that Sonotone controls approximately 65% of the U.S. Colombian market as a result of licensing agreements with Discos Fuentes and Codis-

### Sonotone exec changes reflect label diversification

cos. Further inroads away from novela-based sales are the current negotiations with major norteño groups as well as the salsa expertise expected to be provided by former TH/Rodven general manager Tony Moreno, recently named Sonotone executive director, sales and a&r.

Says Pagani, "Tony and I have a very clear understanding as to where the industry should be headed in years to come." With surprising candor, Pagani also says that salsa productions are generating more territorial sales than ballads, particularly in the Northeast and in Puerto Rico markets. He also laughs off the speculation that the hiring of Moreno connects Sonotone to the intelligentsia of its principal Venezuelan competitor. "A real problem would be a Sonotone executive moving to Rodven," he says.

## LA RADIO LATINA



by Carlos Agudelo

A REVITALIZED AND YOUNGER image is being given to WOJO-FM Chicago's "Radio Ambiente" by its new program director, Guillermo Prince. Among the changes are new jingles, made exclusively for the station by the PYPSA group in the Mexican city of Monterrey. "We want to project a younger image in preparation for the next 10 to 15 years," says Prince.

According to him, the new immigration law will bring a change in the demographics of the Hispanic population, to which the station wants to adapt. In order to lower its demographic profile two years, the station is continuing to play contemporary hit music in Spanish but with more emphasis on a younger, more rhythmic sound, such as that of Los Diablos' records or Veronica Castro's "Macumba." Prince, born in Gomez Palacios in the Mexican state of Durango, began working for WOJO in 1977 and worked his way up with the help of his predecessor, Jorge Infante, who quit to devote himself full time to his own lighting and sound business.

THE PROGRAMMER'S VOICE: At WQBA-FM Miami "Super Q 108," Maria Cristina Ruiz is introducing Hansel & Raul's new single, "Ojos Verdes." Also new is "Porque Tengo Ganas" by Marisela, the West Coast singer who is making a considerable impact in hot Florida, and Emmanuel's "No Te Quitas La Ropa." Sussy Lemman is also coming back with a tune composed by Las Diego, "Amor Pasado De Moda." Strong this week are Angelica Maria's "El Hombre De Mi Vida," Lunna's "Si Vivir Contigo," and "La Dama Rosa," a song by Franco de Vita from the soap opera "Solo Importas Tú." A special case is

that of Carla, a relatively unknown singer until the last Miami Carnival, when she made herself famous with the tune "No Me Toques." Carla's song debuts this week on the Hot Latin 50 chart at No. 47.

In the continuing war of sponsorships, WQBA is bringing Rocio Durcal to Miami. The Spanish singer will be in the Dade County Auditorium April 24, followed in May by Alvarez Guedes and Pimpinela and by Rocio Jurado in June. According to Ruiz, the fact that singers are sponsored by different stations doesn't affect airplay at WQBA. "We work with the record companies," says Ruiz. "We talk to them first and then we play the records. Other stations play what they wish, and I know what it is to break a company's promotion effort."

### WOJO Chicago gets a face-lift from new PD

Right now, WQBA is programming 20% compact disk music. Ruiz, who says she is receiving more and more CD product, is promoting the configuration by giving away a CD every hour along with \$108, the dial number for her station. WQBA is also giving away four CD players. "This is something that can't be stopped," she says. "We are seeing more and more small companies, including those specializing in salsa music, putting out compact disk records."

FOR THE RECORD: This columnist is solely responsible for the opinions and comments expressed weekly in La Radio Latina, which in no manner constitute the official position of Billboard magazine. Any comments on the issues treated herein are welcome. All of them will be given due consideration according to the space available.

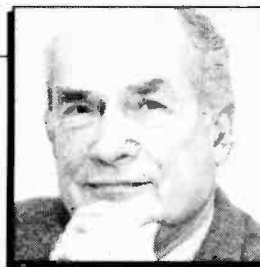
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# HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
Compiled from national Latin radio airplay reports.					
★★ NO. 1 ★★					
①	1	3	14	<b>BRAULIO</b> CBS	EN BANCARROTA
②	4	4	18	<b>JUAN GABRIEL</b> ARIOLA	HASTA QUE TE CONOCI
3	2	1	17	<b>EMMANUEL</b> RCA	ES MI MUJER
4	3	2	19	<b>VERONICA CASTRO</b> PROFONO	MACUMBA
5	5	5	28	<b>DANIOLA ROMO</b> EMI	DE MI ENAMORATE
6	8	8	11	<b>LUCIA MENDEZ</b> ARIOLA	CASTIGAME
⑦	10	10	12	<b>JOSE JOSE</b> ARIOLA	CORRE Y VE CON EL
⑧	12	12	9	<b>AMANDA MIGUEL</b> PROFONO	EL PECADO
9	6	6	10	<b>LORENZO ANTONIO</b> MUSART	DOCE ROSAS
10	9	9	19	<b>ANGELICA MARIA</b> RCA	EL HOMBRE DE MI VIDA
11	7	7	9	<b>LOS BUKIS</b> FONOVISA	TU CARCEL
12	11	11	25	<b>MARISELA</b> PROFONO	TU DAMA DE HIERRO
13	13	15	6	<b>FRANKY RUIZ</b> TH	QUIERO LLENARTE
⑭	18	17	8	<b>MIGUEL GALLARDO</b> RCA	DOS HOMBRES Y UN DESTINO
★★★ POWER PICK ★★★					
⑮	24	33	4	<b>DYANGO</b> EMI	GOLPES BAJOS
16	15	14	16	<b>EDDIE SANTIAGO</b> TH	QUE LOCURA ENAMORARME DE TI
⑰	23	21	15	<b>JOSE FELICIANO</b> RCA	TE AMARE
⑱	25	23	10	<b>ESTELA NUNEZ</b> ARIOLA	MALDITO SEA TU AMOR
19	21	32	6	<b>YURI</b> EMI	CORAZON HERIDO
20	19	19	12	<b>TROPICALISIMO APACHE</b> SONOTONE	LA HIERVA SE MOVIA
21	17	20	6	<b>LUNNA</b> A&M	SI VIVIR CONTIGO
22	14	16	11	<b>BRAULIO</b> CBS	NOCHE DE BODA
⑳	31	24	7	<b>BEATRIZ ADRIANA Y MARCO ANTONIO SOLIS</b> PROFONO	ENTRE TU Y YO
24	16	18	5	<b>FRANCO</b> PEERLESS	SOY
25	22	22	15	<b>VICENTE FERNANDEZ</b> CBS	HOY PLATIQUE CON MI GALLO
26	27	29	6	<b>JOAN SEBASTIAN Y PRISMA</b> MUSART	UNA DAMA Y UN SENOR
★★★ HOT SHOT DEBUT ★★★					
⑳	NEW ▶		1	<b>JOCHY HERNANDEZ</b> CBS	TE QUIERO TANTO
28	20	13	26	<b>FLANS</b> FONOVISA	TIMIDO
29	26	26	31	<b>ROCIO DURCAL</b> ARIOLA	QUEDATE CONMIGO ESTA NOCHE
30	34	34	26	<b>EDNITA NAZARIO</b> MELODY	TU SIN MI
⑳	NEW ▶		1	<b>JORGE MUNIZ</b> TH-RODVEN	AMIGO MIO
32	35	35	15	<b>LA PATRULLA</b> RINGO	ACARIAME
33	38	49	11	<b>LOS TIGRES DEL NORTE</b> PROFONO	LOS HIJOS DE HERNANDEZ
34	33	28	22	<b>DYANGO Y ROCIO DURCAL</b> EMI	LA HORA DEL ADIOS
⑳	40	—	2	<b>THE NEW YORK BAND</b> KAREN	PAJARO QUE COMIO VOLO
36	28	27	10	<b>YURI</b> EMI	ES ELLA MAS QUE YO
⑳	NEW ▶		1	<b>JOAN SEBASTIAN</b> MUSART	LOBO DOMESTICADO
⑳	NEW ▶		1	<b>YESENIA FLOREZ</b> ROCIO	LA DISTANCIA
39	42	50	3	<b>ALEJANDRO JAEN</b> SONOTONE	PACIENCIA
40	37	36	6	<b>MARISELA</b> PROFONO	ARREPENTIDA
⑳	50	—	2	<b>FRANCO DE VITA</b> SONOTONE	AQUI ESTAS OTRA VEZ
42	NEW ▶		1	<b>WILLIE ROSARIO</b> BRONCO	ME VAS A ECHAR DE MENOS
43	49	—	2	<b>MECANO</b> CBS	HAY QUE PESADO
⑳	NEW ▶		1	<b>MARISELA</b> PROFONO	PORQUE TENGO GANAS
⑳	NEW ▶		1	<b>WILKINS</b> MASA	CUANDO TERMINE EL AMOR
46	29	30	12	<b>LISSETTE Y MANOELLA TORRES</b> CBS	HOY VINE CON ELLA
⑳	NEW ▶		1	<b>CARLA</b> A&M	NO ME TOQUES
48	41	39	10	<b>JOSE MEDINA</b> RINGO	SEÑORITA
49	32	25	8	<b>CARMIN</b> A&M	A PUNTO DE SERTE INFIEL
⑳	NEW ▶		1	<b>MANOELLA TORRES Y LOS DIABLOS</b> CBS	NO ME MIRES ASI

○ Products with the greatest airplay gains this week.

## Classical KEEPING SCORE



by Is Horowitz

**KOCH IMPORT SERVICE** has been formed in Edgewater, N.J., with an initial list of labels formerly handled by German News of New York. The latter firm, a fixture in the classical import scene for about two decades, is abandoning that part of its business.

While German News spokesmen declined comment, some observers suggest that industry uncertainty over the changeover from LP to compact disk led to the decision. The company's **H. Seiffhart**, however, did say that its Manhattan retail store will remain open.

Former German News executives **Fred H. Hofer** and **Jim Welsh** have joined KIS, where **Michael Koepfle** serves as general manager. First product from Europe is slated to arrive this week, with actual distribution due to begin Friday (1), says Welsh.

The major label handled is Schwann, in addition to such affiliated logos as Aulos, Christophorus, Pair, and Pan. Others include Acanta, Aperto, Atlantis, Ex Libris, Intercord, Jecklin, Largo, Motette, and Musique en Wallonie and Preiser. Repertory ranges from medieval to contemporary.

Welsh notes that Acanta's store of German vocal recordings with accompaniment by **Michael Rauchen** will be amplified by four titles new to the States. The label's first CD, also due in the initial product batch, will be a transfer of an **Elizabeth Schwarzkopf** album of material taped during the late '30s and early '40s, says Welsh.

While Schwann and some of the other labels handled by Koch have extensive CD catalogs, others are just beginning to figure in the new medium. Trade pricing policies are now being worked on, says Welsh.

The new import firm is a subsidiary of Koch Enterprises, an Austrian company that has its own label, studios, and CD manufacturing plant. Its first album here is a crossover package of Beatles tunes played by violinist **Vadim Brodsky** and the Warsaw National Philharmonic. Brodsky has been featured in a number of concerto recordings on Musicmasters.

**IN ORBIT:** London Records is gearing up for a major promotional blast behind its new recording of "The Planets" by the Montreal Symphony under **Charles Dutoit**. Musicland patrons winning a drawing held during the month of June will be treated to a trip to the Space Academy in Huntsville, Ala., to act out their fantasies. Like any other astronaut they can experience weightlessness, triple gravity, and sip on Tang spritzers. If this junket is too daunting, winners can opt for a trip to Disneyworld, says **Ellen Kazis**, London promo manager.

On a more sober note, **Rein Klaassen** is receiving

## Import firm takes on labels handled by German News

best wishes from the Decca/London crew worldwide upon his retirement this month as president of Decca International. With PolyGram and its predecessor companies for 38 years, he helped run the Decca operation the last eight years. Taking over in the top slot is **Roland Kommerell**.

**IT'S NOT AT ALL** unusual for classical radio stations to participate in fund-raising activities for cultural groups in their territories. WRR in Dallas, however, goes a large step farther and is perhaps the only station to pass on a portion of its operational profits. It will follow up its one-time gift of \$275,000 to 25 worthy local organizations earlier this year with annual gifts of 25% of net profit, says WRR general manager **Maurice Loewenthal**.

## Indie GRASS ROUTE



by Linda Moleski

**JANGO RECORDS** is bringing back the music of the '50s and '60s. During the past six months, the Sarasota, Fla.-based label has released newly recorded versions of hits by such artists as the **Platters**, the **Ink Spots**, the **Crystals**, the **Del Vikings**, and **Petula Clark**.

"What we're doing is taking artists and cutting greatest-hits packages straight to digital," says company vice president **Kirk Beasley**. "It's done in the same key and tempo, but it's new in some sense."

In addition to the greatest-hits albums, Jango is recording new material with some of the artists for simultaneous release with the redone oldies.

"There's still a lot of interest in these people," says Beasley. "We felt that large analog libraries would eventually disappear, like the 78, which never made the transfer to 33."

Initially, Beasley planned to remaster original material, "but the results and costs involved discouraged me," he says. "Then I thought, 'Well look, these people are still around.' So instead we took them into the studio."

Jango can be reached at No. 4, 6244 Clark Center Ave., Sarasota, Fla. 33583; 813-924-7848.

**SEEDS & SPROUTS:** Indie heavyweight **Profile Records** just finalized a p&d deal with r&b/dance label **Emergency Records**. The first release under the pact is **Carolyn Harding**'s 12-inch "Movin' On." Additionally, Profile signed a similar agreement with Manhattan rap logo **Zakai**... Gotham-based **Radical Records** debuts this week with an impressive

dance/rock 12-inch, "I Wanna Be A Marine" by **Mondo Boffo**. Guest performers include **Grandmaster Flash**'s **Scorpio** and **Thommy Price**. Contact: **David Alan Scharff**, 212-505-0959... A must for pop/rock radio programmers is the **Utensils**' 12-inch "Beastie Wrap," an amusing parody on the No. 1 bad boys of rap. It's on **Beat Bros. Records**, distributed by **Erika**... **Twin/Tone** is putting a number of acts on the road this spring. Among them are the **Mekons**, **Neats**, and **Dreams So Real**... Hardcore rockers **Suicidal Tendencies** are back with a second release, "Join The Army," on **Caroline Records**. The group's debut album, "Institutionalized" on **Frontier**, reportedly sold more than 150,000 copies. A video for the first single, "Possessed To Skate," features cameos by drug-culture guru **Dr. Timothy Leary** and actress **Mary Woronov**... **Upside/Blue Side Records** has put out another great r&b pack-

## Jango breathes new life into classic oldies

age, this time by legendary soul singer **James Carr**. Titled "At The Dark End Of The Street," it's a compilation of Carr's classic **Goldwax** recordings... **Lonnie Mack** is on the road opening a series of dates for **Huey Lewis & the News**. The veteran blues guitarist is supporting his latest **Alligator** release, "Second Sight."

**FRIENDLY RIVALRY:** We hear that **Tom Silverman** broke away from his busy schedule recently to attend the Yankee home opener against Cleveland. When it was clear that the Yanks had things wrapped up, the excited **Tommy Boy** chief called Cleveland-based **Action Music**'s **Clay Pasternack** from the stands via a cellular phone to be the first to deliver the news. Not to worry though, Clay, it's still early in the season.

## British Awards Laud Eurythmics Named Top Songwriters For 2nd Time

BY MIKE HENNESSEY

LONDON The 1986 Ivor Novello Awards proved a triumph for singer/songwriters Annie Lennox and David Stewart of the Eurythmics. They were voted songwriters of the year—having won the title in 1984—and also won the award for best contemporary song for "It's Alright (Baby's Coming Back)."

The Lennox-Stewart team was also nominated for the best song in the music/lyric category ("The Miracle Of Love"), but this award went to Peter Gabriel for "Don't Give Up." The other nominee in the category was "All I Ask Of You" by Charles Hart and Andrew Lloyd Webber.

Introducing the awards on April 15 at a gala luncheon at the Grosvenor House Hotel, Don Black, chairman of the British Academy of Songwriters, Composers and Authors, said to a room packed with music industry and show business personalities: "Our musicals—'Les

Miserables,' 'Starlight Express,' and 'The Phantom Of The Opera'—have rescued Broadway from disaster.

It was "Phantom" by Hart and Lloyd Webber, with additional lyrics by Richard Stilgoe, that won the

### 'Our musicals have rescued Broadway from disaster'

award in the best British musical category over "Chess" and "Charlie Girl."

Jazz violinist Stephane Grappelli presented the award for outstanding service to British music to one of his greatest admirers, Yehudi Menuhin.

Other awards are as follows:

- Best-selling A side: "Every Loser Wins" by Simon May/Stewart & Bradley James (other nominations: "Living Doll" by Lionel Bart and

"Chain Reaction" by the Gibb Brothers).

- Best theme from a television or radio production: "The Monocled Mutineer" by George Fenton (other nominations: theme from "Lost Empires" by Derek Hilton and "Time After Time" by Rod Argent and Robert Howes).

- Most performed work: "Chain Reaction" by the Gibb Brothers.

- International hit of the year: "West End Girls" by Neil Tennant and Chris Lowe (other nominations: "Nikita" by Elton John and Bernie Taupin and "The Edge Of Heaven" by George Michael).

- Best film theme or song: "Sweet Freedom" by Rod Temperon (other nominations: "A Kind Of Magic" by Roger Taylor and "In Too Deep" by Tony Banks, Phil Collins, and Mike Rutherford).

- The Jimmy Kennedy Award: Hugh Charles.

- Outstanding contribution to British music: Queen.

## CMA Up On Brit Charts

LONDON The British country music charts, restructured in January, now more accurately reflect activity in the genre, according to Martin Satterthwaite, Country Music Assn. director of European operations, and are helping to improve public awareness of country music in general.

Compiled for the CMA by the market research organization Gallup, the charts had formerly been dominated by compilation albums and other catalog material, with little change from month to month. But the January revamp, which established a separate top 10 listing for compilations and greatest-hits product and altered the criteria for chart entry, has led to greater movement and the inclusion of many more new releases from current acts.

Among these, Satterthwaite cites RCA act the Judds' "Give A Little Love" album, which entered the chart at No. 1 following the duo's recent U.K. concert debut, at the

London Palladium, and Steve Earle's MCA release "Guitar Town," which accomplished the same feat after his British debut in March.

Both acts are featured in the current New Country '87 campaign in the U.K., which features eight major U.S. acts. Other acts that have made chart appearances are Ricky Skaggs, Dan Seals, Reba McEntire, and Randy Travis. The most recent No. 1 is the Parton/Harris/Ronstadt release "Trio."

Non-American artists have also been featured, notably Irish performer Daniel O'Donnell, whose three-week U.K. tour in March led to a top 10 entry for his Ritz album "I Need You." Says Satterthwaite: "The changes in the chart have led to greater visibility for country music and, coinciding with the new country push, have come at a time when the music is getting a great deal of media and public attention in Britain."

## Aussie Festival Label Champions Cassette Single

BY GLENN A. BAKER

SYDNEY Australia's Festival Records, a pioneer and a champion of the cassette single format, can't understand what all the current U.S. excitement is about. And label executives are less than impressed by various claims of an "industry first."

Since taking the lead from a one-off Stiff label cassette single in 1983, Festival has aggressively pursued the medium, releasing more than 100 two- and four-song tapes, some of which have enjoyed sales of around 10,000 units and brought a smile to the face of such international licensers as A&M, Island, Chrysalis, and Arista.

Cassette singles have been a personal vision of managing director Jim White, who in February 1985 told Billboard: "We believe that the Australian record industry is not taking advantage of the maximum sales potential of hit music, having singles available on disk only. This is one innovation that we honestly

hope will be imitated by all our competitors because it can open up the market for all of us."

Two years later, White's competitors are still surprisingly hesitant in working the cassette single market, having only a fraction of Festival's output. This is despite the fact that the corner has been turned in the tape/disk album ratio, with tapes now accounting for over 50% of sales in regular catalog material and up to 75% in the case of television-marketed hit compilations.

Says Victor Stent, Festival national marketing manager: "With research showing there are four or five tape players per household in this country, it stands to reason that there is a whole generation of kids out there who don't even know how to use a turntable.

"We found three years ago that we weren't just shifting sales, we were picking up sales that would never have happened without the cassette single format. That's been our goal from the outset—to persuade all the other companies to

pick up sales that were being lost to the industry as a whole.

"So it's kind of amusing to have American companies claiming to have discovered the format. They didn't," Stent says.

Stent has found that cassette singles are an unpredictable line. The company uses a "gut instinct" policy to pick releases, which run from the obvious (Tina Turner, U2) to the unexpected (the Pogues, Hunters & Collectors). "Some sales results are very strange. Titles we expect to go real well can do only a couple of thousand, while more obscure things, particularly those that are popular in the dance clubs, can go through the roof."

To date, the biggest cassette single seller here has been Ray Parker Jr.'s "Ghostbusters," which soared past 12,000 units.

Festival's cassette single releases, which run at roughly three a month, have grown sophisticated over the years. They now generally sport a full-color miniposter which can be snipped out and carried in a

wallet or purse or framed. The releases usually carry both the 7-inch and 12-inch versions, as many other odd mixes as may be available, and sometimes rare and otherwise unobtainable tracks.

A new peak has been reached with the Herb Alpert single "Keep Your Eye On Me," which is being marketed as a 7-inch and 12-inch vinyl single, cassette single, CD single, and video single. This array of releases also serves to mark Festival's 25th year of association with A&M Records, whose recent signing of Australian artist Paul Kelly underlines its close relationship

with this market.

Says Festival's Jim White: "We're a committed group of people. We like to get the most out of whatever we take on. So we're pleased that the rest of the Australian record industry and now the U.S. has become aware of what has been, to us, a perfectly natural market.

"Apart from reaching buyers who've not been catered for, we are also helping curb home taping. It's fairly obvious that when a kid with a tape player can't get a hot hit on tape, he'll make his own. We've tried to save him the trouble."

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## U.K.'s Video Collection Pushes Sell-Through Firm To Offer Low-Price Tapes In France

PARIS Video Collection, the U.K. pioneer of the sell-through video market, has set up a French affiliate under the leadership of former CBS Records executive Jacques Ferrari. The operation will launch with 50 titles selling at a maximum \$16.50 including value-added-tax and looks to have 150 on sale by year's end.

Repertoire will include many classic French films, featuring stars such as Brigitte Bardot, Alain Delon, and Jean-Paul Belmondo. Music product in the initial release features Tina Turner, Phil Collins,

Duran Duran, Peter Tosh, and others. The marketing campaign for the launch focuses on low-price videotapes as "the paperbacks of the 21st century."

Says Ferrari: "Video Collection in the U.K. has been a huge success since day one, doubling the prerecorded cassette market from 3 million to 6 million and selling up to 70,000 copies of top titles. Now it has a catalog of over 300 releases.

"In France, the situation is different because VCR penetration is very much behind Britain, where there are five times as many ma-

chines in use as there are here. But the removal of the special import tax on VCRs has seen an acceleration of hardware sales, with a million machines sold in 1986 alone. And we expect to sell between 5,000 and 15,000 of our best releases by the end of this year."

Ferrari adds that in a market where VAT and royalty payments on a blank three-hour videocassette bring its price to more than 50 French francs (\$8.50), he expects positive reaction for a quality prerecorded line offering major movies for under 100 francs.



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## Prestigious Queen's Awards Honor Industryites In U.K.

BY NICK ROBERTSHAW

LONDON Nimbus Records, Solid State Logic, and the Really Useful Group are among the music-based companies to receive recognition in the 1987 Queen's Awards. Given in two categories—exports and technological achievement—the accolades are Britain's premier industry prize.

Nimbus received an award for its development of laser-mastering systems for CD manufacture, previously available only from Dutch or Japanese sources at very high cost. Details of the new process are secret, but Nimbus says its main advantages are thinner coatings, better-quality stampers, and the capacity for very high information densities.

Technical director Gerald Reynolds sees the system as a vital weapon in what Nimbus calls "the savage price war recently started by the Japanese CD manufacturers," offering consistent high quality and cost-effective production. The company, which currently makes 28 million CDs annually at its two sites in the U.K., expects to save a total of almost \$4 million from the commissioning of its first four mastering lathes.

Solid State Logic, no stranger to Queen's Awards, is one of several companies that were honored for exports of pro audio-mixing consoles. Others are Dearden Davis Asso-

ciates, Total Audio Concepts, and Soundtracs. TAC sells in 31 countries, including the Soviet Union and China, and operates a U.S. subsidiary. Its latest product, the SR9000 concert desk, is currently being used on U2's world tour.

Soundtracs, receiving its second export award, sells to more than 40 countries, exporting over 85% of production. Export sales rose by 43% last year, with U.S. sales jumping 58%.

Also honored were Turbosound, maker of sound reinforcement speaker enclosures, and Sony U.K.'s Bridgend plant, which manufactures television receivers and components. Pro audio firms are notably successful in exporting to Japan, despite its leadership in electronics and currently topical resistance to imports from overseas. Almost half the 120 export award winners for 1987 sell to the Japanese market, evidence that its impenetrability is more apparent than real.

Andrew Lloyd Webber's Really Useful Group, floated on the U.K. stock market last year, takes an export award for the international success of musicals like "Cats," which has been produced in 40 cities worldwide. Says managing director Brian Brolly: "We are thrilled and greatly honored. We will be sharing a drink with everyone in the company, from the doorkeeper to the directors."

## Attic Has A Hit With 'Raincoat' Jennifer Warnes Album Goes Platinum

BY KIRK LaPOINTE

OTTAWA On April 15 Attic Records president Al Mair was informed that Jennifer Warnes' "Famous Blue Raincoat" had gone platinum in Canada. It's not every day that an independent Canadian label has reason to cheer about a release it fought hard to distribute in the belief it would be a critical success, not a commercial one.

"We thought of the record as one we'd be very proud to put out," says Mair. "I think we're going to have a double platinum record from it."

Mair is reaping the benefits of his strongest foreign release in some time. And with domestic acts Lee Aaron and the Nylons having highly successful releases on the market, and promising platinum artist Haywire about ready to record a second album, Mair has reason to be elated.

"No doubt, it's been our best quarter in a long time," he says of his 12-year-old label.

The Warnes album, an acclaimed reworking of Leonard Cohen material, caught on in Canada far sooner

than elsewhere. It was gold by year's end and has gone gold again since, pushing it past the 100,000 sales mark. With "Manhattan" coming on strong as a second single, there is good reason for optimism in the Attic camp, particularly in view

**'We were very proud to put out the album'**

of an impending Warnes tour in Canada in June or July.

The album's success was carefully orchestrated. Mair and his staff spent nearly two months introducing the record to programmers, press, and retail, shipping promotional cassettes, and importing the album's first single, "Ain't No Cure," before the album hit the streets. Select media interviews spread the word once the album was out. It made many critic's top 10 lists for 1986.

"We spent a good two months

priming the pump," Mair reports. Identifying key radio stations and working them hard to get the record on the air yielded a strong airplay base that remains. Sales soon followed.

Not all Canadian independents can relate such positive stories. Despite federal involvement in production and tour support for domestic artists, radio airplay is a much-sought, rarely snared commodity. The glut of Canadian releases in recent weeks (the Warnes album counts as Canadian content because Cohen is a Montreal native) has made it even more difficult to develop the radio following. Stations are playing only as much Canadian content as they need to attain their required quotas.

In recent years, the independent sector has been under financial pressures unique to the Canadian industry. Attic has proved to be a strong survivor. Its solid publishing business and healthy catalog sales will help carry it through any lean times.

## Maple Briefs

**MEL SHAW**, who recently brought musicians to Ottawa in a public campaign to revise the Copyright Act (Billboard, April 4), is the new executive director of the Foundation to Assist Canadian Talent On Record/Canadian Talent Library (FACTOR/CTL), the industry group that oversees disbursement of funds for record and video production. Shaw fills the vacancy left late last year when Gary Muth resigned after just a few weeks on the job following disagreements with the FACTOR/CTL board on how new federal funds for the music industry should be administered.

**THE CASBY** (Canadian Artists Selected By You) Awards are set for June 19-20 at the Toronto Convention Centre. Sponsored by the H.J. Heinz Co., the alternative music awards program (alternative, that is, to the Juno Awards) last year lost hundreds of thousands of dollars. This year, there will be an awards night, simulcast in Canada on TV and radio, and a concert night, taped for later broadcast.

**DAVID EVANS**, former president of Capitol Records-EMI of Canada Ltd., has resurfaced with a new distribution company. He and son Jim have formed JEM Associates in Toronto and aim to offer distribution to independent Canadian and foreign-procured records.

**BELIEVE IT OR NOT**, Anne Murray has never done a full cross-Canada tour—until now, that is. The country's best-known female vocalist is doing exactly that with the sponsorship of the Ford Motor Co. Her Tracer tour is under way and precedes the May release of her new album, "Harmony."

**A MARCH 14** item on an industry submission to the federal government on digital audiotape mistakenly attributed the report to the Music Copyright Action Group, a consortium of industry organizations. In fact, it was authored by the Canadian Recording Industry Assn.

**A MAJOR CHANGE** in the on-air staff at MuchMusic network: J.D. Roberts, a reporter for CITY-TV in its first music television foray a decade ago, has moved on to CITY's news department as a weekend anchorman. He'll be replaced at Much-

Music by Laurie Brown, who has been co-hosting "The New Music," a CITY show Roberts used to work on before moving to MuchMusic when it began operations in 1984. The network, by the way, recently reached the 1-million-subscriber mark.

*Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.*

## Pushes Vid Sell-Through Aggressively Bellevue Moves To Montreal

OTTAWA The distributor Bellevue Home Entertainment has moved its headquarters to Montreal from Toronto and promises an aggressive approach to sell-through following strong sales of Disney home video programming since Christmas.

BHE's parent firm, Astral Bellevue Pathé, is already based in Montreal, but Astral president Harold Greenberg says a strong presence will be maintained in Toronto despite the move.

Stuart Cobbett, president of Astral Film Enterprises, Astral's entertainment arm, reports more than 150,000 Disney videocassettes have been sold since Christmas. Leading the way was the Zeller's department store chain, with more than 80,000 sales.

"The Disney people felt the Zeller's promotion would be a success at 20,000 units," Cobbett says. The cassettes sold for between \$19.95 and \$39.95, and top sellers

have included "Sleeping Beauty," "Alice In Wonderland," "Pinocchio," "Mary Poppins," "Dumbo," and "Winnie The Pooh."

Cobbett says sell-through is the fastest-growing segment of the market. In the past, however, Canadian firms have not matched the speed of their American counterparts in making sell-through an integral element of the business. Import duties and the exchange rate on the American dollar have priced many videos well out of the average consumer's budget. Recently, prices have moderated in Canada, and some firms now can sell some videos at \$15 and less.

The BHE headquarters also houses Canada's largest video showroom and warehouse facilities, stocking releases from major distributors. Disney is carried exclusively by the Astral firm, which was created only two years ago and recently acquired MPA Video Inc., a key video wholesaler.

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**JAMAICA**  
25th ANNIVERSARY  
**REGGAE**

A Billboard Spotlight on the Nation and Its Music

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# HITS of the WORLD

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## BRITAIN (Courtesy Music Week/Gallup) As of 4/18/87

This Week	Last Week	SINGLES
1	1	LET IT BE FERRY AID THE SUN
2	3	LA ISLA BONITA MADONNA SIRE
3	6	LEAN ON ME CLUB NOUVEAU KING JAY/WARNER
4	14	CAN'T BE WITH YOU TONIGHT JUDY BOUCHER ORBITONE
5	4	LET'S WAIT A WHILE JANET JACKSON BREAKOUT/A&M
6	2	RESPECTABLE MEL & KIM SUPREME
7	7	IF YOU LET ME STAY TERENCE TRENT D'ARBY CBS
8	5	WITH OR WITHOUT YOU U2 ISLAND
9	10	EVER FALLEN IN LOVE FINE YOUNG CANNIBALS LONDON
10	23	LIVING IN A BOX LIVING IN A BOX CHRYSALIS
11	8	THE IRISH ROVER POGUES & DUBLINERS STIFF
12	11	ORDINARY DAY CURIOSITY KILLED THE CAT MERCURY
13	17	WANTED DEAD OR ALIVE BON JOVI VERTIGO
14	NEW	THE SLIGHTEST TOUCH FIVE STAR TENT
15	9	WEAK IN THE PRESENCE OF BEAUTY ALISON MOYET CBS
16	22	STILL OF THE NIGHT WHITESNAKE EMI
17	19	DAY-IN DAY-OUT DAVID BOWIE EMI AMERICA
18	28	LET MY PEOPLE GO-GO RAINMAKERS MERCURY
19	26	KEEP YOUR EYE ON ME HERB ALPERT A&M
20	32	ANOTHER STEP (CLOSER TO YOU) KIM WILDE & JUNIOR MCA
21	15	SIGN OF THE TIMES PRINCE PAISLEY PARK
22	18	RESPECT YOURSELF BRUCE WILLIS MOTOWN
23	NEW	WHY CAN'T I BE YOU? THE CURE FICTION
24	12	I GET THE SWEETEST FEELING JACKIE WILSON SMP
25	16	BIG TIME PETER GABRIEL VIRGIN
26	24	I'D RATHER GO BLIND RUBY TURNER JIVE
27	20	THE GREAT PRETENDER FREDDIE MERCURY PARLOPHONE
28	13	EVERYTHING I OWN BOY GEORGE VIRGIN
29	NEW	NOTHING'S GONNA STOP US NOW STARSHIP GRUNT
30	NEW	DIAMOND LIGHTS GLENN & CHRIS RECORD SHACK
31	NEW	(SOMETHING INSIDE) SO STRONG LABI SIFFRE CHINA
32	NEW	A BOY FROM NOWHERE TOM JONES EPIC
33	21	LIVE IT UP (FROM CROCODILE DUNDEE) MENTAL AS ANYTHING EPIC
34	25	FIGHT FOR YOUR RIGHT (TO PARTY) BEASTIE BOYS DEF JAM
35	36	RADIO HEART RADIO HEART FEATURING GARY NUMAN GFM
36	30	OUT WITH HER BLOW MONKEYS RCA
37	NEW	BIG LOVE FLEETWOOD MAC WARNER
38	27	LOVING YOU IS SWEETER THAN EVER NICK KAMEN WEA
39	NEW	NEVER TAKE ME ALIVE SPEAR OF DESTINY 10 RECORDS/VIRGIN
40	NEW	BOOPS (HERE TO GO) SLY & ROBBIE FOURTH & BROADWAY/ISLAND
1	1	<b>ALBUMS</b>
2	NEW	VARIOUS NOW THAT'S WHAT I CALL MUSIC 9 EMI/VIRGIN/POLYGRAM
3	2	ALISON MOYET RAINDANCING CBS
4	NEW	U2 THE JOSHUA TREE ISLAND
5	NEW	THE CULT ELECTRIC BEGGARS BANQUET
6	7	VARIOUS MOVE CLOSER CBS
7	3	LEVEL 42 RUNNING IN THE FAMILY POLYDOR
8	9	PAUL SIMON GRACELAND WARNER
9	5	SIMPLY RED MEN AND WOMEN ELEKTRA
10	4	PRINCE SIGN OF THE TIMES PAISLEY PARK/WARNER
11	6	ERASURE THE CIRCUS MUTE
12	10	BRYAN ADAMS INTO THE FIRE A&M
13	NEW	CULTURE CLUB THIS TIME VIRGIN
14	8	WHITESNAKE WHITESNAKE 1987 EMI
15	12	HOT CHOCOLATE THE VERY BEST OF HOT CHOCOLATE EMI
16	13	MADONNA TRUE BLUE SIRE
17	14	JANET JACKSON CONTROL A&M
18	11	ORIGINAL SOUNDTRACK THE PHANTOM OF THE OPERA POLYDOR
19	NEW	ANTHRAX AMONG THE LIVING ISLAND
20	21	PETER GABRIEL SO VIRGIN
21	20	FIVE STAR SILK AND STEEL TENT
22	NEW	SIMPLY RED PICTURE BOOK ELEKTRA
23	16	BRUCE WILLIS THE RETURN OF BRUNO MOTOWN
24	19	ERIC CLAPTON AUGUST DUCK
25	17	DIRE STRAITS BROTHERS IN ARMS VERTIGO
26	30	QUEEN LIVE MAGIC EMI
27	18	BON JOVI SLIPPERY WHEN WET VERTIGO
28	38	LUTHER VANDROSS GIVE ME THE REASON EPIC
29	22	HUEY LEWIS & THE NEWS FORE CHRYSALIS
30	24	GENESIS INVISIBLE TOUCH VIRGIN
31	25	SMITHS THE WORLD WON'T LISTEN ROUGH TRADE
32	23	KATE BUSH THE WHOLE STORY EMI
33	27	VARIOUS THE DANCE CHART TELSTAR
34	NEW	EUROPE THE FINAL COUNTDOWN EPIC
35	NEW	NICK KAMEN WEA
36	NEW	ENGBERT HUMPERDINCK ENGBERT HUMPERDINCK COLLECTION TELSTAR
37	26	LADYSMITH BLACK MAMBAZO SHAKA ZULU WARNER
38	NEW	BEASTIE BOYS LICENSED TO ILL DEF JAM/CBS
39	NEW	VARIOUS THE 'HOUSE' SOUND OF CHICAGO VOL II TRAX/LONDON
40	28	TINA TURNER BREAK EVERY RULE CAPITOL
40	28	LIONEL RICHIE DANCING ON THE CEILING MOTOWN

## CANADA (Courtesy The Record) As of 4/16/87

		SINGLES
1	5	NOTHING'S GONNA STOP US NOW STARSHIP RCA
2	3	LEAN ON ME CLUB NOUVEAU WEA
3	1	THE FINAL COUNTDOWN EUROPE EPIC/CBS
4	4	HEAT OF THE NIGHT BRYAN ADAMS A&M
5	2	TOUCH ME SAMANTHA FOX JIVE/RCA
6	13	WITH OR WITHOUT YOU U2 ISLAND/MCA
7	9	MOONLIGHT DESIRES GOWAN COLUMBIA/CBS
8	6	SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL") LINDA RONSTADT/JAMES INGRAM MCA
9	14	SIGN 'O' THE TIMES PRINCE PAISLEY PARK/WEA
10	10	MONTEGO BAY AMAZULU ISLAND/MCA
11	17	WILD HORSES GINO VANNELLI POLYDOR/POLYGRAM
12	8	LET'S GO! WANG CHUNG GEFFEN/WEA
13	15	DIRTY WATER ROCK AND HYDE CAPITOL
14	NEW	DON'T DREAM IT'S OVER CROWDED HOUSE CAPITOL
15	12	I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN/GEORGE MICHAEL ARISTA/RCA
16	11	RESPECT YOURSELF BRUCE WILLIS MOTOWN/MCA
17	NEW	COME GO WITH ME EXPOSE ARISTA/BMG
18	7	AT THIS MOMENT BILLY VERA & THE BEATERS RHINO/TREND
19	NEW	(I JUST) DIED IN YOUR ARMS CUTTING CREW VIRGIN/A&M
20	20	HOLIDAY RAP M.C. MIKER "G" & DEE JAY SVEN POWER/ELECTRIC
1	3	<b>ALBUMS</b>
2	1	BRYAN ADAMS INTO THE FIRE A&M
3	2	U2 THE JOSHUA TREE ISLAND/MCA
4	4	PAUL SIMON GRACELAND WARNER BROS./WEA
5	5	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
6	6	BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA
7	7	SIMPLY RED MEN AND WOMEN ELEKTRA/WEA
8	8	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS TRIO WARNER BROS./WEA
9	9	GOWAN GREAT DIRTY WORLD COLUMBIA/CBS
10	11	BEASTIE BOYS LICENSED TO ILL DEF JAM/COLUMBIA/CBS
11	13	GEORGIA SATELLITES ELEKTRA/WEA
12	14	MADONNA TRUE BLUE SIRE/WEA
13	10	GINO VANNELLI BIG DREAMERS NEVER SLEEP POLYDOR/POLYGRAM
14	NEW	SAMANTHA FOX TOUCH ME JIVE/RCA
15	15	LEVEL 42 RUNNING IN THE FAMILY POLYGRAM
16	12	CROWDED HOUSE CAPITOL
17	17	JENNIFER WARNES FAMOUS BLUE RAINCOAT ATTIC/A&M
18	16	EUROPE THE FINAL COUNTDOWN EPIC/CBS
19	R	BANGLES DIFFERENT LIGHT COLUMBIA/CBS
20	R	GLASS TIGER THIN RED LINE CAPITOL
20	R	JANET JACKSON CONTROL A&M

## WEST GERMANY (Courtesy Der Musikmarkt) As of 4/20/87

		SINGLES
1	1	RESPECTABLE MEL & KIM BLOW UP/INTERCORD
2	4	YOU'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA
3	3	STAND BY ME BEN E KING ATLANTIC/WEA
4	2	STAY BONNIE BIANCO & PIERRE COSSO KANGAROO/TELDEC
5	5	NOTHING'S GONNA STOP US NOW STARSHIP GRUNT/RCA
6	6	YOU SEXY THING HOT CHOCOLATE RAK/EMI
7	10	LA ISLA BONITA MADONNA SIRE
8	15	EVERYTHING I OWN BOY GEORGE VIRGIN/ARIOLA
9	NEW	FACE YOUR LIFE PIERRE COSSO POLYDOR/DG
10	8	HEARTACHE PEPSI & SHIRLIE POLYDOR/DG-PMV
11	12	I COME UNDONE JENNIFER RUSH CBS
12	7	YOU WANT LOVE MIXED EMOTIONS ELECTROLA/EMI
13	NEW	WHEN A MAN LOVES A WOMAN PERCY SLEDGE ATLANTIC/WEA
14	19	I JUST CAN'T WAIT MANDY PWL/TELDEC
15	14	CALL IT LOVE YELLO VERTIGO/PHONOGRAM
16	9	REET PETITE JACKIE WILSON ZYX/MIKULSKI
17	17	BRING BACK (SHA NA NA) MIXED EMOTIONS ELECTROLA/EMI
18	11	CARAVAN OF LOVE HOUSEMARTINS CHRYSALIS/ARIOLA
19	NEW	WEAK IN THE PRESENCE OF BEAUTY ALISON MOYET CBS
20	NEW	DON'T BREAK MY HEART DAN HARROW BABY/ARIOLA
1	1	<b>ALBUMS</b>
2	2	JENNIFER RUSH HEART OVER MIND CBS
3	3	U2 THE JOSHUA TREE ISLAND/ARIOLA
4	4	SIMPLY RED MEN AND WOMEN WARNER/WEA
5	12	LEVEL 42 RUNNING IN THE FAMILY POLYDOR/DGG PMV
6	5	JOHN FARNHAM WHISPERING JACK RCA
7	6	SOUNDTRACK/BONNIE BIANCO CINDERELLA 87 TELDEC
8	9	PAUL SIMON GRACELAND WARNER/WEA
9	19	JOE COCKER DEFINITE DINO
10	17	JULIANE WERDING JENSEITS DER NACHT WEA
11	7	TINA TURNER BREAK EVERY RULE CAPITOL/EMI
12	8	PRINCE SIGN OF THE TIMES PAISLEY PARK
13	NEW	DIE FLIPPERS TRAEUME-LIEBE-SEHNSUCHT DINO
14	10	ALISON MOYET RAINDANCING CBS
15	13	GARY MOORE WILD FRONTIER VIRGIN/ARIOLA
16	16	WHITESNAKE WHITESNAKE 1987 EMI
17	11	HOT CHOCOLATE THE VERY BEST OF HOT CHOCOLATE EMI
18	NEW	SOUNDTRACK ZABOU/SCHIMANSKI EMI
19	15	BRYAN ADAMS INTO THE FIRE A&M/DG
20	NEW	GENESIS INVISIBLE TOUCH VIRGIN/ARIOLA
20	NEW	LATIN QUARTER MICK & CAROLINE ROCK HORSE

## JAPAN (Courtesy Music Labo) As of 4/20/86

		SINGLES
1	NEW	SUNA NO SHIRO YUKI SAITO CANYON/TOHO/FUJI/PACIFIC
2	NEW	MARINA NO NATSU MARINA WATANABE EPIC/SONY/CBS/FUJI/PACIFIC
3	1	HANASHIKAKETAKATTA YOKO MINAMINO CBS/SONY/ONE CO/FUJI/PACIFIC
4	9	MEIWAKU DESHOUGA... TUNNELS CANYON/FUJI/PACIFIC/A TO Z
5	NEW	ONLY YOU BOOWY TOSHIBA/EMI
6	3	IDOL WO SAGASE MOMOKO KIKUCHI VAP/JCM
7	2	GIMON RISA TACHIBANA TOSHIBA/EMI/NICHION
8	NEW	POKICHI PEKICHI PACHIKI MARI MIZUTANI VICOTR/SUN M
9	4	HADE MIHO NAKAYAMA KING/VARNING P/NICHION
10	5	I LOVE YOU, SAYONARA CHECKERS CANYON/THREE STAR/YAMAHA
1	1	<b>ALBUMS</b>
2	2	KIYOTAKA SUGIYAMA REAL TIME TO PARADISE VAP
3	4	OFF COURSE AS CLOSE AS POSSIBLE FUNHOUSE
4	3	KAORU KOHIRUIMAKI I'M HERE EPIC/SONY
5	5	BRYAN ADAMS INTO THE FIRE CANYON
6	6	JUNICHI INAGAKI MIND NOTE FUNHOUSE
7	8	THE SQUARE TRUTH CBS/SONY
8	NEW	SANMA AKASHIYA YOWATARI JOZU CANYON
9	7	TM NETWORK SELF CONTROL EPIC/SONY
10	NEW	KYOKO KOIZUMI HIPPIES VICTOR
10	NEW	E Z O VICTOR

## MUSIC & MEDIA PAN-EUROPEAN CHARTS 4/25/87

		HOT 100 SINGLES
1	2	RESPECTABLE MEL & KIM SUPREME
2	11	WITH OR WITHOUT YOU U2 ISLAND
3	1	EVERYTHING I OWN BOY GEORGE VIRGIN
4	5	LA ISLA BONITA MADONNA SIRE
5	20	DAY IN DAY OUT DAVID BOWIE EMI AMERICA
6	4	ELECTRICA SALSA OFF ZYX
7	12	NOTHING'S GONNA STOP US NOW STARSHIP GRUNT/RCA
8	3	RUNNING IN THE FAMILY LEVEL 42 POLYDOR/CHAPPELL
9	7	WEAK IN THE PRESENCE OF BEAUTY ALISON MOYET CBS
10	18	LET IT BE FERRY AID THE SUN/CBS
11	8	SIGN OF THE TIMES PRINCE PAISLEY PARK
12	9	THE GREAT PRETENDER FREDDIE MERCURY PARLOPHONE
13	6	STAND BY ME BEN E KING ATLANTIC
14	14	LOVING YOU IS SWEETER THAN EVER NICK KAMEN WEA
15	13	EVER FALLEN IN LOVE FINE YOUNG CANNIBALS LONDON
16	NEW	LEAN ON ME CLUB NOUVEAU KING JAY/WARNER
17	NEW	BIG TIME PETER GABRIEL VIRGIN
18	10	THE RIGHT THING SIMPLY RED WEA/SBK CBS SONGS
19	NEW	REET PETITE JACKIE WILSON SMP
20	NEW	ROCK THE NIGHT EUROPE EPIC
1	1	<b>HOT 100 ALBUMS</b>
2	2	U2 THE JOSHUA TREE ISLAND
3	3	SIMPLY RED MEN AND WOMEN WEA
4	4	PAUL SIMON GRACELAND WARNER
5	5	LEVEL 42 RUNNING IN THE FAMILY POLYDOR
6	9	MADONNA TRUE BLUE SIRE
7	7	PRINCE SIGN OF THE TIMES PAISLEY PARK
8	8	BON JOVI SLIPPERY WHEN WET VERTIGO
9	10	EUROPE THE FINAL COUNTDOWN EPIC
10	8	TINA TURNER BREAK EVERY RULE CAPITOL
11	14	GARY MOORE WILD FRONTIER 10 RECORDS/VIRGIN
12	NEW	BRYAN ADAMS INTO THE FIRE A&M
13	11	ALISON MOYET RAINDANCING CBS
14	13	COMMUNARDS LONDON
15	12	WHITESNAKE WHITESNAKE 1987 EMI
16	20	GENESIS INVISIBLE TOUCH VIRGIN
17	NEW	JENNIFER RUSH HEART OVER MIND CBS
18	18	ERASURE CIRCUS MUTE
19	15	PETER GABRIEL SO VIRGIN
20	17	DIRE STRAITS BROTHERS IN ARMS VERTIGO
20	17	HOT CHOCOLATE THE VERY BEST OF HOT CHOCOLATE EMI

## AUSTRALIA (Courtesy Kent Music Report) As of 4/27/87

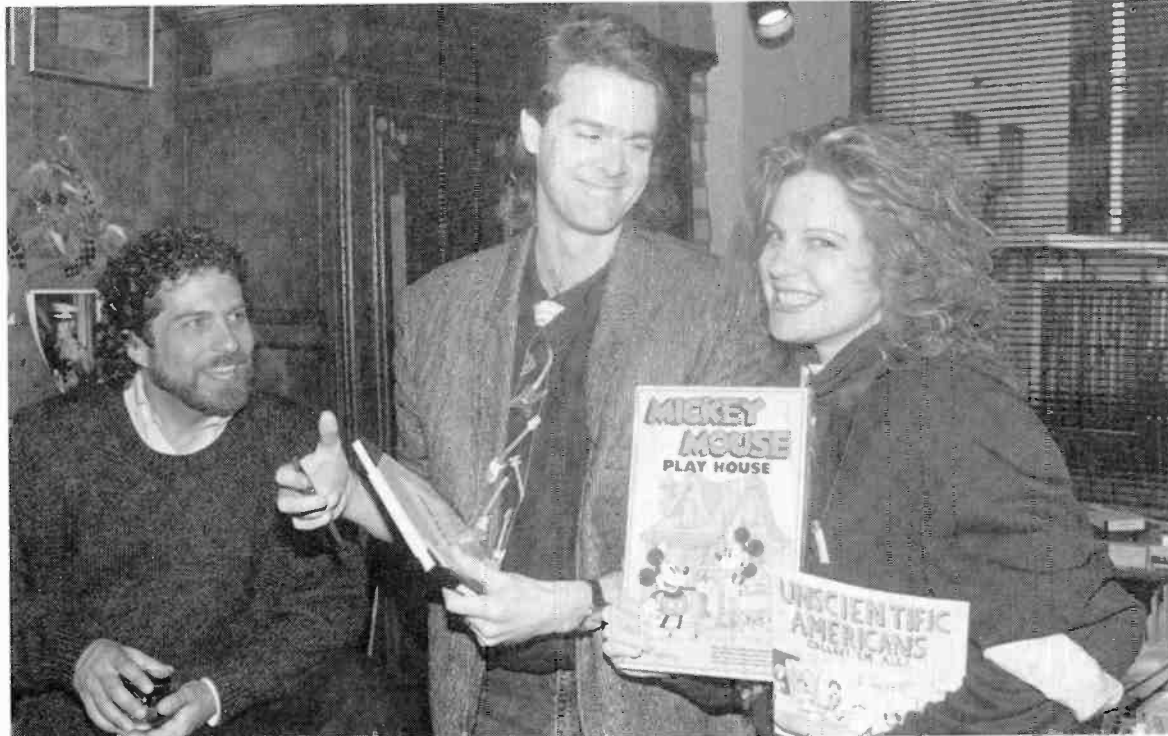
		SINGLES
1	1	BOOM BOOM (LET'S GO BACK TO MY ROOM) PAUL LEKAKIS POLYGRAM
2	2	THE FINAL COUNTDOWN EUROPE EPIC/CBS
3	8	MALE STRIPPER MAN 2 MAN MEET MAN PARRISH POLYDOR/POLYGRAM
4	10	LIVIN' ON A PRAYER BON JOVI MERCURY/POLYGRAM
5	3	I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN & GEORGE MICHAEL EPIC/CBS
6	4	WITCH QUEEN THE CHANTOOZIES MUSHROOM/FESTIVAL
7	6	EVERYTHING I OWN BOY GEORGE VIRGIN/EMI
8	9	WHAT'S MY SCENE HOODOO GURUS BIG TIME/RCA
9	7	WE CONNECT STACEY Q ATLANTIC/WEA
10	14	DON'T GIVE UP PETER GABRIEL & KATE BUSH VIRGIN/EMI
11	11	SHE'S THE ONE THE COCKROACHES REGULAR/FESTIVAL
12	13	REAL WILD CHILD (WILD ONE) IGGY POP A&M/FESTIVAL
13	5	C'EST LA VIE ROBBIE NEVIL MANHATTAN/EMI
14	15	MIDNIGHT BLUE LOU GRAMM ATLANTIC/WEA
15	20	WHAT YOU GET IS WHAT YOU SEE TINA TURNER INTERFUSION/FESTIVAL
16	NEW	WITH OR WITHOUT YOU U2 ISLAND/FESTIVAL
17	19	THE RIGHT THING SIMPLY RED ELEKTRA/WEA
18	12	YOU KEE ME HANGING ON KIM WILDE MCA/WEA
19	NEW	WE GOTTA GET OUT OF THIS PLACE THE ANGELS MUSHROOM/FESTIVAL
20	18	I WANNA WAKE UP WITH YOU BORIS GARDINER POWDERWORKS/RCA
1	1	<b>ALBUMS</b>
2	2	JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
3	3	THE BANGLES DIFFERENT LIGHT LIBERATION/EMI
4	9	PAUL SIMON GRACELAND WARNER/WEA
5	16	VARIOUS 1987-INTO THE GROOVE EMI
6	4	HOODOO GURUS BLOW YOUR COOL BIG TIME/RCA
7	12	U2 THE JOSHUA TREE ISLAND/FESTIVAL
8	6	VARIOUS 87 HITS OUT RCA
9	5	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
10	7	SIMPLY RED MEN AND WOMEN ELEKTRA/WEA
11	8	CROWDED HOUSE CAPITOL/EMI
12	10	EURHYTHMICS REVENGE RCA
13	11	EUROPE THE FINAL COUNTDOWN EPIC/CBS
14	NEW	THE COCKROACHES REGULAR/FESTIVAL
15	15	ALISON MOYET RAINDANCING CBS
16	19	ROBERT CRAY BAND STRONG PERSUADER MERCURY/POLYGRAM
17	17	GET CLOSE PRETENDERS REAL/WEA
18	13	TINA TURNER BREAK EVERY RULE INTERFUSION/FESTIVAL
19	18	THE ANGELS HOWLING MUSHROOM/FESTIVAL
20	14	VARIOUS LET'S HEAR IT FOR THE GIRLS CONCEPT
20	14	BILLY IDOL WHIPLASH SMILE CHRYSALIS/FESTIVAL

## ITALY (Courtesy Germano Ruscitto) As of 4/2/86

		ALBUMS
1	NEW	SIMPLY RED MEN AND WOMEN WEA
2	1	EUROPE THE FINAL COUNTDOWN CBS
3	15	U2 THE JOSHUA TREE RICORDI
4	NEW	VASCO ROSSI C'E' CHI DICE NO RICORDI
5	3	WHITNEY HOUSTON RCA
6	4	PAUL SIMON GRACELAND WEA
7	14	FAUSTO LEALI IO AMO CBS
8	6	DURAN DURAN NOTORIOUS EMI
9	10	FRANCESCO GUCCINI SIGNORA BOVARY EMI
10	NEW	LEVEL 42 RUNNING IN THE FAMILY POLYGRAM
11	5	GIANNI MORANDI LE ITALIANE SONO BELLE RCA
12	8	MADONNA TRUE BLUE WEA
13	7	FRANCESCO DE GREGORI LA NOSTRA STORIA RCA
14	2	SPANDAU BALLET THROUGH THE BARRICADES CBS
15	13	THE SMITHS THE WORLD WON'T LISTEN CGDMM
16	12	LUCIO DALLA DALLAMERICARUSO RCA
17	NEW	FAUSTO PAPPETTI SANREMO CBS
18	11	THE STYLE COUNCIL THE COST OF LOVING POLYGRAM
19	9	CLAUDIO BAGLIONI ASSOLO CBS
20	NEW	ENNIO MORRICONE COLONNE SONORE DEI FILM DI LEONE FONT CETRA



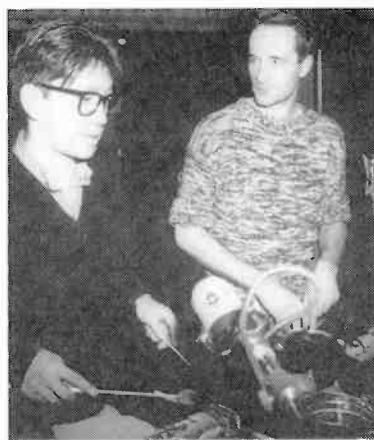
**Gold Money.** Eddie Money, right, accepts a Canadian gold disk for sales on his Columbia comeback album, "Can't Hold Back," from CBS Canada vice president of sales & marketing Don Oates.



**Manhattan Toys.** Members of Manhattan recording act In Vitro show Bruce Garfield, vice president of a&r, their favorite pastimes during a recent visit to the label's New York headquarters. From left are Garfield, guitarist Peter Snell, and vocalist Shandra Beri.



**Elektra-fied.** Boston-based singer/songwriter Tracy Chapman, seated, at a meeting with Elektra Records execs to sign a recording contract with the label. Standing are, from left, Bob Krasnow, chairman of Elektra; Brian Koppelman of SBK Entertainment (Chapman's publisher); and Charles Koppelman, president of SBK.



**Private Session.** David Van Tieghem, right, joins Japanese artist Ryuichi Sakamoto in the studio during a session for Sakamoto's upcoming CBS album. Van Tieghem recently released his Private Music debut project, "Safety In Numbers."



**The Icing On The Cake.** Celebrating the success of their recent No. 1 song, "Nothing's Gonna Stop Us Now," are, from left, Starship's Mickey Thomas, producer Narada Michael Walden, and Starship's Grace Slick.



**Top Staffer.** PolyGram executives present William "Buzz" McCarthy with the 1986 salesman-of-the-year award. McCarthy is based in the label's Boston office. Pictured at the ceremony are, from left, Paul Wennik, Boston branch manager; Jim Urie, vice president of sales & distribution; McCarthy; and Dick Asher, PolyGram president and chief executive officer.



**Banding Together.** BMI executives greet artists backstage following their benefit performance at the Belly-Up club in North San Diego County. The event was held to make the area's music community aware of the two source-licensing bills that have been reintroduced in Congress. Shown are, from left, BMI executive Dexter Moore; Gregg Giuffria of the rock group Giuffria; artist Thelma Houston; BMI director of publicity Dyna Brein; David Easley of Giuffria; BMI vice president Ron Anton; Jack Tempchin of Jack Tempchin & the Seclusions; and artist John Ford Coley.

# Record Divisions Forge Ahead

## '86 Revenues Are Highest Ever

BY FRED GOODMAN

**NEW YORK** The record divisions of publicly held entertainment companies not only posted record revenues in 1986, they also continued a trend begun the previous year by accounting for a greater percentage of the profits of their corporate parents.

Recently released annual reports to shareholders from CBS Inc. (NYSE/CBS), MCA Inc. (NYSE/MCA), and Warner Communications (NYSE/WCI), show each company posted an increase in net income of at least 33%, with CBS Records up an astounding 85.25% over 1985 to regain its position as the leading record company.

Revenues rose by approximately 20% for each record division.

Market leader CBS saw its income rise from \$87.5 million in 1985 to \$162.1 million last year. Revenues were up from \$1.2 billion to nearly \$1.5 billion, an increase of 21%.

At WCI, the recorded music division also posted its best year ever. Income rose 33.6% to \$150.6 million from the \$112.7 million posted in 1985. For the first time in its history, the division's revenues cracked the \$1 billion barrier, rising 20.5% to \$1.1 billion from \$912.3 million in the previous year.

Although posting far more modest numbers, MCA's music division continued to make large strides in 1986. Net income was up 34.5% to \$33.8 million from the \$25.1 million posted in the preceeding year.

### 'CBS was successful in cost reduction for talent & marketing'

Revenues rose 18% to \$386.2 million. Over the last few years, MCA's music group has climbed slowly out of the depths of a \$6.8 million loss posted in 1983.

The CBS records group closed the year out strongly, with its fourth quarter benefiting from two unusual items: the sale of CBS Songs to SBK Entertainment for \$100 million and the release of Bruce Springsteen's 40-song concert album, which by itself generated more than \$55 million in wholesale billing.

Best income-to-revenues rate was enjoyed again by WCI's record division, which showed a profit of approximately 14% on revenues. CBS, while enjoying higher total revenues and net profit, had a margin of 11%. MCA made a 9% profit

on its revenues of \$386 million.

In the past, sources familiar with the operations of both WCI and CBS' record divisions have attributed the higher WCI profit margin to several factors, including higher operating costs at the field level for CBS, which has larger staffs both here and abroad.

Additionally, Warners has been said to enjoy lower manufacturing costs and a lower average royalty rate than CBS. In this year's report to shareholders, CBS appeared to acknowledge the situation by noting that during 1986 "the division was successful in cost reduction in two areas—talent and marketing—where costs had been consistently rising and restraining profits for every major record company in recent years."

Costs associated with signing talent could also be a major factor in MCA's 9% margin. While much of the label's success has come with homegrown acts like Night Ranger, Ready For The World, and the Jets, management has not hesitated to pay top dollar to attract established artists like Boston, Elton John, Patti LaBelle, and Gladys Knight & the Pips.

While each record group has its own manufacturing operation, only WCI manufactures compact disks. The company manufactures CDs at plants in Alsdorf, West Germany, and Olyphant, Pa. CBS, which had been a partner with Sony in the DADC facility in Terre Haute, Ind., until 1985, expects to have its own CD plant on line in Pittman, N.J., by 1988, with full production capacity reached by 1990. MCA has not signaled any intent to enter CD manufacturing.

Although none of the divisions offers internal breakouts of profit and income from its various operations, CBS says its domestic manufacturing arm moved from a loss in 1985 to a profit in 1986. A controlling interest in Winterland Concessions, a leading manufacturer of tour merchandise items, was acquired in 1985, and the company is clearly expecting the operation to develop into a new profit center. The tour merchandising area is a lucrative segment of the business in which record labels have traditionally not participated.

The role of the record divisions as profit centers continued to increase in the past year in relation to what have been considered the historic flagship operations of the companies (Billboard, Nov. 8, 1986).

CBS Records' hefty hike in profits came during a year that saw operating profits for the broadcast group drop by \$110 million. At WCI, while the filmed entertainment division continued to be the leader, it posted an income rise of just \$12 million, a rise of 8% compared with the 33% hike posted by recorded music.

At MCA, profits for the filmed entertainment division declined substantially, from \$144 million to \$88 million, with the company's Universal Pictures operation reporting a loss.

# newsline..

**A TAXING REPORT FROM WHEREHOUSE:** Los Angeles-based home entertainment retailer Wherehouse Entertainment Inc. (ASE/WEI) reported a significant decline in profits for the fourth quarter and fiscal year ended Jan. 31. Although revenues rose 35% in both periods, the company's net income for the three-month period dropped sharply, from \$4.3 million to \$1.9 million. Company president Louis Kwiker tagged higher tax rates for fiscal 1987 as the culprit, saying the company's effective tax rate rose from 32.6% in the previous fiscal year to 49.8% in the year just ended. For the year, net income was \$5.2 million, or 58 cents per share, on 9 million shares outstanding, compared with a net income of \$7 million, or 79 cents per share, for the previous 12-month period. Revenues for the fourth quarter were \$79.4 million, compared with revenues of \$58.3 million for the final quarter of last year.

**ENTERTAINMENT LAW** will be the focus of an all-day seminar presented by the Florida Bar Committee on Entertainment, Arts and Sports Law May 8 at the Hyatt Regency in Miami. Speakers will include Jay Cooper, former head of the American Bar Assn.; former CBS Records executive Norman Stollman; Jordan Bittel and Gerald Damsy of Miami law firm Shutts & Bowen; and NYU law professor Melvin Simensky.

# Bertelsmann Reports Record Profits In '85-'86

BY WOLFGANG SPAHR

**MUNICH** West German media group Bertelsmann has turned in record figures for the financial year ending in June 1986. Gross earnings were \$4.2 billion, up 2.2% on the previous 12 months, and profits reached \$164.5 million.

Results for the group's music and video division do not reflect its international position. Owing to the shares position in the Bertelsmann/RCA joint venture operating at the time, only figures for RCA and Ariola Eurodisc activities in Germany, Switzerland, and Austria are included. Set up in August 1985, the venture was acquired by Bertelsmann late in 1986 and was recently renamed BMG Music (Billboard, April 4).

Music and video earnings are therefore given as \$205 million, 5.4% of overall gross. Monti Lueftner, head of the division, describes group performance in German-speaking markets as excellent. "Thanks to the RCA/Ariola link, we were able to hold our own very successfully against the major multinationals," he says.

"Ariola Eurodisc again performed above the industry average, and, with a 16.7% market share, it is the undisputed leader in the West German industry, while RCA's progress in Germany has been equally positive."

The creative and artistic independence of the two allied companies was a key factor, Lueftner says.

Michael Dornemann, who shares joint responsibility for the music and video division, says: "Decentralization is the principle behind Bertelsmann's success. Managing directors who are close to the market and the customers work independently to develop the business of all the separate subsidiary companies. That's how Bertelsmann became a major international media group."

In the U.S., source of 50% of the group's earnings, Arista achieved excellent results with an attractive

artist roster, Lueftner says. Speaking about RCA, he notes: "We think the weaker situation of last year will develop positively because of the company's market importance."

Purchase of RCA's share in the joint venture was the achievement of a long-term strategic aim, he says, designed to strengthen the companies' international competitiveness. Coordination of music activities will allow optimum exploitation of rights in all media, while the broad international base gives artists, composers, and authors improved prospects for the future.

"We have an unusually strong classical base as well as an internationally very successful roster of pop acts," Lueftner says. "By promoting new acts, RCA's own product base will be enlarged, and the integration of overseas subsidiaries will bring local artists who are as yet unknown outside their own territories into the group as a whole. To open new markets for these acts is a challenge we are eager to accept."

Among national markets, Lueftner reports upward trends in Argentina and Brazil, offset by a decline in Mexican earnings due to exchange-rate problems. Italy performed exceptionally well, but France still presents problems. Companies in all other markets managed to reach ambitious sales targets, he says.

Lueftner is optimistic about the world music market in general, saying: "A slight decrease in traditional sound-carriers was more than compensated for by increasing compact disk sales."

Bertelsmann is now one of the major players in the international entertainment business, operating what is claimed as the third biggest music company in the world. Bertelsmann's pressing company Sonopress last year manufactured more than 100 million LPs and cassettes for the first time, and its annual 24 million CD production capacity will rise to 30 million in 1987.

# 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 4/13	Close 4/20	Change
<b>NEW YORK STOCK EXCHANGE</b>				
American Can	1794	42 3/4	42 3/4	-2
CBS Inc.	530.5	153	159	+6
Cannon Group	316.1	6 1/2	6 3/4	-1/2
Capital Cities Communications	119.2	349 1/2	346	-3 1/2
Coca Cola	4180	45 1/2	44 1/2	-1
Walt Disney	2033.2	62 1/2	63 1/2	+1
Eastman Kodak	5484.3	73 1/2	75	+1 1/2
Gulf & Western	623	75 1/2	74	-1 1/2
Handleman	184.8	25 1/2	24 1/2	-1
MCA Inc.	1642.8	46 1/2	46 1/2	-1/2
MGM/UA	98.6	11 1/2	11	-1/2
Musiland	64	22 1/2	23	+1/2
Orion Pictures Corp.	319.2	15 1/2	15 1/2	-1/2
Sony Corp.	523	18 1/2	19 1/2	+1 1/2
TDK	13.3	37 1/2	42	+4 1/2
Taft Broadcasting	182.8	154 1/2	149 3/4	-4 3/4
Vestron Inc.	75.6	6 1/2	6 1/2	-1/2
Viacom	1579.3	52	51 1/2	-1/2
Warner Communications Inc.	2057	29 1/2	30	+1/2
Westinghouse	2502	62 1/2	63 1/2	+1
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	16	7 1/2	7 1/2	-1/2
Electrosound Group, Inc.	31.6	12 1/2	12	-1/2
Lorimar/Teletypes	712.1	17 1/2	13 1/2	-4
New World Pictures	62.8	13 1/2	13 1/2	-1/2
Price Communications	137.2	11 1/2	10 1/2	-1
Prism Entertainment	5	6 1/2	6 1/2	-1/2
Turner Broadcasting System	45.9	22 1/2	22	-1/2
Unitel Video	36.4	9	9	+1
Wherehouse Entertainment	312.7	11	9 3/4	-1 1/2
<b>OVER THE COUNTER</b>				
Crazy Eddie		6 1/2	6 1/2	-1/2
Dick Clark Productions		6 1/2	6	-1/2
Josephson Intl.		12 1/2	12 1/2	-1/2
LIN Broadcasting		35 1/2	35 1/2	-1/2
Lieberman Enterprises		18	18 1/2	+1/2
Malrite Communications Group		11	10 3/4	-1/4
Recoton Corporation		6 1/2	6	-1/2
Reeves Communications		11 1/2	11 1/2	-1/2
Satellite Music Network Inc.		5 1/2	5 1/2	-1/2
Scripps Howard Broadcasting		82	82 3/4	+3/4
Shorewood Packaging		17 1/2	18 1/2	+1
Sound Warehouse		10 1/2	10 1/2	+1/2
Spec's Music		9 1/2	10	+1/2
Stars To Go Video		12 1/2	11 1/2	-1
Trans World Music Corp.		27 1/2	27 1/2	-1/2
Tri-Star Pictures		11 1/2	11 3/4	+1/4
Wall To Wall Sound & Video Inc.		4 1/2	5	+1/2
Westwood One		24 1/2	23	-1 1/2

## POP

### PICKS

#### OZZY OSBOURNE/RANDY RHOADS

**Tribute**  
**PRODUCER:** Max Norman  
**CBS Associated ZX2 40714**  
 One of rock's most celebrated guitarists is remembered in this long-awaited double live album. Recordings were taken from Osbourne's 1981 Canadian tour and represent the best of Osbourne and Rhoads, including "Mr. Crowley," "Believer," and "Suicide Solution." Also contains a few of Osbourne's Black Sabbath hits. Success of "The Ultimate Sin" bodes well for strong sales.

#### BARBRA STREISAND

**One Voice**  
**PRODUCER:** Richard Baskin  
**Columbia OC 40788**  
 A political and human rights fundraiser brought Streisand back to the concert stage last year after a long hiatus, even if the stage was in her own back yard. That "One Voice" is, indeed, in glorious shape; the well-meaning but unwelcome narrative between songs, however, is a distraction. CBS/Fox has the video, first shown on HBO.

#### JOE JACKSON

**Will Power**  
**PRODUCER:** Joe Jackson  
**A&M SP 3908**  
 If approached with open minds and ears, latest quixotic project from stylistic changeling Jackson could become a surprise hit. All-orchestral release, featuring 75 musicians, is being worked at retail and press level by label; extra effort in targeting new age listeners (or even classical audience, for that matter) could reap benefits.

### RECOMMENDED

#### THE ORIGINAL LONDON CAST

**The Phantom Of The Opera**  
**PRODUCER:** Andrew Lloyd Webber  
**Polydor 831 273 Y-2**  
 Webber adapts the Gaston Leroux chiller, which combines a theatrical backdrop, horror, and a bizarre love story. Two-record set contains edited version of the play, with lush score and strong vocal performances by Michael Crawford and Sarah Brightman. London smash is scheduled for Broadway this fall.

#### GREEN ON RED

**The Killer Inside Me**  
**PRODUCER:** Jim Dickinson  
**Mercury 830 912 Q-1**  
 L.A.-based quintet unleashes a raw guitar sound on first major label LP, following "No Free Lunch" EP. Album's harsh look at underside of American life is as tough as the Jim Thompson novel from which it takes its name. A big future at college/alternative outlets.

#### THE TRUTH

**Weapons Of Love**  
**PRODUCERS:** Dennis Herring, Csaba Petocz  
**I.R.S. 5081**  
 U.K. group that bowed stateside in 1985 regroups as a twosome; front men Dennis Greaves and Mick Lister stir up (with session help) some soulful sounds, with the title track a good bet to penetrate clubs after capturing album rock radio.

#### TNT

**Tell No Tales**  
**PRODUCER:** Bjorn Nessjoe  
**Mercury 830 979-1**  
 Norwegian quartet treads fine line between hard rock and heavy metal, much like Scandinavian sister group Europe. First single, the poppish "10,000 Lovers (In One)," is a natural for heavy airplay.

#### ORIGINAL MOTION PICTURE SOUNDTRACK

**Burglar**  
**PRODUCER:** Bernard Edwards  
**MCA 6201**  
 Soundtrack to Whoopi Goldberg film, a wash at the box office, should clean up on the merits. Sly Stone's "I'm The Burglar" is a fine slab of funk, as is the Jacksons' lighter "Time Out For The Burglar." Also includes Smithereens' hard-to-find "Some Other Guy," from their '83 indie EP.

#### AGE OF CHANCE

**Crush Collision**  
**PRODUCERS:** Age Of Chance  
**Virgin 90583**  
 Six-song EP of relentless "sonic metal disco" has a strange appeal, especially novelty version of Prince's "Kiss." Will find favor among open-minded metalsters and energetic dance fans, but few in between.

#### DANNY WILSON

**Meet Danny Wilson**  
**PRODUCERS:** Various  
**Virgin 90596**  
 Steely Dan influence is all over the place on debut from trio, which takes its name from a Frank Sinatra movie. AC programmers will find fodder in "Davy" and "Lorraine Parade." Lester Bowie's Brass Fantasy guests.

#### MONTROSE

**Mean**  
**PRODUCER:** Ronnie Montrose  
**Enigma/Capitol ST-73264**  
 Seminal '70s rock guitarist seeks to regain the title via this Enigma debut release. Unlike Montrose's experimental recordings of recent years, project is unmistakably straight-ahead rock and will certainly satisfy longtime fans. Includes cover of the Mindbenders' "Game Of Love."

#### REDD KROSS

**Neurotica**  
**PRODUCER:** Tommy Erdelyi  
**Big Time 6034-B**  
 Brattily entertaining L.A. combo gets first major U.S. distribution with its fourth LP, produced by former Ramone Erdelyi. Plenty of snotty humor and thrashing psychedelic punk here; will definitely fly at spunkier alternatives.

#### THE NEATS

**Crash At Crush**  
**PRODUCERS:** Joe Harvard, the Neats  
**Coyote TTC 87112**  
 Title is descriptive: Boston mainstays whip up a twin-guitar frenzy on their first release in years. Tough but never sloppy, this band could, with careful handling, move beyond its alternative base into major label residency.

#### THE MEKONS

**Honky Tonkin'**  
**PRODUCERS:** The Mekons  
**Twin/Tone TTR 87113**  
 Quirky English band with great rep in alternative currents finally scores first U.S. release. Aberrant country sound is applied to postpunk sentiments for a mix quite unlike anything else around. Timid auditors should try "Sleepless Nights"—it's a beauty.

#### PRESTON REED

**The Road Less Travelled**  
**PRODUCER:** Preston Reed  
**Flying Fish FF423**  
 Instrumental folk (with a tinge of classical) guitar fare is expertly executed; soothing sounds will appeal to new agers as well as traditionalists.

#### THE PASTELS

**Up For A Bit With The Pastels**  
**PRODUCER:** John A. Rivers  
**Big Time 6032**  
 Superb debut from cultish, long-lived Glasgow band recalls fellow Scots Orange Juice, among others. Tracks like "I'm Alright With You" and "If I Could Tell You" ripe for college radio.

## NEW AND NOTEWORTHY

#### THE BEATLES

**Help!**  
**Capitol CDP 7 46439 2**  
**Rubber Soul**  
**Capitol CDP 7 46440 2**  
**Revolver**  
**Capitol CDP 7 46441 2**  
**PRODUCER:** George Martin  
 The Fab Four's first stereo CD releases should be snapped up in even larger numbers than the initial mono quartet and have more marketplace longevity. The Liverpudlians moved into their most creative phase in the 1965-66 period covered here; digital sound heightens precocious musicality of these great sides.

#### HEGE V

**House Of Tears**  
**PRODUCER:** Mitch Easter  
**MTM ST-71061**  
 Impressive debut from son of George Hamilton IV draws more from daddy's rock'n'roll roots than his current country focus, though that genre does figure in. Popmeister Easter's production flourishes help, but it is ultimately Hege's songwriting that sets this release apart from other cowpunkers'. Strongest yet of MTM's forays into rock. First to spin: "My Decline," "Burial Ground Of The Broken Hearted," "Grass Grows Greener."

#### JAMES CARR

**At The Dark End Of The Street**  
**PRODUCERS:** Quinton Claunch, Rudolph V. "Doc" Russell, Chips Moman  
**Blue Side 60008**  
 In these days of soul revival, when Ben. E. King, Percy Sledge, and Jackie Wilson can top the U.K. charts with 20-year-old records, perhaps vocal great James Carr can finally receive the recognition he deserves. The title cut plus several other outstanding tracks licensed from Memphis' Goldwax label make up the collection. Contact: 212-925-9599.

#### WIPERS

**Follow Blind**  
**PRODUCER:** Greg Sage  
**Restless/Enigma 72194**  
 Incredibly dense, noisy guitars are this veteran outfit's trademark, and they're in abundance here, the group's seventh release. Mesmerizing sound, cult following, and Restless backing should turn into respectable sales and college play. Try "Someplace Else," "Against The Wall."

## BLACK

### PICKS

#### LISA LISA & CULT JAM

**Spanish Fly**  
**PRODUCERS:** Full Force  
**Columbia FC40477**  
 Trio's maiden voyage was a gold success courtesy of street smash "I Wonder If I Take You Home"; second album reunites them with production/instrumental team Full Force. Aside from fast hit "Head To Toe," look for "I Promise You" to cement urban acceptance and "Lost In Emotion" to give the group its first bona fide crossover hit. Platinum potential.

#### DENIECE WILLIAMS

**Water Under The Bridge**  
**PRODUCER:** Steve Levine  
**Columbia FC40486**  
 Honey-voiced Williams gets first-class production from Levine and company, turning in another first-rate set of

performances. Results include some strong tracks, but no killer single jumps out. Best bets are "Someone For Someone," "Not By Chance," and title track.

## COUNTRY

### PICKS

#### JOHNNY CASH

**Johnny Cash Is Coming To Town**  
**PRODUCER:** Jack Clement  
**Mercury 832-031 Q**  
 After an acrimonious exit from his former label, Cash is back with a trainload of story songs, new and old. Among the best are "Sixteen Tons," "My Ship Will Sail," and the whimsical "The Night Hank Williams Came To Town." Moving background vocals from the Carter family.

### RECOMMENDED

#### THE DESERT ROSE BAND

**PRODUCER:** Paul Worley  
**MCA/Curb MCA-5991**  
 Bluegrass-tinged country from acknowledged masters Chris Hillman, John Jorgenson, and Herb Pedersen. Primarily new material—all of it good—along with the standards "Ashes Of Love" and "Once More."

## JAZZ

### PICKS

#### MICHAEL BRECKER

**PRODUCERS:** Don Grolnick, Michael Brecker  
**MCA Impulse 5980**  
 Hard to believe, but this is the saxophonist's solo debut. Band is similar to one that appeared on Pat Metheny's "80/81" album—includes Metheny, Charlie Haden, Jack DeJohnette, and Kenny Kirkland. Brecker rises to the date, and his muscular playing makes it a true Impulse album; a hint of fusion on the album's closer, "Original Rays."

#### PATRICK WILLIAMS

**New York Band**  
**PRODUCER:** Phil Ramone  
**Soundings SW-2103**  
 Composer/arranger Williams has an all-star band under his baton for this session. Soloists include Bill Watrous, Randy and Michael Brecker, Richard Tee, and Steve Gadd. Sound quality is first-rate, and charts should score well with big band faithful.

### RECOMMENDED

#### TONY BENNETT

**Jazz**  
**REISSUE PRODUCERS:** Joe McEwen, James Isaacs  
**Columbia C2 40424**  
 Double album emphasizes the vocalist's work with jazz groups during the '50s and '60s. Among the outstanding sessions are dates with Stan Getz, Chuck Wayne, and Ralph Burns. A fine collection that should appeal to MOR and jazz fans alike.

#### THE LOUNGE LIZARDS

**No Pain For Cakes**  
**PRODUCER:** John Lurie  
**Island 7 90592**  
 Some of the slower cuts are mildly interesting, but the serious avant-garde camp will find that the more ambitious tracks offer more baloney than beef. Limited sales appeal.

#### MICHAEL MANTLER

**Alien**  
**PRODUCER:** Michael Mantler  
**ECM W15**  
 Album features trumpeter Mantler's compositions, with synthesizer

backing by former Mother Of Invention Don Preston. Highly imaginative writing and arranging make for intense set—not easy listening.

## GOSPEL

### PICKS

#### THE BILL GAITHER TRIO

**Welcome Back Home**  
**PRODUCER:** Jonathan David Brown  
**Star Song SSR 8079**  
 No group has had as much impact on the church as the Gaither Trio; this album, the Gaithers' first for a new label, features them writing and delivering messages to the church. "I Have Seen The Children" and "It's Beginning To Rain" are standouts. Gaithers remain fresh despite having been around for so long.

#### THE REV. CLEOPHUS ROBINSON

**41 Years Of Soul**  
**PRODUCER:** the Rev. Cleophus Robinson  
**Atlanta International AIR 10115**  
 Robinson has been singing and preaching for 41 years, and this album celebrating that fact features new tunes as well as the ageless "Heavy Load" and "He Heard Me Cry." As always, Robinson delivers the goods to the black church first class.

## CLASSICAL

### RECOMMENDED

#### HANDEL: IMENEO

**Ostendorf, Baird, Fortunato, Hoch, Opalach, Brewer Chamber Orchestra, Palmer**  
**Vox Cum Laude MCD-10063**  
 A rare treat for Handelians. The tale, a love triangle of sorts, is trite, but the music sublime. The composer's penultimate opera receives its first recording, and it's a beauty. Period instruments, of course.

#### SCHUMAN: SYMPHONY NO. 7/BALADA: STEEL SYMPHONY

**Pittsburgh Symphony Orchestra, Maazel**  
**New World NW 348**  
 More than a quarter-century old, the Schuman retains a better hold on public favor than most works of the recent past. Maazel's performance is powerful, conveyed in a superior recording by a production team borrowed from Telarc. The Balada is a colorful tribute to Pittsburgh's industrial base.

#### MOZART: THE FLUTE QUARTETS

**Rampal, Stern, Accardo, Rostropovich**  
**CBS MK 42320**  
 An amiable run-through of pleasant works by some of the brightest stars in the business. Name power will direct attention to this set over the many versions in the catalog.

**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.

# Jody Watley



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DIRECTED BY BRIAN GRANT  
PRODUCED BY ANDRE CYMONE AND DAVID Z.  
DIRECTION: BENNETT FREED MANAGEMENT

**MCA RECORDS**

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## NEW FCC RULING

(Continued from page 1)

sel Diane Killory, broadcasters won't be getting clear-cut guidelines. "There will be a public notice put in the federal register—not sent out to stations—but I'm not sure it will be more specific," says Killory. "What it will do is make clear what our standards are based on the enforcement from the three cases." Killory is referring to the stations—WYSP, KPFM Los Angeles, and KCSB Santa Barbara, Calif.—that received warnings from the FCC concurrent with the new guidelines.

The revised guidelines "make it more difficult for us," Killory admits, "and we realize that it gives some uncertainty to broadcasters. They will have to set their own guidelines, and that basically means making sure they're not violating existing laws."

Killory says complaints will be examined on a case-by-case basis and stresses that the FCC will "only go after the real extreme stuff. We're talking stuff that's way over the line, extremely graphic."

WBMW and WYSP's Stevens asks, "If [the guidelines] are not clarified further, how am I going to act as censor? So far, this seems

## FCC Lists Its Unsavory Seven

NEW YORK For those who have to know, should know, or are merely curious, the following seven words are those deemed indecent for broadcast by the FCC: shit, piss, motherfucker, cocksucker, cunt, tit, and fuck.

The seven words are not considered obscene by definition of the 1978 U.S. Supreme Court decision in the Pacifica case, but can be restricted by the FCC to a time of day when children are unlikely to be listening to the radio.

In the Pacifica case, its New York outlet, WBAI-FM, was challenged after airing George Carlin's "Seven Words You Can Never Say On Television."

## FCC GOES AFTER SHOCK RADIO

(Continued from page 3)

Infinity Broadcasting's WYSP Philadelphia, Pacifica's KPFM Los Angeles, and the Univ. of California's KCSB Santa Barbara.

The FCC referred the complaint on KPFM to the Justice Department for "possible criminal prosecution for obscenity" for broadcasting graphic excerpts from a play titled "The Jerker."

In the Infinity case, which involves Howard Stern radio programs simulcast in New York and Philadelphia, the commission found that Stern's programs did not "merely consist of an off-color reference or expletive, but consisted of dwelling on sexual and excretory matters in a way that was patently offensive as measured by contemporary community standards for the broadcast medium" and had therefore "on a number of instances broadcast indecent material."

The material the commission

## Poll: Words To Watch!

NEW YORK It's thumbs up for "dork" and "scuzbag," but thumbs down for "bitch" and "bastard," according to a recent survey of potentially offensive words by the American Comedy Network.

ACN, a Bridgeport, Conn.-based company servicing comedy bits to affiliate stations, polled 92 clients on 25 "hot words." The survey was conducted after ACN discovered that "certain bits weren't being aired because of a single offensive word," says Andrew J. Goodman, president/GM.

Among other words and phrases getting a high percentage

of "can't use" or "probably can't use" responses: pee, boobs, homos, crotch, nympho, hemorrhoid, booger, eat me, that time of the month, and hot monkey love. (Columbia Records please note: 11% of the respondents said they "can't use" the word "hooters.")

Among words and phrases generally deemed usable are hell, damn, crap, urinalysis, wazoo, marijuana, and bites the big one.

As with several words, "condoms" drew a mixed response, with the same amount saying they would not use the term as saying they would.

akin to saying, "You don't have to stop at every red light, but I won't tell you which ones they are."

Several air personalities have refused comment on the subject, most of them for fear of getting grouped under the current mass-media banner of "shock radio."

"At first, the whole thing did get me thinking," says KEGD Dallas morning man Moby. "There are blue elements to my show, but they are a very small part of my show—like 'Get your ass out of bed.' But that's my job—getting people out of bed."

Moby says the lack of specifics makes it "difficult to know if I should change my show or not. But I certainly won't change anything unless I can figure it out."

Like other personalities who have been grouped under the shock banner, Moby says, "I've gotten press out of this you could never buy."

Personalities who decline comment on the subject—but have received much national and local press coverage—include Stern, WLUP Chicago's Steve Dahl and Garry Meier, and WHJY Providence, R.I.'s Carolyn Foxx.

Says consultant and veteran broadcaster Rick Sklar, "The First Amendment guarantees apply as much to radio as they do to newspapers. I think the FCC is getting into constitutional territory here and freedom of the press. Radio is the

press—it's just become electronic with today's technology.

"To come in with such vaguely defined standards, pegged to community standards, you're in danger of destroying the foundations of this country."

Larry Berger, PD of WPLJ New York, takes offense to air talents—Stern in particular—"who invoke the First Amendment as their defense. The rights of free speech have nothing to do with what Howard Stern is doing—it's ludicrous. Not being allowed to discuss unpopular political opinions has to do with free speech. What Stern is doing has everything to do with making money. He learned years ago that if he talks dirty, he gets big ratings, and people pay him a lot of money."

Stern aside, Berger says, "As a programmer, I wish we had not been forced into a position on this. I wish the industry had policed itself." Berger says the FCC announcement has not and will not have an effect on WPLJ.

Berger does express concern that the ruling may affect others. "If the FCC does wrestle its way to a more specific wording of their decision—which they'll have to do—then there will be all sorts of arguments and interpretations. That could end up causing overreactions on the part of certain conservative broadcast companies that always stayed far within the guidelines to begin with."

found indecent on KCSB-FM was a 10-year-old song by the Pork Dukes called "Makin' Bacon," which contains sexually explicit lyrics.

At the hearing, Killory said that "broadcasting licensees will now be on notice" and that in the future "a fine would be appropriate" for violations.

Said Commissioner Mimi Dawson: "The bottom line on this down the road is whether indecent language will be allowed on broadcast airwaves at all because of the possibility of children listening."

In perhaps one of his last comments as FCC Chairman, Fowler said, "Is this the best use of broadcasting? Is [shock radio] a legacy broadcasters want to preserve and protect and bequeath?"

Fowler's critics, who maintain he took the marketplace concept too far, responded in the days following the decision. Said media critic Tom

Shales of the Washington Post: "In the matter of raunch radio, the marketplace was heard, loud and clearly. In city after city, frisky DJs regaling listeners with lewd innuendo zoomed to the top of the ratings in their markets." Shales said the ruling showed Fowler "declaring his own policies and philosophy... colossal failures."

The National Assn. of Broadcasters officially held back comment soon after the ruling. Joint Board Chairman Ted Snider said, "We are concerned as an industry about decency on our airwaves. We recognize our responsibility to listeners and viewers, but we also have First Amendment concerns."

But at the same NAB executive committee meeting, another senior official held the view that the new ruling means "owners and managers are going to step way back now" from controversial programming.

# HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

**T**HE CUTTING CREW CUTS through to the top this week with "(I Just) Died In Your Arms." The single's overall lead is solid because of its airplay strength, with 227 of the 229 pop stations on the panel reporting it; it is No. 4 in sales points. Congrats to the group and the new Virgin Records, both of which score a No. 1 single on their first release.

**T**HE TOP THREE RECORDS this week are all first singles for the respective artists, and several other new artists are achieving big success as well. "Right On Track" by the **Breakfast Club** (MCA) moves from 25 to 20 nationally, with a strong jump of 8-5 at KPMP Salt Lake City. Teen-ager **Glenn Medeiros** is up to No. 21 with "Nothing's Gonna Change My Love For You" on the indie label Amherst, with No. 1 reports from Z-104 Norfolk, Va., WNOK Columbia, S.C., WSSX Charleston, S.C., and BJ-105 Orlando, Fla. "Talk Dirty To Me" by **Poison** (Enigma) moves 21-19 on the chart, and it has an outstanding 21 stations reporting it in their top five, including a move of 3-1 at WZOU Little Rock, Ark.

**C**ONTINUING THE LOOK AT new artists: After hitting top 10 on the Hot Crossover 30, **Company B's** "Fascinated" (Atlantic) is up to No. 42 on the Hot 100. Excellent early radio action is coming out of San Diego (25-10 at KS-103), Chicago (13-9 at B-96), and Hartford, Conn. (3-3 at WTIC). "Living On A Dream" by **Pseudo Echo** (RCA) loses its bullet at No. 60 nationally but is strong in some markets, including moves of 24-18 at WMMS Cleveland and 9-6 at KZZU Spokane, Wash. **Kenny G.** has a rare instrumental hit not derived from a movie or TV series. His "Songbird" (Arista) jumps to No. 48 with a bullet nationally, and it already has five top 10 radio reports from the pop panel, including 14-9 at WBBQ Augusta, Ga., and 10-4 at FM-102 Sacramento. **Donna Allen's** "Serious" (21/Atco) is "a complete, across-the-board smash crossing all racial and age lines," according to **Bill Richards**, PD of WNCI Columbus, Ohio, and it has "huge female requests from the 26-32 age group." The record has an impressive 13 top five radio reports and yet loses its bullet at No. 22 this week—it has stopped gaining radio adds and thus has insufficient points to bullet. The 60 stations not yet being "Serious" seem to be missing a major hit.

**Q**UICK CUTS: **Kim Wilde** has the Power Pick/Sales with "You Keep Me Hangin' On" (MCA) after being Power Pick/Airplay for two weeks in a row. "In Too Deep" by **Genesis** (Atlantic) is the airplay winner this week, after being the Hot Shot Debut last week. The new entries this week include two new artists, the **Portland Brothers** from Canada with "Soul City" (Manhattan), who nab the Hot Shot Debut, and English group **T'Pau**—the name comes from a character on a "Star Trek" episode—which enters with "Heart And Soul" (Virgin).

FOR WEEK ENDING MAY 2, 1987

Billboard

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## HOT 100 SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 53 REPORTERS	BRONZE/ SECONDARY ADDS 154 REPORTERS	TOTAL ADDS 229 REPORTERS	TOTAL ON
<b>IN TOO DEEP</b> GENESIS ATLANTIC	2	14	51	67	201
<b>HEAD TO TOE</b> LISA LISA & CULT JAM COLUMBIA	3	13	31	47	151
<b>SWEET SIXTEEN</b> BILLY IDOL CHRYSALIS	2	8	34	44	76
<b>ALWAYS</b> ATLANTIC STARR WARNER BROS.	4	11	26	41	179
<b>ROCK THE NIGHT</b> EUROPE EPIC	2	4	34	40	43
<b>JAMMIN' ME</b> T. PETTY/HEARTBREAKERS MCA	1	8	28	37	73
<b>SOMETHING SO STRONG</b> CROWDED HOUSE CAPITOL	2	8	25	35	35
<b>DIAMONDS</b> HERB ALPERT A&M	4	5	22	31	174
<b>SOUL CITY</b> PORTLAND BROS. MANHATTAN	1	7	23	31	56
<b>HEART AND SOUL</b> T'PAU VIRGIN	3	3	23	29	29

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.





# Lifelines

**BIRTHS**

Boy, Dean Franklin Jr., to Dean and Lorilynn Esgrow, March 16 in Woodland, Calif. He is a buyer at Valley Records Distributions.

Boy, Geoffrey Milton, to Milt and Louise Olin, March 24 in Santa Monica, Calif. He is vice president of business development at A&M Records. She is an interior designer.

Boy, Christopher Robin, to Paul and Linda Lemke, April 1 in Los Angeles. She is product manager for Magic Window, RCA/Columbia Pictures Home Video.

Boy, Jordan Douglas Edwin, to Doug and Robynne Spence, April 13 in Ontario. He is Ontario branch manager for MCA Records.

Girl, Kimberly Alexis, to John and Gia Boulos, April 16 in Tarrytown, N.Y. He is Northeast promotion manager for PolyGram Records.

**MARRIAGES**

Steve Tillisch to Sylvia Santavicca, March 20 in Nashville. He is an independent recording engineer. She is marketing manager for MCA Records, Nashville.

Barry Mardit to Paula Schwartz, March 22 in Detroit. He is program

director of country stations WCXI and WWWW Detroit.

Myron R. Nadler to Wendy Jill Coleman, April 5 in New York. He is a partner in the law firm Ballon, Stoll & Itzler, heading the firm's theatrical law department. She is a television commercial and video director and the New York representative of Energy Productions and the Coleman Group, Los Angeles-based production companies.

Jerry Lewis Jr. to Esther Arleen Todd, April 19 in El Monte, Calif. He is son of comedian-actor Jerry Lewis.

**DEATHS**

Lee Newman, 75, following a lengthy illness April 4 in California. He was a music publisher and manager and worked with Louis Prima, Keely Smith, Fran Warren, and Morgana King. He is survived by his wife and partner, Barbara Belle, a son, a daughter, two brothers, and a sister. In lieu of flowers, family members have requested that contributions be made to the Society of Singers, 1741 N. Ivar, Hollywood, Calif. 90028.

Norman Nichols, 87, following a brief illness April 5 in Phoenix, Ariz. Originally from Ashland, Ky., Nichols and his five brothers performed

in vaudeville as the Nichols-Nelson Troupe and the Juggling Nelsons. Nichols is survived by two daughters, a son, and three granddaughters.

George Thow, 79, of congestive heart failure April 7 in Los Angeles. A jazz trumpet player, Thow worked with such greats as Isham Jones, the Dorsey Brothers, Red Nichols, Jack Teagarden, and Ray Noble. Thow joined the Lawrence Welk Orchestra in 1956, specializing in Dixieland, and later worked as a continuity writer for Welk's television show. He is survived by his wife, two daughters, and two grandsons.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.



**Sweet Hit.** Songwriter Beverly Ross celebrates the success of her composition "Lollipop" with BMI's Mark Fried. The song, originally recorded by the Chordettes in 1958, was recently rereleased as a single and is featured in the movie "Stand By Me."

# New Companies

**Show Stopper Management**, formed by Kay Gilmer. Company will handle artist bookings and artist management. First clients include MCA/Zebra artist Randy Bernsen, the jazz group Duos, and rock act E.S.P. 3095-D S. Peoria St., Denver, Colo. 80014; 303-755-0937.

**Propaganda Films**, formed by Joni Sighvatsson and Steve Golin. The production company represents directors Nigel Dick, David Fincher, Greg Gold, and Dominic Sena for music video, commercial, television, and film work. 413 S. La Brea Ave., Los Angeles, Calif. 90036; 213-936-0943.

video production, and national and regional publicity campaigns. 115 Second Ave. N., Nashville, Tenn. 37201; 615-256-6529.

**Novello Productions**, formed by Jan Novello. Company will produce music videos; on staff will be artists and filmmakers. Suite 103, 688 S. Santa Fe Ave., Los Angeles, Calif. 90021; 213-689-4778.

**Avant-Garde Entertainment**, formed by Walter C. Quinn and Kim Kibble. A public relations and artist development firm, working primarily with record and book publishing clients. Company will handle national product rollouts,

Send information to New Companies, 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.

**APRIL**

April 30-May 3, National Assn. Of Independent Record Distributors 1987 Spring Convention, Golden Gateway Holiday Inn, San Francisco. Holly Cass, 609-665-8085.

**MAY**

May 1-3, 14th Annual Music City Tennis Invitational, Maryland Farms Racquet & Country Club.  
May 2, 16th Annual Carmel Chamber Music Competition, Sunset Cultural Center Theater, Carmel, Calif. Angie Machado, 408-624-4166.  
May 7, 14th Annual Aggie Awards, Directors Guild Theatre, Los Angeles. 213-462-1108.

May 9-16, Golden Rose of Montreux Television Festival, Palais des Congres, Montreux, Switzerland. John Nathan, 212-223-0044.  
May 13-16, International Music & Media Conference, Palais des Congres, Montreux, Switzerland. Peggy Dold, 212-764-7754.

May 14-16, Current Legal Issues In The Recording Industry—1987, Capitol Hilton, Washington, D.C. 312-988-5579.

May 15, International Radio & Television Society Newsmaker Luncheon: Cable, Waldorf-Astoria, New York. 212-867-6650.

May 17, New Jersey Record Collectors Show/Convention, Best Western/Coachman Inn, Cranford, N.J. 609-443-5405.

May 17-21, Central South Music Sales/Sound Shop Convention, Treasure Island Resort, George Town, Cayman Islands. 615-833-5960.

May 20-23, Turtles Records & Tapes Convention, Hyatt Hotel, Palmetto Dunes Resort, Hilton Head, S.C. 404-988-9805.

May 23-26, American Booksellers Assn.'s Trade Exhibit & Convention, Convention Center, Washington, D.C. Victoria Stanley, 212-867-9060.

May 30-June 2, Summer Consumer Electronics Show, McCormick Center, Chicago. 202-457-8700.

**JUNE**

June 7, Orange County Songwriters Seminar/Showcase, Buena Park Hotel, Buena Park, Calif. Wally Wasinack, 714-535-7591.

## N.Y. HOME VIDEO SHOW

(Continued from page 3)

top the 37 million mark and generate \$580 million. Next year, the non-theatrical market will balloon to \$740 million on sales of more than 50 million units, the Cambridge statistics project.

Producers were also cautioned that even as units sold and gross revenues continue to skyrocket, the average retail price of each tape will fall from \$29.50 in 1985 to \$14.25 in 1988. Additionally, it was predicted that video specialty stores will become less of a factor in the marketing of nontheatrical programming. As a result, direct marketing and the greater involvement of retail outlets that do not normally stock tapes will drive the market, panelists predicted.

Clearly, the biggest challenge facing those looking to enter the special-interest arena is finding an established marketer that will help bankroll, package, and distribute the project. Still, industry observers agree that producers looking for such a backer are likely to face a tremendous amount of competition.

During the "Entering The Home Video Market" panel, Ted Schacter, vice president of programming and acquisitions for Congress Video Group, said he receives six unsolicited cassettes and as many as 30 calls a day from people hoping to enlist his company's support for their videos.

While Schacter indicated that he is bombarded with inquiries, he encouraged programmers to continue offering him product. "All of you producers are terrifically assertive. The best way to [get a producer] is to keep coming after me and people like me," Schacter said.

happens. I think it's a positive move, and we will definitely comply with Arista's request—providing all our competitors do."

WPLJ New York PD Larry Berger also says he likes the idea, but he questions how effective it will be. "They are trying to cover themselves because the mail is unreliable, but what kind of leverage do they have? They can't afford to alienate stations."

The bottom line, Berger points out, is that listeners don't really care who gets a record first. "It's a game we programmers play."

## ARISTA WARNS RADIO

(Continued from page 3)

"It's a smart concept in theory," says KSDO-FM San Diego PD Nick Ferrara. "In competitive situations, it will be interesting to see what

## FOR THE RECORD

A review in the April 25 issue of Mai Tai's new Mercury album contained some misinformation. The name of the album is "1 Touch 2 Much," and its first single is "Turn Your Love Around."

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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	U2 ISLAND	WITH OR WITHOUT YOU
2	6	18	3	TOM PETTY & THE HEARTBREAKERS MCA	JAMMIN' ME
3	3	3	6	BRYAN ADAMS A&M	HEAT OF THE NIGHT
4	2	2	6	FLEETWOOD MAC WARNER BROS	BIG LOVE
5	4	5	5	DAVID BOWIE EMI-AMERICA	DAY IN, DAY OUT
6	7	8	8	FROZEN GHOST ATLANTIC	SHOULD I SEE
7	9	10	10	LOU GRAMM ATLANTIC	READY OR NOT
8	12	16	6	U2 ISLAND	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR
9	5	4	10	CUTTING CREW VIRGIN	(I JUST) DIED IN YOUR ARMS
10	8	7	9	JON BUTCHER CAPITOL	GOODBYE SAVING GRACE
11	11	12	11	PSYCHEDELIC FURS COLUMBIA	HEARTBREAK BEAT
12	14	14	7	NIGHT RANGER MCA	THE SECRET OF MY SUCCESS
13	13	13	7	EDDIE MONEY COLUMBIA	ENDLESS NIGHTS
14	18	30	4	ROCK & HYDE CAPITOL	DIRTY WATER
15	17	19	6	THE CULT SIRE	LOVE REMOVAL MACHINE
16	10	6	10	PETER WOLF EMI-AMERICA	COME AS YOU ARE
17	27	38	3	BRYAN ADAMS A&M	INTO THE FIRE
18	20	22	7	WHITESNAKE GEFFEN	STILL OF THE NIGHT
19	25	35	4	LITTLE AMERICA GEFFEN	WALK ON FIRE
20	30	46	3	TRUTH IRS	WEAPONS OF LOVE
21	21	25	5	LOS LOBOS WARNER BROS	SET ME FREE (ROSA LEE)
22	22	24	5	EUROPE EPIC	ROCK THE NIGHT
23	23	27	4	ERIC CLAPTON WARNER BROS	RUN
24	29	43	3	GREGG ALLMAN EPIC	ANYTHING GOES
★ ★ ★ POWER TRACK ★ ★ ★					
25	35	44	3	PETER WOLF EMI-AMERICA	CAN'T GET STARTED
26	16	11	8	BON JOVI MERCURY	NEVER SAY GOODBYE
27	15	9	12	GREGG ALLMAN EPIC	I'M NO ANGEL
28	42	—	2	FLEETWOOD MAC WARNER BROS	SEVEN WONDERS
29	19	17	9	ANDY TAYLOR MCA	I MIGHT LIE
30	26	26	6	BILLY IDOL CHRYSALIS	SWEET SIXTEEN
31	32	32	5	U2 ISLAND	BULLET THE BLUE SKY
32	44	—	2	TESLA GEFFEN	LITTLE SUZI
33	36	48	3	REO SPEEDWAGON EPIC	VARIETY TONIGHT
34	40	40	3	GEORGIA SATELLITES ELEKTRA	RAILROAD STEEL
★ ★ ★ FLASHMAKER ★ ★ ★					
35	NEW	—	1	FLEETWOOD MAC WARNER BROS	ISN'T IT MIDNIGHT
36	28	20	13	STEVE WINWOOD ISLAND	THE FINER THINGS
37	37	37	5	XTC GEFFEN	DEAR GOD
38	34	34	5	U2 ISLAND	WHERE THE STREETS HAVE NO NAME
39	NEW	—	1	CROWDED HOUSE CAPITOL	SOMETHING SO STRONG
40	48	—	2	GARY MOORE VIRGIN	OVER THE HILLS AND FAR AWAY
41	NEW	—	1	DAVID BOWIE EMI-AMERICA	TIME WILL CRAWL
42	47	—	2	FARRENHEIT WARNER BROS	FOOL IN LOVE
43	33	33	4	BRYAN ADAMS A&M	ANOTHER DAY
44	24	15	10	PATTY SMYTH COLUMBIA	NEVER ENOUGH
45	45	—	19	BON JOVI MERCURY	WANTED DEAD OR ALIVE
46	NEW	—	1	FLEETWOOD MAC WARNER BROS	TANGO IN THE NIGHT
47	31	23	14	LOU GRAMM ATLANTIC	MIDNIGHT BLUE
48	38	28	6	ROBERT CRAY MERCURY	I GUESS I SHOWED HER
49	39	31	12	CROWDED HOUSE CAPITOL	DON'T DREAM IT'S OVER
50	50	—	2	THE DAMNED MCA	ALONE AGAIN OR

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.

## BILLY OCEAN SINGLE MAKING WAVES

(Continued from page 6)

which he co-wrote with Ocean.

Although similar re-recordings have been done with the work of other acts, this is believed to be the first time it has occurred with a major artist.

Typical, though, is the reaction from management and the production company, which disagree on whether the record should have been released. While Laurie Jay, Ocean's manager, says Next Plateau is not to blame, he says he is considering taking legal action against Findon's firm, Spirit Records, which licensed the tracks to the indie label with help from Spirit's North American publisher, Chappell/Intersong Music.

To add to the confusion, the original 1976 version of the record was released by GTO Records in the U.K., which acquired the finished production from Spirit. GTO was

later picked up by CBS U.K., which reportedly still owns the rights to the earlier hit.

"This record has a different vocal," says producer Findon, who adds, "It's almost identical to the original hit. We actually cut the original record twice—we printed a tambourine on the first recording, and I didn't like it, so we cut the whole record again. This is the first version; CBS U.K. has it without the tambourine. And now 10 years later I re-recorded it."

Ironically, a similar situation occurred last year, when Los Angeles-based JCI Records released an Ocean album that also contained vocal tracks that had originally belonged to Spirit Records. Out of that came a 12-inch, "Hold On Brother," which JCI licensed to TLO Records. That release met with a modest response.

"The album consisted of demos Billy had done with Findon years ago," claims Jay. "He gave Billy 20 pounds, or what amounts to about \$32, to put his voice on songs he had written for other people."

Though Findon says that Ocean is receiving royalties on the records he is releasing, Jay claims Ocean has yet to see any monies.

Findon claims he sent a letter to Ocean's lawyer last fall offering to increase Ocean's royalties on the latest release from 3 1/2% to 8%, but never received a response. Additionally, Findon says he is taking legal action against Jay for criticizing him in an article that appeared in a British paper last year.

Neither Jive nor Arista would comment on the situation other than to say Spirit is trying to capitalize on Ocean's recent success.

## WINTER ARBS HOT AND COLD

(Continued from page 1)

Adult contemporary yearling WNSR hit its targeted spot between "not too hard and not too soft" to log its biggest share jump to date—2.5 to 3.2. Soft AC outlet WLTW retained format leadership with a 4.0 share. NBC sister stations WYNY and WNBC tied at 1.6 shares, with music-intensive and personality-intensive formats, respectively.

While album rocker WXRK goes up and down with the FCC, its ratings stuck on a slight down trend to check in with a 2.9 share. Heritage rock outlet WNEW-FM slipped a bit, but kept its distance from WXRK with a 3.6 share.

Big band/nostalgia outlet WNEW-AM suffered a third down book for a 1.6 share. And Gotham's only country outlet, WHN, stayed flat with a 2.1 share, despite a \$1 million direct-mail push during the book.

In Los Angeles, WQHT's cross-over predecessor and sister outlet KPWR took its first hit since coming on board in January 1986 with a slip to a 5.7 share, down from a 6.5. That puts the fully simulcast top 40 KIIS-AM-FM back on top of the overall market with a 0.1 share increase for a 6.4.

In its second book, classic rock outlet KLSX jumped to a 3.6, up from a 3.1, to tie with AC/classic rock stalwart KRTH-FM, which dropped from a 4.0. On the mainstream AC front, KOST retained its dominance with a jump to a 4.8 share, up from a 4.1, while soft AC outlet KIQQ dropped to a 2.9 from a 3.6.

New age/jazz/AC newcomer KTWV logged an impressive 1.9 debut, after drawing tremendous attention by dropping the KMET calls and rock fare, which had brought KMET a 1.6 share in the fall book.

Progressive rocker KROQ maintained its yearlong album rock lead with a 4.0 share. KLOS appears to have benefited from KMET's mid-sweep demise and jumped to a 2.8 share from a 2.3.

KJLH again led the urban pack, with an increase to a 2.4 share from a 1.8. Rap-intensive KDAY pulled up to a 1.6 share from a 1.2, and quiet storm outlet KUTE dropped slightly to a 1.3.

Country sister stations KZLA and KLAC made slight moves to pull 1.7 and 1.6 shares, respectively. And in

the more competitive Spanish-language arena, KLVE and KTNQ flipped positions, as KLVE pulled way ahead with a jump to a 3.2 from a 2.3, and KTNQ fell to a 2.3 from a 3.3 share.

In Chicago, classic rocker WCKG—with former KLOS Los Angeles PD Tim Kelly at the helm—caused the biggest splash with a jump to a 2.8 share. That is up from a 1.9 and reflects only one book with the format fully in place. At the same time, mainstream rocker WLUP made strong increases, jumping to a 5.1 share from a 4.6. And progressive rocker WXRT regained its summer numbers with a 2.9 share, up from a 2.3.

Urban outlet WGCI-FM held its status as top-rated music station with a 7.7 share, which puts it closer to longtime market leader WGN, a variety/talk outlet that drew an 8.1 share, down from a 9.3. Urban challenger WBMX-FM held steady with a 4.6 share.

On the top 40 front, WBBM-FM lost some ground to pull a 3.7 share, down from a 4.2. Its closest competitor, WKQX, is back on an upward track with a 3.0, moving up from a 2.6. And Cap Cities/ABC sister outlets WLS and WYTZ tied at 2.7 shares.

Classic rock again provided the biggest story in San Diego, as newcomer KCBQ-FM debuted with a 3.9

share, up from the 2.3 it drew in the fall with a country format. In the hotly contested contemporary rock arena, KGB held its lead with a 7.2 share, up from a 6.7. That puts more distance between KGB and progressive challenger XTRA-FM, which slid to a 6.1 from a 6.3.

Easy listener KJQY retains its distant overall market lead with a 9.0 share, while adult hits outlet KFMB-FM continues its rise with a 7.5 share, up from a 7.2. More traditional AC outlet KFMB-AM slipped to a 4.2 share from a 4.7, while jazz-intensive KIFM stuck on its heels with a 4.1.

Top 40 leader KSDO-FM hit the down side of its up-and-down, book-to-book history, dropping to a 4.3 share from a 6.6. That leaves top 40 newcomer KKLQ-FM poised to pounce. Rated for most of the book as classic rocker KLZZ-FM, the outlet drew a 1.5 share in the midst of enormous format changes.

XHRM continues to exploit its solo urban status, jumping in this book to a 5.0 share from a 4.6.

With the market mostly to itself, country outlet KSON-FM held its strong fall growth with a 4.3 share, and KSON-AM increased to a 1.5 from a 1.1.

KIM FREEMAN



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# TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store, one-stop, and rack sales reports.					
★★ NO. 1 ★★					
1	1	2	5	U2 ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE 2 weeks at No. One
2	2	1	23	BEASTIE BOYS ▲ <sup>3</sup> DEF JAM BFC 40238/COLUMBIA (CD)	LICENSED TO ILL
3	3	3	34	BON JOVI ▲ <sup>6</sup> MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
4	4	6	40	POISON ● ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
5	5	4	34	PAUL SIMON ▲ WARNER BROS. 25447 (9.98) (CD)	GRACELAND
6	8	12	6	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 25491 (9.98) (CD)	TRIO
7	6	7	20	CLUB NOUVEAU ▲ WARNER BROS. 25531 (8.98) (CD)	LIFE, LOVE AND PAIN
8	12	40	3	PRINCE PAISLEY PARK 25577 (15.98) (CD)	SIGN 'O' THE TIMES
9	9	10	27	EUROPE ● EPIC BFE 40241 (CD)	THE FINAL COUNTDOWN
10	7	5	46	BRUCE HORNSBY & THE RANGE ▲ <sup>2</sup> RCA AFL1-5904 (8.98) (CD)	THE WAY IT IS
11	10	9	61	JANET JACKSON ▲ <sup>4</sup> A&M SP-5106 (9.98) (CD)	CONTROL
12	15	36	3	BRYAN ADAMS A&M 3907 (9.98) (CD)	INTO THE FIRE
13	11	11	42	STEVE WINWOOD ▲ ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
14	16	13	20	THE ROBERT CRAY BAND ● MERCURY/HIGHTONE 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
15	14	14	42	CINDERELLA ▲ <sup>2</sup> MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
16	13	8	45	GENESIS ▲ <sup>3</sup> ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
17	19	21	7	JODY WATLEY MCA 5898 (8.98) (CD)	JODY WATLEY
18	18	19	13	CROWDED HOUSE CAPITOL ST-12485 (8.98) (CD)	CROWDED HOUSE
19	22	72	3	WHITESNAKE GEFEN GHS 24099/WARNER BROS. (9.98) (CD)	WHITESNAKE
20	17	15	34	HUEY LEWIS & THE NEWS ▲ <sup>2</sup> CHRYSALIS OV 41534 (CD)	FORE!
21	30	34	7	CUTTING CREW VIRGIN 90573/ATLANTIC (8.98) (CD)	BROADCAST
22	20	16	55	ANITA BAKER ▲ <sup>2</sup> ELEKTRA 60444 (8.98) (CD)	RAPTURE
23	24	24	42	MADONNA ▲ <sup>4</sup> SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
24	25	20	47	RUN-D.M.C. ▲ <sup>2</sup> PROFILE 1217 (8.98) (CD)	RAISING HELL
25	21	18	66	BANGLES ▲ <sup>2</sup> COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
26	26	26	29	LUTHER VANDROSS ▲ EPIC FE 40415 (CD)	GIVE ME THE REASON
27	23	27	11	EXPOSE ARISTA AL 8441 (8.98) (CD)	EXPOSURE
28	42	51	4	NIGHT RANGER MCA 5839 (8.98)	BIG LIFE
29	31	32	9	PSYCHEDELIC FURS COLUMBIA FC 40466 (CD)	MIDNIGHT TO MIDNIGHT
30	27	28	10	LOU GRAMM ATLANTIC 81728 (8.98) (CD)	READY OR NOT
31	35	37	6	SIMPLY RED ELEKTRA 60727 (8.98) (CD)	MEN AND WOMEN
32	29	23	29	BOSTON ▲ <sup>4</sup> MCA 6188 (9.98) (CD)	THIRD STAGE
33	32	22	47	PETER GABRIEL ▲ GEFEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
34	33	30	36	LIONEL RICHIE ▲ <sup>3</sup> MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
35	28	17	27	GEORGIA SATELLITES ● ELEKTRA 60496 (8.98) (CD)	GEORGIA SATELLITES
36	34	25	12	BRUCE WILLIS ● MOTOWN 6222ML (8.98) (CD)	THE RETURN OF BRUNO
37	36	29	25	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
38	38	48	7	HERB ALPERT A&M SP 5125 (8.98) (CD)	KEEP YOUR EYE ON ME
39	41	41	9	GREGG ALLMAN EPIC FE 40531 (CD)	I'M NO ANGEL
40	39	33	32	CAMEO ▲ ATLANTA ARTISTS 830 265-1/POLYGRAM (CD)	WORD UP
41	40	39	14	TESLA GEFEN GHS 24120/WARNER BROS. (8.98) (CD)	MECHANICAL RESONANCE
42	46	43	19	WORLD PARTY ENSIGN BVF 41552/CHRYSALIS (CD)	PRIVATE REVOLUTION
43	NEW	1	1	FLEETWOOD MAC WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
44	90	—	2	THE CULT SIRE 25555/WARNER BROS. (8.98)	ELECTRIC
45	37	31	10	REO SPEEDWAGON EPIC FE 40444 (CD)	LIFE AS WE KNOW IT
46	51	59	35	KENNY G. ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
47	47	52	22	KOOL & THE GANG ● MERCURY 830 398 1/POLYGRAM (CD)	FOREVER
48	45	38	27	GREGORY ABBOTT ● COLUMBIA BFC 40437 (CD)	SHAKE YOU DOWN
49	63	71	6	ANDY TAYLOR MCA 5837 (8.98) (CD)	THUNDER
50	49	47	25	ARETHA FRANKLIN ● ARISTA AL-8442 (9.98) (CD)	ARETHA
51	43	35	52	THE JETS ● MCA 5667 (8.98) (CD)	THE JETS
52	52	54	5	THE JUDDS ● RCA/CURB 5916-1-R/RCA (8.98) (CD)	HEARTLAND
53	44	53	48	SOUNDTRACK ▲ <sup>4</sup> COLUMBIA SC 40323 (CD)	TOP GUN
54	54	69	19	ERIC CLAPTON DUCK 25476/WARNER BROS. (9.98) (CD)	AUGUST

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	53	44	21	VANGELIS POLYDOR 8296631/POLYGRAM (CD)	OPERA SAUVAGE
56	61	74	10	NAJEE EMI-AMERICA ST 17241 (8.98) (CD)	NAJEE'S THEME
57	48	42	110	WHITNEY HOUSTON ▲ <sup>8</sup> ARISTA AL-8212 (8.98) (CD)	WHITNEY HOUSTON
58	50	50	32	TINA TURNER ▲ CAPITOL PJ 12530 (9.98) (CD)	BREAK EVERY RULE
59	59	62	5	LOOSE ENDS MCA 5745 (8.98) (CD)	THE ZAGORA
60	68	93	3	PETER WOLF EMI-AMERICA ST 17230 (8.98) (CD)	COME AS YOU ARE
61	56	46	42	GLASS TIGER ● MANHATTAN ST-53032/EMI-AMERICA (8.98) (CD)	THIN RED LINE
62	84	—	2	ATLANTIC STARR WARNER BROS. 25560 (8.98) (CD)	ALL IN THE NAME OF LOVE
63	58	49	31	CYNDI LAUPER ▲ PORTRAIT OR 40313/EPIC (CD)	TRUE COLORS
64	78	—	2	THE SMITHS SIRE 25569/WARNER BROS. (12.98) (CD)	LOUDER THAN BOMBS
65	103	115	5	KIM WILDE MCA 5903 (8.98) (CD)	ANOTHER STEP
66	83	—	2	CARLY SIMON ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
67	65	61	23	ROBBIE NEVIL MANHATTAN ST 53006/EMI-AMERICA (8.98) (CD)	ROBBIE NEVIL
68	69	68	24	STRYPER ● ENIGMA PJAS 73237/CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
69	60	56	12	SHIRLEY MURDOCK ELEKTRA 60443 (8.98) (CD)	SHIRLEY MURDOCK
70	70	85	6	THE BREAKFAST CLUB MCA 5821 (8.98) (CD)	THE BREAKFAST CLUB
71	66	66	7	PATTY SMYTH COLUMBIA FC 40182 (CD)	NEVER ENOUGH
72	79	108	4	LEVEL 42 POLYDOR 831 593 1 (CD)	RUNNING IN THE FAMILY
73	64	67	26	BILLY IDOL ▲ CHRYSALIS OV 41514 (CD)	WHIPLASH SMILE
74	72	64	12	LOS LOBOS SLASH 25523/WARNER BROS. (8.98) (CD)	BY THE LIGHT OF THE MOON
75	75	83	5	SOUNDTRACK ATLANTIC 81742 (9.98) (CD)	PLATOON
76	73	63	38	BILLY JOEL ▲ <sup>2</sup> COLUMBIA OC 40402 (CD)	THE BRIDGE
77	55	55	11	HIPSWAY COLUMBIA BFC 40522 (CD)	HIPSWAY
78	74	60	36	EDDIE MONEY ● COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
79	62	58	52	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
80	80	84	6	PATRICE RUSHEN ARISTA 8401 (8.98) (CD)	WATCH OUT
81	91	94	6	SMOKEY ROBINSON MOTOWN 6226 (8.98) (CD)	ONE HEARTBEAT
82	77	77	7	OINGO BOINGO MCA 5811 (8.98) (CD)	BOI-NGO
83	86	86	15	XTC GEFEN GHS 24117/WARNER BROS. (8.98) (CD)	SKYLARKING
84	109	78	29	PHYLLIS HYMAN P.I.R./MANHATTAN ST 53029/EMI-AMERICA (8.98) (CD)	LIVING ALL ALONE
85	57	57	7	SOUNDTRACK MCA 6200 (9.98) (CD)	SOME KIND OF WONDERFUL
86	97	101	12	CHRIS DE BURGH A&M SP 5121 (8.98) (CD)	INTO THE LIGHT
87	93	122	4	ANTHRAX MEGAFORCE/ISLAND 90584/ATLANTIC (8.98)	AMONG THE LIVING
88	92	—	2	THOMPSON TWINS ARISTA AL 8449 (8.98) (CD)	CLOSE TO THE BONE
89	87	75	14	DEEP PURPLE MERCURY 831 318 IMI/POLYGRAM (CD)	THE HOUSE OF BLUE LIGHT
90	100	102	5	JON BUTCHER CAPITOL ST-12542 (8.98)	WISHES
91	85	80	38	THE SMITHEREENS ENIGMA ST 73208/CAPITOL (8.98) (CD)	ESPECIALLY FOR YOU
92	71	92	12	HANK WILLIAMS, JR. WARNER/CURB 25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
93	99	87	12	JENNIFER WARNES CYPRESS 661 111-1/POLYGRAM (CD)	FAMOUS BLUE RAINCOAT
94	94	98	7	PSEUDO ECHO RCA 5730 1-R (8.98)	LOVE AN ADVENTURE
95	95	99	7	STARPOINT ELEKTRA 60722 (8.98) (CD)	SENSATIONAL
96	67	45	23	SAMANTHA FOX ● JIVE 1012-1-J/RCA (8.98) (CD)	TOUCH ME
97	88	81	64	BON JOVI ▲ MERCURY 814 982-1/POLYGRAM (CD)	BON JOVI
98	82	73	29	CHICAGO ● WARNER BROS. 25509 (9.98) (CD)	18
99	89	88	82	BON JOVI ▲ MERCURY 824 509-1/POLYGRAM (CD)	7800 DEGREES FAHRENHEIT
100	102	91	23	LONE JUSTICE GEFEN GHS 24122 (9.98) (CD)	SHELTER
101	104	95	12	DAVID SANBORN WARNER BROS. 25479 (9.98) (CD)	A CHANGE OF HEART
102	98	79	20	DURAN DURAN ▲ CAPITOL PJ-12540 (9.98) (CD)	NOTORIOUS
103	107	109	7	BOBBY MCFERRIN BLUE NOTE BT 85110/MANHATTAN (9.98) (CD)	SPONTANEOUS INVENTIONS
104	108	76	19	DEAD OR ALIVE EPIC FE 40572 (CD)	MAD, BAD AND DANGEROUS TO KNOW
105	76	65	27	WANG CHUNG GEFEN GHS 24115/WARNER BROS. (8.98) (CD)	MOSAIC
106	81	70	14	SOUNDTRACK MCA 39096 (8.98) (CD)	AN AMERICAN TAIL
107	120	133	4	ORIGINAL LONDON CAST RELATIVITY 8140/IMPORTANT (16.98) (CD)	LES MISERABLES
108	141	137	9	THE MISSION U.K. MERCURY 830 603 1/POLYGRAM (CD)	GOD'S OWN MEDICINE
109	114	114	19	ROBIN TROWER GNP CRESCENDO GNP 2187/GRP (8.98) (CD)	PASSION

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.

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# 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	112	106	28	RATT ▲ ATLANTIC 81683 (9.98) (CD)	DANCIN' UNDERCOVER
(111)	129	116	18	MELBA MOORE CAPITOL ST 12471 (8.98) (CD)	A LOT OF LOVE
(112)	142	197	3	KOOL MOE DEE JIVE 1025-1-J/RCA (8.98)	KOOL MOE DEE
(113)	116	136	4	AUTOGRAPH RCA 5796-1-R (8.98) (CD)	LOUD AND CLEAR
114	106	89	22	BILLY VERA & THE BEATERS ● RHINO RNLP 70858/CAPITOL (8.98) (CD)	BY REQUEST
115	101	82	7	SHEILA E. PAISLEY PARK 25498/WARNER BROS. (8.98) (CD)	SHEILA E.
116	110	110	19	GEORGE HOWARD MCA 5855 (8.98) (CD)	A NICE PLACE TO BE
117	132	183	160	U2 ▲ ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
118	131	162	159	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
(119)	139	159	42	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
120	113	113	30	IRON MAIDEN ● CAPITOL SJ 12524 (9.98) (CD)	SOMEWHERE IN TIME
121	117	90	25	THE PRETENDERS ● SIRE 25488/WARNER BROS. (9.98) (CD)	GET CLOSE
(122)	134	155	3	STYLE COUNCIL POLYDOR 831 443 1/POLYGRAM (CD)	THE COST OF LOVING
123	105	105	5	JULIAN COPE ISLAND 90571/ATLANTIC (8.98)	ST. JULIAN
(124)	137	123	28	MEGADETH CAPITOL ST 12526 (8.98)	PEACE SELLS... BUT WHO'S BUYING?
(125)	144	170	4	RESTLESS HEART RCA 5648-1-R (8.98) (CD)	WHEELS
(126)	156	—	2	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1026-1-J/RCA (8.98)	ROCK THE HOUSE
(127)	184	185	4	FROZEN GHOST ATLANTIC 81736 (8.98)	FROZEN GHOST
128	135	172	112	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
129	111	97	76	ROBERT PALMER ▲ ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
130	123	117	12	THE THE EPIC BFE 40471 (CD)	INFECTED
131	115	100	22	READY FOR THE WORLD ● MCA 5829 (8.98) (CD)	LONG TIME COMING
(132)	163	195	3	THE SYSTEM ATLANTIC 81691 (8.98)	DON'T DISTURB THIS GROOVE
133	130	103	20	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC E2-40511 (CD)	LIVE
134	118	107	27	LOVE & ROCKETS BIG TIME 6011-1-B/RCA (8.98) (CD)	EXPRESS
(135)	145	187	4	2 LIVE CREW LUKE SKYWALKER XR 100 (8.98)	2 LIVE CREW
(136)	143	121	20	KATE BUSH EMI-AMERICA PWAS 17242 (9.98) (CD)	THE WHOLE STORY
(137)	150	—	3	U2 ISLAND 90279/ATLANTIC (4.98)	WIDE AWAKE IN AMERICA
138	96	96	11	CONCRETE BLONDE I.R.S. 5835/MCA (8.98)	CONCRETE BLONDE
139	119	104	8	SOUNDTRACK CBS ASSOCIATED S2 40654/EPIC	LIGHT OF DAY
140	148	151	47	BOB JAMES/DAVID SANBORN ● WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
141	149	129	12	GEORGE STRAIT ● MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
142	128	124	113	PHIL COLLINS ▲5 ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
143	124	119	14	MILLIE JACKSON JIVE 1016-1-J/RCA (8.98)	AN IMITATION OF LOVE
144	125	126	9	CHINA CRISIS A&M SP 5148 (8.98) (CD)	WHAT PRICE PARADISE
145	126	150	25	KANSAS MCA 5838 (8.98) (CD)	POWER
(146) NEW ▶	—	—	1	ROCK & HYDE CAPITOL ST 12569 (8.98)	UNDER THE VOLCANO
(147)	164	152	37	GEORGE THOROGOOD AND THE DESTROYERS ● EMI-AMERICA ST 17214 (8.98) (CD)	LIVE
148	157	146	32	STACEY Q ATLANTIC ATL 81676 (8.98) (CD)	BETTER THAN HEAVEN
149	140	120	33	SOUNDTRACK ● ATLANTIC 81677 (9.98) (CD)	STAND BY ME
150	127	135	23	BRUCE SPRINGSTEEN ▲3 BRUCE SPRINGSTEEN & THE E STREET BAND 1975-1985 COLUMBIA CSX 40558 (CD)	
151	138	138	5	DONNA ALLEN 21 RECORDS 90548/ATLANTIC (8.98)	PERFECT TIMING
152	160	143	20	NEW EDITION ● MCA 5912 (8.98) (CD)	UNDER THE BLUE MOON
(153)	176	—	2	GEORGIO MOTOWN 6229ML (8.98)	SEXAPPEAL
154	122	118	9	SANTANA COLUMBIA FC 40272 (CD)	FREEDOM
155	133	111	16	SOUNDTRACK GEFEN GHS 24125/WARNER BROS. (9.98) (CD)	LITTLE SHOP OF HORRORS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	121	112	13	THE ALAN PARSONS PROJECT ARISTA AL-8448 (9.98) (CD)	GAUDI
157	161	—	2	THE BLOW MONKEYS RCA 6246-1-R (8.98) (CD)	SHE WAS ONLY THE GROCER'S DAUGHTER
(158)	194	—	2	LITTLE AMERICA GEFEN GHS 24113 (8.98) (CD)	LITTLE AMERICA
159	159	—	40	BARBRA STREISAND ▲3 COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
(160)	193	—	27	U2 ISLAND 90040/ATLANTIC (8.98) (CD)	BOY
(161)	195	—	5	U2 ISLAND 90092/ATLANTIC (8.98) (CD)	OCTOBER
162	162	139	11	SOUNDTRACK VIRGIN 90567/ATLANTIC (9.98) (CD)	THE MISSION
163	151	131	28	ALABAMA ▲ RCA 5649-R-1 (8.98) (CD)	THE TOUCH
164	174	140	12	STANLEY JORDAN BLUE NOTE BT 85130/MANHATTAN (9.98) (CD)	STANDARDS, VOL. 1
165	165	179	3	JEFFERSON AIRPLANE RCA 5724-1-R (12.98) (CD)	2400 FULTON ST.
166	170	157	56	VAN HALEN ▲3 WARNER BROS. 25394 (8.98) (CD)	5150
167	167	171	3	THE DEL FUEGOS SLASH 25540/WARNER BROS. (8.98) (CD)	STAND UP
168	173	184	674	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
169	147	145	8	THE ROBERT CRAY BAND HIGHTONE 8001 (8.98) (CD)	BAD INFLUENCE
(170)	198	180	55	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL PT 12398 (8.98) (CD)	LIKE A ROCK
171	153	148	9	THE ROBERT CRAY BAND HIGHTONE 8005 (8.98) (CD)	FALSE ACCUSATIONS
172	166	142	25	JEFF LORBER WARNER BROS. 25492 (8.98) (CD)	PRIVATE PASSION
173	168	168	47	THE CURE ● ELEKTRA 60477 (8.98) (CD)	STANDING ON THE BEACH
174	154	125	38	DAVID & DAVID A&M SP 51343 (8.98) (CD)	BOOMTOWN
175	146	127	43	PETER CETERA ● WARNER BROS. 25474 (8.98) (CD)	SOLITUDE/SOLITAIRE
176	187	161	156	HUEY LEWIS & THE NEWS ▲6 CHRYSALIS FV 41412 (CD)	SPORTS
177	177	196	4	MALICE ATLANTIC 81714 (8.98)	LICENSE TO KILL
(178) NEW ▶	—	—	1	HOODOO GURUS ELEKTRA 60728 (8.98) (CD)	BLOW YOUR COOL
179	179	173	58	METALLICA ● ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
180	136	141	255	LED ZEPPELIN ● ATLANTIC 19129 (6.98) (CD)	LED ZEPPELIN IV
(181) NEW ▶	—	—	1	JOE JACKSON A&M SP 3908 (9.98) (CD)	WILL POWER
(182) NEW ▶	—	—	1	AL GREEN A&M SP 5150 (8.98) (CD)	SOUL SURVIVOR
(183) NEW ▶	—	—	1	JACK WAGNER QWEST 25562/WARNER BROS. (8.98)	DON'T GIVE UP YOUR DAY JOB
184	183	191	55	SIMPLY RED ● ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
(185) NEW ▶	—	—	1	VARIOUS ARTISTS PRIORITY SL 9468 (7.98)	RAP'S GREATEST HITS, VOLUME 2
186	152	130	24	THE POLICE ▲ A&M SP 3902 (9.98) (CD)	EVERY BREATH YOU TAKE-THE SINGLES
187	171	163	9	AEROSMITH COLUMBIA PC 36865 (CD)	AEROSMITH'S GREATEST HITS
(188) NEW ▶	—	—	1	THE STRANGLERS EPIC BFE 40607	DREAMTIME
189	169	144	11	MADHOUSE PAISLEY PARK 25545/WARNER BROS. (8.98) (CD)	8
190	200	174	34	TOTO COLUMBIA FC 40273 (CD)	FAHRENHEIT
191	196	156	25	CHICO DEBARGE MOTOWN 6214 ML (8.98)	CHICO DEBARGE
192	185	176	24	BOB JAMES WARNER BROS. 25495 (9.98) (CD)	OBSESSION
193	172	153	126	BOSTON ▲9 EPIC .E 34188 (CD)	BOSTON
194	192	147	13	THE HOUSEMARTINS ELEKTRA 60501 (8.98) (CD)	LONDON O HULL 4
(195) NEW ▶	—	—	1	WIRE TRAIN COLUMBIA BFE 40387	TEN WOMEN
(196) NEW ▶	—	—	1	THE NEVILLE BROTHERS EMI-AMERICA ST 17249 (8.98)	UPTOWN
(197) NEW ▶	—	—	1	LIZZY BORDEN ENIGMA/METAL BLADE SQ 73234/CAPITOL (6.98)	TERROR RISING
(198) NEW ▶	—	—	1	SOUNDTRACK RHINO RNIN 70705 (9.98)	BLIND DATE
199	189	192	55	DWIGHT YOAKAM ● REPRIS 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
200	155	149	33	AMY GRANT ● A&M SP 3900 (9.98) (CD)	THE COLLECTION

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

2 Live Crew 135	Eric Clapton 54	Aretha Franklin 50	Bob James/David Sanborn 140	Megadeth 124	Psychedelic Furs 29	Platoon 75	Van Halen 166
Gregory Abbott 48	Club Nouveau 7	Club Nouveau 127	Bob James 192	Malice 177	REO Speedwagon 45	Some Kind Of Wonderful 85	Wang Chung 26
Bryan Adams 12	Phil Collins 142	Concrete Blonde 138	D.J. Jazzy Jeff & The Fresh Prince 126	Bobby McFerrin 103	Ratt 110	Stand By Me 149	Vangelis 55
Aerosmith 187	Concrete Blonde 138	Julian Cope 123	Jefferson Airplane 165	Metallica 179	Ready For The World 131	Top Gun 53	VARIOUS ARTISTS
Alabama 163	The Robert Cray Band 169, 171, 14	The Robert Cray Band 169, 171, 14	The Jets 51	The Mission U.K. 108	Restless Heart 125	Bruce Springsteen 150	Rap's Greatest Hits, Volume 2
Donna Allen 151	Georgia Satellites 35	Georgia Satellites 35	Billy Joel 76	Eddie Money 78	Lionel Richie 34	Stacey Q 148	Stevie Ray Vaughan & Double Trouble 133
Gregg Allman 39	Genesis 16	Genesis 16	Meiba Moore 111	Shirley Murdock 69	Smokey Robinson 81	Starpoint 95	Billy Vera & The Beaters 114
Herb Alpert 38	Glass Tiger 61	Glass Tiger 61	Stanley Jordan 164	Najee 56	Rock & Hyde 146	George Strait 141	Jack Wagner 183
Anthrax 87	Lou Gramm 30	Lou Gramm 30	Journey 79	Robbie Nevil 67	Run-D.M.C. 24	The Stranglers 188	Luther Vandross 105
Atlantic Starr 62	Amy Grant 200	Amy Grant 200	The Judds 52	The Neville Brothers 196	Patrice Rushen 30	Barbra Streisand 159	Jennifer Warnes 93
Autograph 113	Al Green 182	Al Green 182	Kansas 145	New Edition 152	David Sanborn 101	Stryper 68	Jody Watley 17
Anita Baker 22	Hipsway 77	Hipsway 77	Kool & The Gang 47	Night Ranger 28	Santana 154	Style Council 122	Whitesnake 19
Bangles 25	Hoodoo Gurus 178	Hoodoo Gurus 178	Cyndi Lauper 63	Oingo Boingo 82	The System 132	The System 132	Kim Wilde 65
Beastie Boys 2	Bruce Hornsby & The Range 10	Bruce Hornsby & The Range 10	Led Zeppelin 180	Original London Cast 107	Andy Taylor 49	The System 132	Hank Williams, Jr. 92
The Blow Monkeys 157	Level 42 72	Level 42 72	Led Zeppelin 180	Robert Palmer 129	Tesla 41	George Thorogood And The Destroyers 147	Bruce Willis 36
Bon Jovi 99, 97, 3	Huey Lewis & The News 20, 176	Huey Lewis & The News 20, 176	Lone Justice 100	The Alan Parsons Project 156	The The 130	Destiny Fave 147	Steve Winwood 13
Boston 193, 32	Little America 158	Little America 158	Loose Ends 59	Dolly Parton, Linda Ronstadt, Emmylou Harris 6	Thompson Twins 88	Toto 190	Wire Train 195
The Breakfast Club 70	Lizzy Borden 197	Lizzy Borden 197	Los Lobos 74	Patty Smyth 71	George Thorogood And The Destroyers 147	Randy Travis 119	Peter Wolf 60
Kate Bush 136	Lone Justice 100	Lone Justice 100	Love & Rockets 134	SOUNDTRACKS	Destiny Fave 147	Robin Trower 109	World Party 42
Jon Butcher 90	Phyllis Hyman 84	Phyllis Hyman 84	Madhouse 189	An American Tail 106	Blind Date 198	Tina Turner 58	Dwight Yoakam 199
Cameo 40	Billy Idol 73	Billy Idol 73	Madonna 23	Blind Date 198	Light Of Day 139	U2 160, 1.161, 117, 128, 118, 137	
Peter Cetera 175	Iron Maiden 120	Iron Maiden 120		Light Of Day 139	Little Shop Of Horrors 155		
Chicago 98	Janet Jackson 11	Janet Jackson 11		Little Shop Of Horrors 155	The Mission 162		
China Crisis 144	Millie Jackson 143	Millie Jackson 143					
Cinderella 15	Freddie Jackson 37	Freddie Jackson 37					
	Joe Jackson 181	Joe Jackson 181					

## U.S. DENON CD PLANT

(Continued from page 6)

ty, are likely," says Fossum. DDI had listed its lowest price for raw CDs at \$2.35.

Digital Audio Disc Corp., the Sony plant in Terre Haute, Ind., helped apply pressure on other suppliers recently when it confirmed price cuts that brought the cost for tonnage users down to a new industry low of \$1.75 per raw disk (Billboard, March 28).

The DDI plant, a 120,000-square-foot facility in this rural community 60 miles east of Atlanta, is said to represent an investment of \$40 million. The original plan called for an outlay of \$30 million. Further expansion now on the drawing board will raise the total investment to about \$50 million, it was said.

The three premastering rooms currently set will be increased to five, one of which will be devoted to CD-ROM. In-house mastering for CDs is slated to begin "within a couple of weeks," says Fossum. For the time being, stampers are being brought in from Japan.

The current employee base is about 150, but this will rise to some 200.

Persons attending opening-day ceremonies saw displays of upcoming CD-related product, including proposed 3-inch singles, full-size maxisingles, and interactive CD developments. Among the latter is a 4-bit mono system that can play eight hours of background music from a single disk.

Also shown was the Denon CD cart player for radio stations that permits exact cueing of music starts. It sells for \$1,300.

# New Philadelphia Hall Of Fame Honors 10 Artists

BY PAULA PARISI

**PHILADELPHIA** A crowd of more than 1,100 recording industry movers and shakers gathered April 16 for the first Philadelphia Music Foundation Hall of Fame Awards ceremony at the Franklin Plaza Hotel here.

"It's about time," said presenter Patti LaBelle, reflecting the prevailing sentiment that the event was long overdue. "This city has contributed so much, not only to pop music, but to all areas of the music industry."

Manhattan Records president Bruce Lundvall seconded the sentiment. "The artists that were honored richly deserved it, but there are so many that they'll have enough honorees for the next 10 years."

The nonprofit foundation was created by members of the Philadelphia music community to honor noteworthy performers with ties to the area. Of the first 10 Hall of Fame inductees, Dizzy Gillespie, Chubby Checker, and Bobby Rydell attended the ceremony. The other living honorees are Pearl Bailey and Marian Anderson. Bill Haley, Leopold Stokowski, John Coltrane, Mario Lanza, and Bessie Smith were honored posthumously.

In addition to receiving award statuettes, each artist will have a bronze plaque on the foundation's Walk of Fame, which runs along Broad Street from Walnut to Pine.

Also at the ceremony, Daryl Hall & John Oates presented special-merit awards to local radio person-

alities Jerry Blavat, Doug "Jocko" Henderson, Ed Hurst, Joe Niagara, Joe Grady, Georgie Woods, Hy Lit, and Sid Mark.

"We grew up listening to these guys," said Hall, who met Oates while the two were attending Temple Univ. "Philadelphia had the best radio of anyplace."

Other presenters included the Hooters, Grover Washington, Eddie Fisher, Leon Redbone, and James Darren. Basketball star Julius Erving was honorary chairman.

"We're very happy with the turnout," said Larry Magid of Electric Factory Concerts, board chairman of the foundation and a guiding force behind the event.

In addition to commemorating the achievements of noteworthy individuals and legendary performers, Magid said the foundation hopes to focus industry attention on the local music scene and to create a greater influx of work to the area.



Philadelphia Music Hall of Fame inductee Dizzy Gillespie cuts the ribbon at the city's new Walk Of Fame. Joining the jazz legend, from left, are Larry Magid of Electric Factory Concerts, Joe Tarsea of Sygma Sound Studios, Mayor Wilson Goode (partially blocked), Hall of Famer Chubby Checker, LeBaron Taylor of CBS Records, and Hall of Famer Bobby Rydell. (Photo: Scott Weiner)

## MCA PRICE HIKE SOFTENED BY CD MIDLINE INTRO

(Continued from page 1)

costs have gone up dramatically in the last year."

Buyers in the rackjobber, one-stop, and retail ranks say they never welcome price increases but do tend to agree with Burns' assessment.

"They were the cheapest, so it brings them more in line with the others," says Evan Lasky, president of Denver-based one-stop Danjay Music & Video.

"I hate to see any kind of price increases," he says. "In most cases, we're not in any position to absorb them, especially in the middle. On the positive side, though, it could have been worse."

"It's very difficult to pass along those increases to our customers," says Mario DeFilippo, vice president of purchasing for Detroit-based Handleman Co. "We don't want to reduce our customers' margins, and we don't want to cut into our own margin. However, what [MCA] did was the least painful."

Unlike WEA's recent price restructuring, which moved to a one-price system for retailers and wholesalers, MCA retained functional discounts for racks and one-stops. That, coupled with the fact that MCA's costs will still be several points lower than WEA's new schedule, has reduced the sting for wholesalers, who reacted vociferously to WEA's hikes (Billboard, Jan. 31 and Feb. 28).

New base cost for one-stops and racks will be \$5.17 for \$8.98-list product. For comparable product, WEA moved to a box-lot price of

\$5.24 for both wholesalers and retailers during the first quarter.

DeFilippo says "there's no comparison" between WEA's move and MCA's. "Not only was WEA's a dramatic increase on top of an increase that we received a short time before, but they also eliminated the functional discount."

Wholesale and retail buyers also express satisfaction with the fact that MCA did not boost costs on midline product. But Howard Applebaum, vice president of the 29-store, Washington, D.C., chain Kemp Mill Records, says that the front-line portion of the distributor's product will have a noticeable impact on his bottom line.

"You have to remember that at least half or better of the business we do with them will be in \$8.98 and \$9.98 product—for us, that will mean our costs with them will increase about \$8,000 or \$9,000 in a year," says Applebaum. "You can't tell me that's insignificant. We'll have to look for a way to make that up, and it's hard enough to sell records at the prices we're already charging now."

Meanwhile, accounts applaud MCA's move to an incentive/disincentive return policy, although previously the distributor had no returns cap. Still, the new program—similar to plans offered by all other majors except CBS—rewards efficient buyers.

"It's a motivational tool—we're calling it an inventory-management incentive," says MCA's Burns.

"We are giving an incentive going

out, and what we're trying to do is encourage our customers to maintain the proper inventory levels. Therefore, if they do that, returns are lower, and they have an incentive to keep them lower. And they actually make money if they control their inventory better."

Starting with purchases made since Feb. 27, accounts receive 0.9% discounts on LP orders, 1% on cassettes, and 0.6% on CDs. Beginning May 25, MCA will charge 5% debits for all units returned in all three configurations. Break-even points in the plan are 18% for LPs, 22% for cassettes, and 12% for CDs. The company reserves the right to waive the 5% penalty on certain developing artists to encourage purchases of such product.

Handleman's DeFilippo favors the management program. "It rewards those people who are efficient, and we've long prided ourselves on our buying efficiency," he says.

MCA's new lower-price CD line is also drawing raves. In May, orders will be solicited for 30 titles in a program that will include as many as 150 titles by year's end. Ship date for the first batch will be June 22.

All the CDs are catalog albums: Eight of the 30 were previously released at full price; the balance are appearing on the configuration for the first time. The diverse array of artists includes Elton John, Tom Petty, the Fixx, the Crusaders, George Strait, and Neil Diamond.

The line wholesales at \$7.50 for one-stops and racks, while the highest retail price will be \$7.93. The plan also has a free-goods option, identical to the fourth-quarter stocking program that MCA offered in 1986, with accounts receiving a free CD for every 10 ordered on the same title.

With qualifying orders, accounts receive October dating for the opening selection of CDs. After the initial round, the program offers 30-day dating for qualifying orders on an ongoing basis.

Meanwhile, MCA's frontline CD costs are still among the lowest dealt by major labels. Unaffected by the distributor's price hikes, costs range from \$10.09 to \$10.67.

## JVC AMERICA UNVEILS CD FACTORY IN ALABAMA

(Continued from page 6)

week, 24 hours a day, with enough orders to put it at 70% of its production capacity. Employees work 12-hour shifts on alternating three-and four-day weeks.

McHugh would not divulge the names of record companies placing orders with the plant nor would he tell the base per-unit cost for naked disks. He did say, however, that the plant is pressing for major labels.

In its packaging section, JVC makes jewel boxes and blister packs as well as custom boxes. Its print-

ing presses have four-color capacity, according to McHugh.

At a preopening press conference, a JVC spokesman said the company has no plans for introducing digital audiotape in America, but will demonstrate DAT at the upcoming trade show in Berlin.

Among the company officials who participated in the Tuscaloosa opening were board chairman Ichiro Shinji and Kansaku Kaneko, managing director and general manager of the disk division. EDWARD MORRIS

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## SPRING BREAK SALES

(Continued from page 6)

Los Angeles-based Music Plus tallied a 40% volume surge for the week vs. 1986 totals.

Lew Garrett, vice president of purchasing for the 196-store Camelot chain, attributes his chain's increases to "a lot stronger music."

Adds Garrett, "The whole resurgence of this metal thing has been a most pleasant surprise." He adds that the Whitesnake album has been "a sensational record from day one."

Although Record World's increases were lifted by an all-label sale by the 73-store chain, director of merchandising Tom Pettit says, "Regardless of the label sale, we would have seen a nice increase."

Record Bar chairman Barrie Bergman saw a 40% increase in the holiday week at the 130-store, Durham, N.C.-based chain, but notes that the comparison might be one of apples and oranges.

Says Bergman, "Easter was in March last year. What we're doing is adding March and April together and going for an average week. We know it will run up considerably, probably 15% on [an average] basis."

Like many other retailers, Bergman says that "CD is where the big hump is."

"CDs have been unbelievable," says Record World's Pettit. "I don't know what the percentage will be for April, but I wouldn't be surprised if it was 30% of our volume."

"You're in an entirely new business," he adds. "[When] any old hits come out on CD, [they're] brand new."

George Tunder, director of merchandising for 75-store National Record Mart, says, "CDs are gaining every day," adding that the configuration now accounts for 16%-20% of the chain's business.

"CD sales are just increasing every week," says Mitch Perliss, Music Plus director of purchasing. "The vinyl buyers come out when a release is new, then it's all cassettes and CDs."

Camelot's Garrett and Judith Negley, treasurer of six-store Independent Records and Tapes of Colorado Springs, Colo., both report solid returns on CD sales held during the holiday week.

Even chains reporting more moderate increases wax upbeat about current business.

Says Cindy Barr, head buyer for 34-store Spec's Music of Miami, "It was not a dramatic increase, but it was a strong increase. Things picked up quite a bit with the kids being out."

Barr and Robin Steely, buyer for 60-store, Nashville-based Sound Shop, both note exploding sales on 2 Live Crew, with Steely calling the rap disk "my No. 1 album out of here this week."

Ronna Hoffberg of the 14-store Rose Records chain uses such terms as "stable" and "consistent" to describe sales at her outlets, but says that the current outlook is good, with "strong and marketable new releases in every area."

Noting that her customers usually fall in an older demographic, Hoffberg points to strong sales on Carly Simon (a mover at Music Plus in L.A. as well), Vangelis' "Opera Sauvage," and the "Les Misérables" London cast album. She says sales of Paul Simon's "Graceland" continue to be strong.

## FLORIDA CLERK FACES OBSCENITY CHARGE

(Continued from page 1)

days ago and were very upset that their child was listening to an obscene, vulgar tape," says Bay County Sheriff Lavelle Pitts, whose investigators arrested Ragsdale after she sold a second copy of the 2 Live Crew tape to the minor.

According to Pitts, the tape carried no cautionary sticker advising against sale to minors or suggesting parental guidance. The sheriff also says that no identification was requested.

"I intend to make other arrests if this is sold to minors in our county and to arrest anybody playing it on the radio," Pitts says. "Anyone playing it is contributing to the filth and delinquency of minors."

Starship owner Mike Goldwasser, who operates 14 stores in the Southeast, confirms that the Callaway store was closed following Ragsdale's arrest.

Goldwasser says that he has not been charged and that he will contribute to his employee's defense. He declines further comment on the case.

Luther Campbell, president of

Luke Sky Walker Records, says the Callaway bust was the first to involve the 2 Live Crew album. He says the album has sold 250,000 copies, with most sales concentrated in Florida, the Carolinas, and Georgia.

"A store in Vero Beach called up

and said they pulled it off the shelves 'cause a kid bought the record," Campbell says.

Campbell says that the initial shipments of the "2 Live Crew Is What We Are" LP were unstickered, but that the albums were subsequently recalled. Copies now bear

the advisory, "Explicit lyrics—for sale to people 18 years and older."

The stickered copies have been in circulation for "a good month now," Campbell says.

He acknowledges, however, that cassette copies of the album do not carry a warning sticker. "They usually sell cassettes behind the counter anyway," says Campbell.

So far, no charges have been filed against the record label in the Callaway case, according to Campbell.

Last June, the Los Angeles city attorney's office filed a charge similar to that in the Florida case against Jello Biafra, lead singer of the Dead Kennedys, and four others over the distribution of an allegedly pornographic poster inserted in the Dead Kennedys LP "Frankenchrist" (Billboard, June 14, 1986). The charge carried only misdemeanor penalties.

However, in that particular case, no charges were filed against the retailer—a Wherehouse Records outlet in the San Fernando Valley—that sold the offending album.

## Camelot Pulls Live Crew

NEW YORK The Camelot Music chain pulled 2 Live Crew's product from its bins on April 22.

Jim Bonk, executive vice president and CEO of the North Canton, Ohio-based web, says the company made the move in response to complaints from several markets, including pockets in North Carolina and Florida.

Most of Camelot's stores are in malls, where the climate against material that might be deemed obscene is generally quite strong.

Camelot will not reorder stock

on the Luke Sky Walker act, and stock already in stores will not be displayed. According to Bonk, remaining stock will be sold at the customer's request, but strictly "under the counter" and only if the customer has identification to prove he is at least 18 years old.

"We're not trying to play God, promote censorship, or anything like that," says Bonk. "We're just looking out for our image."

—GEOFF MAYFIELD

## MAY ALBUM RELEASE SCHEDULE

(Continued from page 4)

Columbia double album, "Priest Live," as originally planned. The band members instead will spend the summer working on another studio project. "Priest Live!" is the group's second live album—the first, "Unleashed In The East," came out in 1979.

Following their 1986 success with "Top Gun," movie producers Don Simpson and Jerry Bruckheimer are optimistic that the MCA soundtrack for "Beverly Hills Cop 2" will be another blockbuster. The album, due May 18, boasts new cuts from George Michael, Bob Seger, Corey Hart, James Ingram, the Jets, Ready For The World, the Pointer Sisters, and Charlie Sexton. The album's first single, Seger's "Shakedown," hits radio Friday (1).

Randy Travis unveils his second Warner Bros. album, "Always And Forever," May 4. The hot country star's platinum debut release, "Storms Of Life," has been on the Top Pop Albums chart for 42 weeks.

Miami Sound Machine's "Let It Loose," the follow-up to the platinum "Primitive Love," is due May 13 from Epic.

## ERTEGUN BACK IN STUDIO

(Continued from page 4)

for that."

The return to active producing comes 15 years after Ertegun assumed the top slot at the then-small WEA International. In the interim, he has seen the company grow to include 24 affiliates around the world, and he has supervised moves into such major markets as France and Germany.

"It was very exciting to open those companies worldwide," he says. "CBS, RCA, EMI, and Philips all had their international operations in 1971 when the three WEA labels came under the WCI umbrella. To set something like this up was great. But through the years I always missed producing, especially working with jazz musicians. I produced 17 or 18 albums with the MJQ. That's like being married to someone."

Among the superstars featured on the A&M "Prince's Trust" album (due May 11) are Phil Collins, Elton John, Rod Stewart, Paul McCartney, Dire Straits, and Tina Turner. A film of the benefit concert, held in June at London's Wembley Arena, has aired on HBO and is now available on home video.

Several other established artists have new albums due in May: Arista will issue Dionne Warwick's "Reservations For Two" on May 28 as well as the solo debut from Air Supply's Russell Hitchcock, "The River Cried"; the latest Atlantic effort from ex-Who vocalist Roger Daltrey, "Can't Wait To See The Movie," ships May 22, as does Laura Branigan's "Touch"; Sheena Easton's new EMI America set, "No Sound But A Heart," will hit stores May 11; and coming May 18 from Columbia is a Ronnie Spector album, "Unfinished Business," which includes a new duet with Eddie Money.

Due May 4 from Geffen is a double album of the current Broadway smash "Les Misérables."

Key releases from new, developing, and midlevel acts include LL Cool J's new Columbia album, "Bigger & Deffer" (May 28); an Elektra double album from the Cure, "Kiss Me, Kiss Me, Kiss Me" (May 15); the Cruzados' second Arista album,

"After Dark" (May 28); the MCA solo debut from ex-Sex Pistols guitarist Steve Jones, "Mercy" (May 18); the Fat Boys' "Crush" (May 11); Mason Ruffner's new Epic album, "Gypsy Blood," produced by Dave Edmunds (May 14); "Deception" from new Chrysalis act the Colour Field (May 13); a new Warren Zevon on Virgin (May 22); hit songwriter La La's eponymous Arista debut (May 28); and an RCA album, "Whispering Jack," from ex-Little River Band member John Farnham (May 11).

Other acts with albums coming out in May include the Immaculate Fools (A&M); the Manhattan Transfer's Janice Siegel, Envy, and Picture Perfect (Atlantic); 4 By Four

and T. Graham Brown (Capitol); Shelleyan Orphan, Regina Bell, and Cock Robin (Columbia); Stan Campbell (Elektra); the Valentine Brothers and Tom Wopat (EMI America); Jennifer Rush and Dan Fogelberg (Epic); the Yellowjackets, Keel, and Stephanie Mills (MCA); Angela Cole and General Kane (Motown); Cashflow (PolyGram); Shy, Helloween, and Grim Reaper (RCA); Pete Wylie and Roy Orbison (Virgin); and Michael Franks, Marshall Crenshaw, and the Isley Brothers (Warner Bros.).

Assistance in preparing this story provided by Nadine Reis in New York.

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## RIAA Asks Label Staffers To Join Anti-DAT Fight

NEW YORK In a new wrinkle in label attempts to gain support for pending bills that would mandate installation of copy-coding systems in digital audiotape machines, record company members of the Recording Industry Assn. of America will be asking employees to write or send telegrams to their representatives in Congress.

According to some sources, employees will be asked to tell their congressional representatives that if DAT machines were allowed to enter the U.S. without copy coders, their jobs would be at stake.

"It's beyond the planning stage," says RIAA president Jay Berman. "I would hope it's operational by now, but it's up to the companies to determine how they want to handle this."

Berman says that the RIAA

has provided an 800 phone number so that employees can easily "get telegrams sent to Congress." The organization will also provide employees with background material and information on "what they should say and to whom it should be sent." Says the RIAA, "We've asked [labels] to throw their support behind us on this issue, and part of that means asking their employees [to help]."

Regarding specific guidelines on how to bring the lobbying matter to the attention of industry employees—such as through in-house memos or presentations—Berman says, "I can't tell the companies how to go about it."

A spot check of labels indicates that some employees have received memos to make the 800 calls. **BILL HOLLAND**

## RAS Links With Rounder New Partner For D.C. Reggae Co.

NEW YORK Rounder Records of Cambridge, Mass., has entered into a partnership with RAS Records, a leading independent reggae label. Under the new joint venture, dubbed Real Authentic Sound, Rounder will take over all administrative operations, while RAS will continue to handle the creative end out of its Washington, D.C.-based warehouse.

"RAS and Rounder have a long, parallel history," says Rounder's Marian Leighton, who founded the company with Bill Nowlin and Ken Irwin.

"I was interested in working with a company that had Rounder's experience," says RAS head Gary Himmelfarb. "I wanted to utilize their knowledge and increase our productivity; I also wanted to alleviate a lot of the booking responsibilities so that I could concentrate on more produc-

ings and signings."

Initial releases under the deal call for albums by U Roy, Yellowman, Freddie McGregor, and Black Uhuru as well as a compilation package from RAS/Studio One. Another 50 projects are in the planning stage.

"We also acquired the world rights to Clock Tower, which has over 15 release masters and over 30 unreleased titles," says Himmelfarb, who adds that the label has been dormant for some 10 years. Artists in its catalog include John Holt, Lee Perry, and Paragons, among others.

In addition, RAS will continue to represent the Live & Learn line.

All billing for RAS's wholesale operation will now be processed through Rounder, but the shipping and warehousing operations of RAS remain intact. **LINDA MOLESKI**

## VSDA Exec Denies Rumors Granberg: No NAVD Merger

NEW YORK Mickey Granberg, executive vice president of the Video Software Dealers Assn., denies a recent trade report that a merger between the retailers' organization and the National Assn. of Video Distributors may be in the works. She does, however, acknowledge an "unofficial meeting" between members of the two organizations.

"A group of friends, some of whom are distributors, got together for lunch [April 15] in New York—and it wasn't even a meeting—and we talked about the possibility of having one group that visibly represents all retailers, manufacturers, and distributors in the video industry," says Granberg.

She points out that all major distributors are already regular members of VSDA. Two distributor executives—Noel Gimble, president of Niles, Ill.-based Sound Video Unlimit-

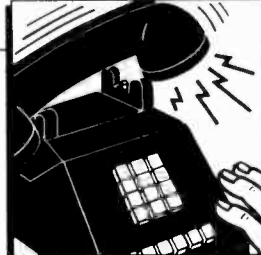
ed, and Arthur Morowitz, president of Hasbrouck Heights, N.J.-based Metro Video—sit on VSDA's national board of directors, and Morowitz is currently the president of that trade group.

Granberg declines to divulge its participants, but she says the discussion was not an official meeting of either NAVD or VSDA. "We just felt there would be a real benefit to everybody if there was one group that could speak on behalf of the entire industry."

Shortly after NAVD was formed in 1983, a proposal to merge the two factions was made by Joe Cohen, then the executive vice president of VSDA, and others. At the time, the notion stirred bitter reaction on the part of many NAVD members.

*This story was prepared by Geoff Mayfield and Al Stewart.*

## INSIDE TRACK



Edited by Irv Lichtman

**A** PROVISION TO PREVENT importation for one year of digital audiotape recorders unless they have anticopy protection was dropped April 22 from a trade bill by House Speaker Jim Wright, D-Texas. Rep. Wright apparently viewed the feature as protectionist; the bill now moves to deliberation by the full House.

**S**ONGWRITERS ARE BUZZING over BMI's elimination of bonus payments for formerly affiliated writers, effective Jan. 1 (payment is not made until the fall). Under the now-abandoned system, a BMI song can earn its writer substantial bonus income even if the writer has since defected to another performing rights group. The same song will now earn only the base income unless the writer re-signs with BMI. In the past, departing writers could leave part of their catalog with BMI solely for its bonus potential. Observers are betting that the new rule will keep some potential wanderers in the BMI fold and cause many émigrés to return.

**R**EAD ALL ABOUT IT: Columbia Records' new campaign on behalf of Bruce Springsteen's live boxed set started making the print rounds last week with generic/co-op ads that headline: "If You Buy Only One Album This Year . . ." followed by excerpts of reviews from the Washington Post, Cincinnati Enquirer, Time, New York Daily News, Musician, and USA Today. Effort is part of an indefinite moratorium declared by Columbia on sales of the album, coupled with a print/video push to keep the once hot-selling set moving off dealer shelves following a post-holiday slump (Billboard, March 28) . . . WEA International topper Nesuhi Ertegun says rumors that he will be departing his slot this summer are not true. Street scuttlebutt had Ramon Lopez moving into the No. 1 position, but Ertegun says his decision to resume producing artists is just a sideline and not a change of jobs (see story, page 4).

**R**ELATED BUYOUT: Record Bar chairman Barrie Bergman has completed the buyout of his sister and brother-in-law, Lane and Bill Golden, who held a substantial share of the Durham, N.C.-based retailer. The deal, completed last week, sees New York-based venture capital group General Atlantic providing mezzanine financing as part of a deal stipulating that the chain will go public within five years. Bergman says his new partners put up "sizable amounts of cash" beyond that required for the buyout of the Golden's stake. Those additional funds are to be used for store expansion, with a projected rate of 15-20 new outlets a year. Additionally, the chain has begun installing new Fujitsu point-of-sale equipment, which will enable stores to do computerized inventory call-in.

**N**O NEWS IS GOOD NEWS? Not if it's about the ongoing investigation at the Federal Trade Commission into possible antitrust violations by MTV Networks Inc. Last month, four U.S. senators from Kansas and Missouri wrote to the FTC on behalf of Hit Video USA, a Houston-based, 24-hour-a-day music video station with other broadcast ties where the legislators roam. All that an FTC spokesman will say: "We're still looking into it . . ."

**C**ASH COMPENSATION for Walter Yetnikoff as a vice president of CBS Inc. and president of the CBS/Records Group came to \$906,364 last year. Added to his base salary of \$520,193, according to a CBS proxy statement, was \$376,275 in additional compensation (bonuses) and \$9,896 in other cash payments. In 1983, with a bonus of more than \$700,000, Yetnikoff hit his only \$1 million-plus compensation mark, a sum greater than then CBS Inc. chief Thomas Wyman received. On Jan. 1, 1985, Yetnikoff signed a new five-year pact. In addition to his CBS income last year, Yetnikoff hit it big as one of the producers of the feature film "Ruthless People."

**T**HE APPELLATE DIVISION of the New York

State Supreme Court has reversed two lower court orders in a suit by Clyde Otis, the producer/publisher/writer, against music publishing interests controlled by Freddie Bienstock. In its action on the dispute, which involves Otis' claim to renewal rights to 300 songs in his Eden Music catalog, assigned to Bienstock's company as a result of a 1976 purchase of New York Times Music Co., the five-judge panel reversed a September ruling granting Otis injunctive relief, partial summary judgment on the disputed copyrights. It determined that a trial could settle other contractual conflicts.

**R**ON DANTE CLAIMS that Barry Manilow owes him and his 311 production company more than \$4 million in back royalties and damages because he did not abide by a 1980 agreement that settled previous litigation brought by Dante. Under the revised binder, according to an action filed April 13 in New York Supreme Court, Dante was guaranteed payment of \$1.2 million from Arista Records for work on three Manilow albums, with Manilow to make up the difference on any album whose royalties fell below \$400,000.

**O**N THE MEND: Track is happy to report that Russ Bach, executive vice president of marketing development for WEA, is making much progress recovering from a mild heart attack that he suffered April 9 while on a business trip in New York. After spending a week in a Gotham hospital for observation, he flew back to L.A. April 17. The popular exec insisted on having his mail forwarded to his home from his office and has already put in some time on his bicycle.

**M**EAT LOAF & THE BEANSTALK: Director/scripser Michael Berz wants rockster Meat Loaf to star in another of his fairy-tale features for Cannon Films. Naturally enough, Loaf would play the giant in "Jack and the Beanstalk" . . . Chet Woods, a 40-year industryite, has left his sales post at Intercon Music, a West New York, N.J., distributor, and is thinking of retiring to something. And that something is a book about his music industry experiences.

**O**VER & OUT: Tom Shepard's taping of "Carousel," for release later this year by MCA Records, contains 81 minutes of music, more than has ever before been recorded of the Rodgers & Hammerstein classic. But he's got to cut it by at least seven minutes to accommodate the running time of a compact disk and about 11 minutes for a single-LP version. Starring are Samuel Ramey and Barbara Cook. Never officially announced, it appears that a CBS Masterworks crossover "Carousel" has been abandoned completely.

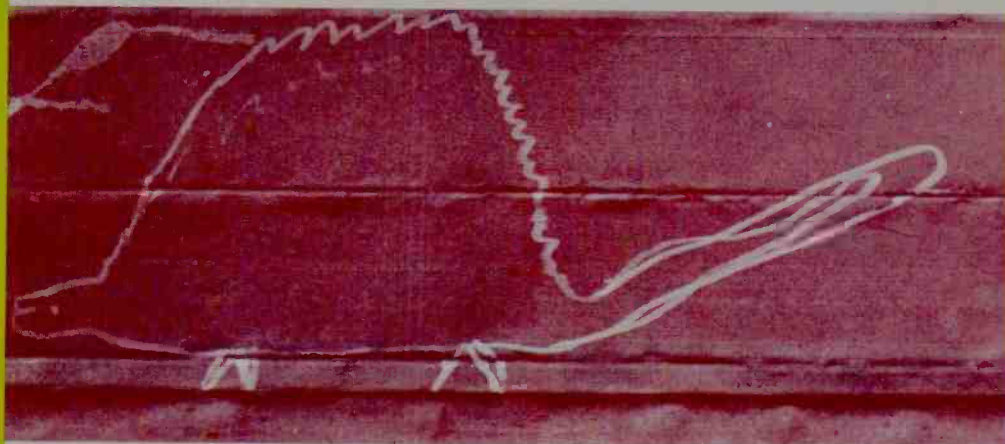
**C**ONVENTION CORRECTION: Ron Berger of Portland, Ore.-based video franchiser National Video clarifies a recent story concerning the rescheduling of the company's annual convention to April of 1988 (Billboard, April 25). Berger points out that National had never actually scheduled a convention for 1987; plans were made last year to shift the confab to next spring in the Bahamas. Berger, who says the company get-together will be "March or April every year," confirms that a conflict with the Video Software Dealers Assn. convention, an annual August event, was the reason for the move.

**R**ADIORAMA: Obscene or otherwise, Howard Stern's stuff works. His WYSP Philadelphia show pulled a 6.4 overall share of the morning market, up from a 5.2 in the winter Arbitrons. At WXRK New York, where his simulcast show originates, Stern & Co. regained their status as the No. 1 morning show among music stations . . . Hot out of Laurel, Md., more Arbitrons show top 40 WCAU-FM a big jumper in Philadelphia. Boston results saw rocker WBCN rocketing up, while classic hit outlet WZLX zoomed up, too. And, in San Francisco, word is that modern rocker KITS is taking its toll on mainstream rockers KFOG and KRQR. More next week!

**W**IZ-BANG PRICES: The New York-based, 22-unit Wiz home electronics chain kicked off CBS Records' compact disk midlines last week at a lowball \$7.99 tag. Dealer cost for the line, bowing with 50 pop and 20 classical titles, is \$6.84 each in box lots and \$7 loose. To date, only CD cutouts have been sold at such low prices.

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