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VOLUME 99 NO. 23

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

June 6, 1987/\$3.95 (U.S.), \$5 (CAN.)

RKO Purchases Troubled Adventureland Vid Chain

This story was prepared by Chris Morris in Los Angeles and Geoff Mayfield in New York.

NEW YORK Adventureland Video—having fallen on hard times since last summer when it counted itself as the biggest video franchiser—has been acquired by RKO Warner Theatres Video, the 20-superstore New York metro web.

The purchase price was not disclosed.

That Martin Ehman's Salt Lake City-based Adventureland operation was on the selling block comes as no surprise to industry observers: There have been rumors of financial difficulties for more than a year, and the company recently suffered a wave of franchisee defec-

tions, with some of those departing store owners filing lawsuits in various states.

RKO appears to be a curious suitor, though word that it was interested in acquiring Adventureland was widely circulated among many franchisees before formal announce-
(Continued on page 109)

Start-up Slowed By D.C. Debate, Glitches DAT Cools It At Summer CES

BY STEVEN DUPLER

NEW YORK Don't look for delivery dates or production models of digital audiocassette recorders at the 21st summer Consumer Electronics Show May 30-June 2 in Chicago.

Although a summer or early fall U.S. market introduction for DAT had been expected to be announced at the show, large Japanese electronics makers, nervous about the legal cloud hanging over DAT as well as reported incompatibility among various firms' machines,

continue to hang back. (Electronic Industries Assn. states the case for DAT, page 9.)

However, at least two hardware makers, Magnavox and Pioneer Electronics USA, have revealed delivery dates for compact disk video players, another new technology that will be in the spotlight at CES. The Magnavox units will be available in the U.S. in late summer at about \$750 suggested retail. Pioneer says it will roll out its \$800 CLD-1010 Monday (1) in Chicago.

CDV will be showcased in a 6,000-square-foot booth, said to cost more than \$1 million and paid for by over 30 record labels, home video firms, and electronics companies (Bill-
(Continued on page 103)

Sony Begins Testing 3-Inch CDs

BY IS HOROWITZ

NEW YORK Sony has begun test production of a 3-inch compact disk single at its CD pressing plant in Terre Haute, Ind. Commercial manufacturing is slated to begin in the third quarter.

N.V. Philips, along with Sony, will hold a series of meetings with record companies early this summer to review the technology and to explore packaging and other related problems. The two companies have also cooperated on the development of standards for compact disk video

(Billboard, Feb. 21), a configuration groomed for major attention at the summer Consumer Electronics Show this week in Chicago.

Both formats have been advanced as potential replacements for the 45 rpm vinyl single, a declining config-
(Continued on page 103)

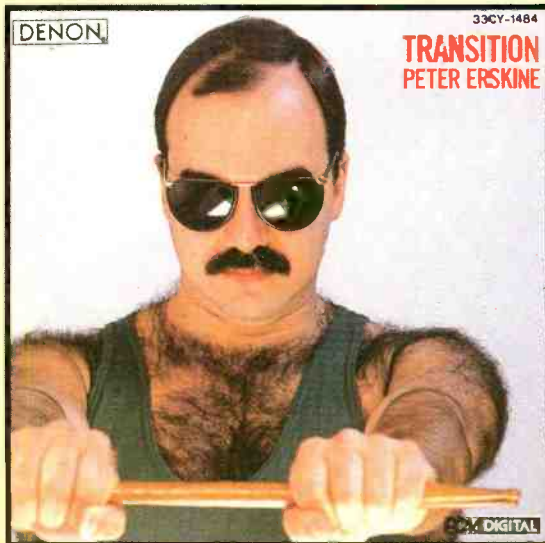
Bookstores Skeptical Of Home Video

BY AL STEWART

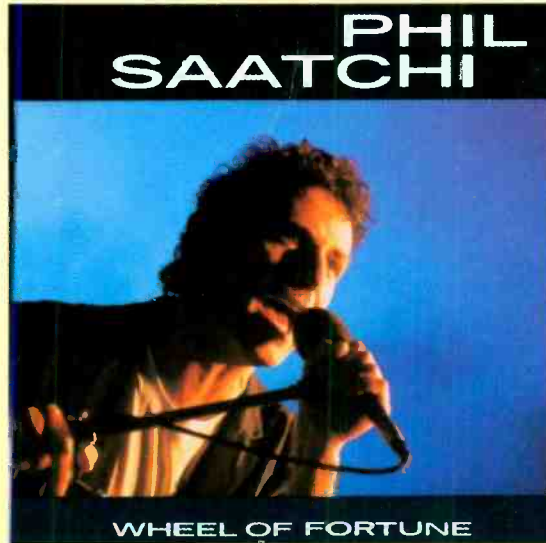
WASHINGTON, D.C. Home video may be a novel idea for some bookstores, but most seem to have written off the software as part of their product mix.

Retailers attending the 87th annual American Booksellers Assn. convention here May 23-26 showed scant enthusiasm for the handful of video exhibitors, perhaps mindful of the recent defection of the giant B. Dalton chain from home video. While suppliers tried to woo showgoers with product intended to complement a bookstore's inventory—such as Vestron's National Geographic series and MGM/UA's
(Continued on page 103)

ADVERTISEMENTS



ERSKINE ON DENON COMPACT DISC. World class jazz and fusion drummer Peter Erskine (formerly of Weather Report) creates distinct acoustic and electronic jazz on "Transition" (CY-1484). Erskine runs the gamut of contemporary jazz and hi-tech electronics on this CD, digitally recorded by DENON. THE FIRST NAME IN DIGITAL RECORDING.



THE DEBUT ALBUM FROM BRITISH SINGER/SONGWRITER PHIL SAATCHI IS NOW AVAILABLE ON COMPACT DISC, CHROME TAPE AND LP FROM A&M RECORDS. GIVE "WHEEL OF FORTUNE" (SP-5152) A SPIN TODAY. THE ALBUM, PRODUCED BY PETE SMITH, FEATURES THE TITLE TRACK SINGLE.

At Last, Canada Offers A Revamp Of Copyright Act

BY KIRK LaPOINTE

OTTAWA The Canadian government finally put the 1924 Copyright Act in modern dress May 27 when it introduced amendments paving the way for more compensation for composers and publishers and providing stiffer penalties for recording pirates.

(Continued on page 103)



STEPHANIE MILLS

IF I WERE YOUR WOMAN MCA-5996

The New Album Features The Hit Single

I FEEL GOOD ALL OVER MCA-5306

Produced By: Nick Martinelli For Watchout Productions
Management: Cassandra Mills—Starlight Music

MCA RECORDS

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PLATINUM ALBUM RELEASES JUNE 15.**

DALLAS Cotton Bowl JUNE 20

PHILADELPHIA Spectrum JUNE 25, 26

NEW YORK Meadowlands JULY 1, 2

DETROIT Joe Louis Arena JULY 5, 6

LOS ANGELES Forum JULY 18, 20, 21

SAN FRANCISCO Oakland Coliseum JULY 25, 26

SEATTLE Tacoma Dome JULY 31, AUGUST 1

CHICAGO Alpine Valley AUGUST 7, 8, 9

BOSTON Centrum AUGUST 13, 14, 15, 16

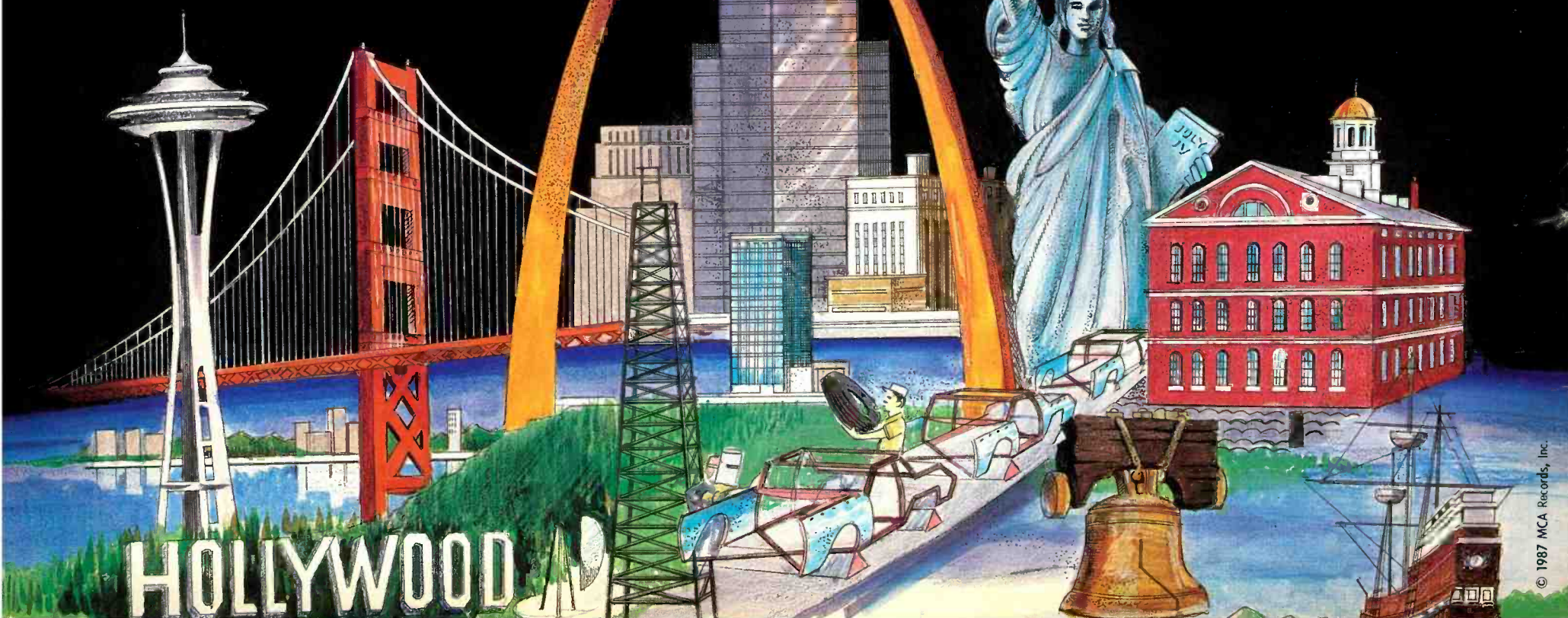
SOLD OUT



MANAGEMENT: JEFF DORENFELD

*PRODUCED BY TOM SCHOLZ

MCA RECORDS



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VOLUME 99 NO. 23

JUNE 6, 1987

IMMC PANELS RUN THE GAMUT

Two IMMC panels tackled very different subjects: U.S. radio and the future of European music video channels. Video music editor Steven Dupler and correspondent Nick Robertshaw report. **Pages 53, 87**

2 Live Crew News

The controversial 2 Live Crew album remains on the charts despite being dropped by several large retail chains; independent dealers are taking up the slack. Chris Morris has the details. **Page 58**

CONSUMER ELECTRONICS SHOW PREVIEW

Compact disk video vaults to the spotlight at the summer CES in Chicago. Billboard writers detail the latest developments in CDV and other issues in this special section. **Follows page 66**

Spotlight On Japan

Shig Fujita reports from the hi-tech frontier on the latest in CD, 8mm, VHS, DAT, and videodisks. **Follows page 90**

• **NAIRD CONVENES IN S.F.** **Photos, page 94**

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June Hot Album Releases

Seventeen albums are slated for release in June by artists who hit gold or platinum with their last release. An asterisk indicates simultaneous CD release.

ARTIST	TITLE	LABEL	DATE	PRODUCER
GEORGE BENSON & EARL KLUGH	*COLLABORATION	WARNER BROS.	JUNE 16	TOMMY LaPUMA
BOY GEORGE	SOLD	VIRGIN	JUNE 27	STEWART LEVINE, GLEN SKINNER
SHEENA EASTON	*NO SOUND BUT A HEART	EMI AMERICA	JUNE 19	KEITH DIAMOND, NARADA MICHAEL WALDEN, PHIL RAMONE, NICK MARTINELLI, DAVID LEONARD
GLORIA ESTEFAN & MIAMI SOUND MACHINE	LET IT LOOSE	EPIC	JUNE 3	EMILIO & THE JERKS
THE FABULOUS THUNDERBIRDS	HOT NUMBER	EPIC	JUNE 24	DAVE EDMUNDS
THE FIXX	REACT	MCA	JUNE 22	HUGH PADGHAM
DAN FOGELBERG	EXILÉS	EPIC	JUNE 3	DAN FOGELBERG, RUSS KUNKEL
SAMMY HAGAR	*SAMMY HAGAR	GEFFEN	JUNE 23	SAMMY HAGAR, EDWARD VAN HALEN
EMMYLOU HARRIS	*ANGEL BAND	WARNER BROS.	JUNE 23	EMORY GORDY JR., EMMYLOU HARRIS
THE HOOTERS	ONE WAY HOME	COLUMBIA	JUNE 28	RICK CHERTOFF
WILLIE NELSON	ISLAND IN THE SEA	COLUMBIA	JUNE 28	VARIOUS
OUTFIELD	*BANGIN'	COLUMBIA	JUNE 11	WILLIAM WITTMAN
SIMPLE MINDS	LIVE IN THE CITY OF LIGHTS	A&M	JUNE 29	BRUCE LAMPCOV
VARIOUS	HEARTS OF FIRE (Soundtrack)	COLUMBIA	JUNE 28	BEAU HILL
VARIOUS	LA BAMBA (Soundtrack)	WARNER BROS.	JUNE 30	VARIOUS
VARIOUS	THE LOST BOYS (Soundtrack)	ATLANTIC	JUNE 28	JOEL SCHUMACHER
WENDY & LISA	WENDY & LISA	COLUMBIA	JUNE 28	WENDY & LISA

June Albums Due From Hooters, Boy George, Fab T-Birds Release Schedules Heat Up With Summer

BY JEAN ROSENBLUTH

NEW YORK It's finally summer, when things slow down and everybody takes it a little easier. But try telling that to the major labels: Almost all are greeting the warm weather with their most extensive slate of releases in months.

New albums from the Hooters, Outfield, Fabulous Thunderbirds, Simple Minds, Gloria Estefan & Miami Sound Machine, Boy George, Sheena Easton, George Benson & Earl Klugh, Dan Fogelberg, the Fixx, Sammy Hagar, Emmylou Harris, Elton John, Willie Nelson, Neil Young, the Grateful Dead, and Wendy & Lisa should keep customers satisfied throughout June.

Perhaps most eagerly anticipated are Columbia's follow-ups to two platinum debuts: the Outfield's "Play Deep" and the Hooters' "Nervous Night." The Outfield's "Bangin'" arrives June 11; the Hooters' "One Way Home," June 28. Both groups are sticking with the producers behind their debuts—William Wittman for the Outfield and Rick Chertoff for the Hooters—and Chertoff also serves as executive producer on the Outfield project.

Also using the producer that first brought them success are the Fabulous Thunderbirds: Dave Edmunds, who produced the gold "Tuff Enuff," was also at the controls for "Hot Number," due June 24 from

Epic.

Live albums are set from Elton John and Simple Minds. The latter hope to capitalize on the near-platinum success of their last release, "Once Upon A Time," by issuing a live collection of tracks from the album. "Simple Minds Live In The City Of Lights," recorded in December 1986 in Paris, is due June 29

from A&M. Arriving on the same day is John's "Live In Australia With The Melbourne Symphony Orchestra," which marks his return to MCA after a stint with Geffen. The double album will carry a special list price of \$10.98.

Two artists most often associated with superstar acts are looking for *(Continued on page 108)*

WEA: Count Us In For In-Store Taping Test

MONTREUX The WEA labels have joined Capitol-EMI in signing a distribution deal with Personics Corp., the developer of an electronic in-store music-taping system (Billboard, May 9).

Charles Garvin, Personics president and CEO, also revealed that an unspecified number of Warehouse Entertainment and Musicland Group retail outfits in northern California will take part in trials of the system late this summer. The announcements came here at the recent International Music & Media Conference. (For more IMMC coverage, see pages 53 and 87.)

During the tests, shoppers will be able to order custom-made tape compilations from a list of about 1,000 titles. The stores will be equipped to duplicate the tapes on the spot, Garvin said.

"We're now tooling up for an aggressive rollout on the West Coast next year," Garvin said. He added that the song selection list will "eventually grow to about 15,000 titles."

Garvin also said that participating artists and labels will be provided with "full information" on sales and royalties, and he noted that the contracts are open-ended. "The artists and labels have the right to withdraw from the contract at any time if, according to their sole discretion, the Personics system is not living up to expectations."

STEVEN DUPLER

To Our Readers

Due to a production problem, several pages in this week's Lorimar Home Video special insert were erroneously numbered. The corrected paging skips C9-C16 and adds C24A-C24H at the end of the insert.

**BILLBOARD
RADIO
AWARDS
NOMINATION**

BALLOT!

SEE PAGES 33-38

Exec Outlines Expansion Plans At Meet Turtle's Eyes Move To Carolinas

BY EDWARD MORRIS

HILTON HEAD, S.C. Now boasting a string of 82 stores, Atlanta-based Turtle's Records & Tapes aims to increase that number by 20-25 outlets within the next year. The expansion goals were outlined by Joe Martin, Turtle's vice president of advertising and general manager, at the company's annual Get-away Weekend held here May 20-22.

The event drew 310 attendees, including 156 Turtle's staffers (store managers, warehouse managers, and office workers) and representatives of 21 major vendors. The vendors sponsored dinners and parties for all three nights.

Martin reported that the most recent Turtle's opening was in Chattanooga, Tenn., the week before the convention. Plans call for "a couple of more" Chattanooga stores as well as forays into the Knoxville and Nashville markets. Of late, Turtle's has been expanding its Florida presence. It has eight stores in Jacksonville and three in Tampa. Martin said two more stores may be opened in Tampa within the next year or so.

Starting from Atlanta, the privately owned chain stretched into Alabama and then into Florida and Tennessee. According to Martin, next on the list will be the Carolinas.

Martin described the chain as "basically a strip-mall operation." He added, "Our pricing really doesn't fit into the enclosed mall." As for precise locations for expansion, Martin said, "If we look

around and see enough rooftops and two or three big high schools, then that shows us that we have some families and some young kids—so we can make a go of it."

According to Martin, the ideal size for a new Turtle's store is 2,000-2,500 square feet. Spaces leased five

to eight years ago, he noted, have as much as 3,000 square feet. He added that the space saved by the decline of LPs has been taken up by video rentals. All the stores rent videos. Turtle's has never had a membership charge for its video
(Continued on page 109)

NARM 'Star' Returns To Spotlight At VSDA Meet

MARLTON, N.J. Retail consultant Peter Glen and Erol's chain executives Dick Kerin and Ron Castell have been tapped to address the Video Software Dealers Assn. convention Aug. 16-20 in Las Vegas.

Glen—whose clientele has included such chains and manufacturers as Esprit, Sears, Nike, Chess King, and General Foods—was considered by many to be the star at the February convention of VSDA's sister organization, the National Assn. of Recording Merchandisers (Billboard, Feb. 28). In addition to addressing the video meet, he also led a seminar on merchandising.

His NARM talk—"60 Ideas In 60 Minutes"—included slides of several New York metro music stores, which served to illustrate his scathing critiques of those

dealers' practices in the areas of personnel, customer service, and product presentation.

Glen's VSDA address, titled "120 Ideas In 120 Minutes," follows a similar blueprint, although it will encompass a broader sample of stores. In addition to New York City, Glen's sample will also include stores in upstate New York and the Midwest. Dealers in other U.S. regions and in Europe may be represented as well.

Glen's speech, scheduled for the Aug. 18 morning business session, will follow the convention's keynote, which will be delivered by Kerin, Erol's vice president of video club and software sales, and Castell, the 118-store chain's vice president of advertising.

Their discussion, titled "Rowing Away From Rocks: Strategies For
(Continued on page 108)



Outstanding Accomplishments. Sir Georg Solti celebrates his 26th Grammy for "Liszt: A Faust Symphony," which was honored as the best orchestral recording of 1986, and his 75th birthday during a special reception at Manhattan's Carnegie Hall. Standing are, from left, Bob Jamieson, PolyGram executive vice president of marketing and sales; Lynne Hoffman-Engel, London Records vice president; Solti; Roland Kommerell, Decca International president; Guenter Hensler, PolyGram Classics president; and Dick Asher, PolyGram Records International president.

Executive Turntable

RECORD COMPANIES. David G. Fine is appointed president of PolyGram International, based in London, effective Sept. 1. He was executive vice president. Fine succeeds Jan D. Timmer, who joins the Philips Group Management Committee in Eindhoven, Netherlands. Timmer will oversee Philips consumer electronics activities.

David Evans is appointed director of strategic marketing for WEA International, based in London. He was with Apple International.

RCA Records names Geary Tanner regional director for the Southeast and Southwest regions, based in Atlanta. He was Southeast regional promotion manager for Chrysalis Records. Additionally, Kimberly Hughes and Zak Phillips are appointed local promotion representatives for Northern California and Denver, Colo., respectively. Hughes was music director



TANNER



HUGHES



PHILLIPS



BERNS

for KBLX San Francisco. Phillips was program director for KAZY Denver.

Eric Levine and Beth Schillinger are appointed counsels for BMG Music in New York. Both were with private law firms.

Telarc International in Beachwood, Ohio, promotes John M. Awarski to manager of sales administration and promotion. He was account supervisor.

Music West Records in San Rafael, Calif., appoints Geoffrey Workman director of sales and Jill McAuliff director of media relations. Workman was upped from director of radio promotions. McAuliff was with D-A-Y/Ogilvy and Mathers Public Relations.

RETAILING/DISTRIBUTION. Steven Berns is appointed president and chief operating officer for RKO Warner Theatres Video in New York. He was vice



PUSTAY



KESSELMAN



BLACK



HOLZMAN

president of the 20-store chain.

Nelson Vending Technology in New York makes the following appointments: Fred W. Pustay, vice president and chief financial officer; Marcia Kesselman, vice president; John Garry, director of business development; Karen Kohl, controller; and Pam Fekett, executive assistant. Pustay was vice president and chief financial officer for ELF Communications. Kesselman was senior vice president for Coliseum Video. Garry was a marketing and program development consultant to Noyes and Laybourne Enterprises. Kohl was with MTV Networks. Fekett was with Directional Marketing.

Doug Howard becomes sales manager for East Texas Distributing in Houston. He was a sales representative for the company.

HOME VIDEO. Richard Black is promoted to vice president of operations at Embassy Home Entertainment in Los Angeles. He was director of that area.

Sony Video Software Co. in New York names Mike Holzman vice presi-
(Continued on page 108)

Musicland Marches On With Expansion

BY GEOFF MAYFIELD

NEW YORK Giant music and video retail chain the Musicland Group continues to beef up with the acquisition of eight stores operated by Eugene, Ore.-based Marathon Music and Video Inc.

The deal, announced by Musicland May 26, brings the web's store count

to 540 and extends the chain into a new state, Alaska.

The Marathon store package includes three logos: Everybody's Records, Tapes & Video; Earth River Records & Tapes; and Sound Giant. All eight stores will be converted to the Musicland logo.

Of the three entities in the acquisition, the best known is Everybody's,

a chain that was once as large as 10 stores. Not included in the deal is an Everybody's store in Portland, Ore., operated by founder Tom Keenan, who sold the other outlets to Marathon in 1983.

One of the purchased stores operates a video rental department, which, according to Bruce Jesse, Musicland vice president of advertising, will continue under the new ownership. Consistent with Musicland's philosophy, the decision to add video rentals to the other newly acquired locations will be made on a store-by-store. Some are located in malls, where the web has emphasized sell-through video, rather than rental.

The deal includes five stores in three Oregon cities: Eugene, Salem, and Corvallis. Also in the haul are three Anchorage, Alaska, outlets.

Minneapolis-based Musicland Group—which also operates stores under the names Sam Goody and Discount Records—would not disclose the purchase price or the identity of the Marathon principal from whom it bought the package.

Fueled by a well-received stock market spin-off last February from parent company American Can (Billboard, Feb. 21), further acquisitions by Musicland (NYSE:TMG) are anticipated. A company source recently described the web as being "in an expansion mode"; rumors suggest Musicland may land more than 20 units from the 193-store Wherehouse Entertainment web as the latter seeks to shed itself of mall stores in favor of freestanding and strip locations.

ASCAP Songs Honored Walden, Zomba Big Winners

LOS ANGELES Narada Michael Walden and publisher Zomba Enterprises Inc. won top honors at the American Society of Composers, Authors & Publishers Pop Awards Dinner here May 19.

The gathering, held at the Beverly Wilshire Hotel, honored ASCAP's most-performed songs between Oct. 1, 1985, and Sept. 30, 1986, the society's 1986 survey year.

Walden won dual honors at the ceremony, for song of the year ("How Will I Know," recorded by Whitney Houston) and as songwriter of the year (the Houston hit and Aretha Franklin's "Freeway Of Love" and "Who's Zoomin' Who").

Zomba Enterprises, publishers of "We Built This City," "These Dreams," "You Are My Lady," "Lay Your Hands On Me" and oth-

er songs, was honored as publisher of the year at the event.

Named as the five most-performed ASCAP pop songs were "You Belong To The City" by Glenn Frey and Jack Tempchin; "Say You, Say Me" by Lionel Richie; "That's What Friends Are For" by Burt Bacharach and Carole Bayer Sager; "Part Time Lover" by Stevie Wonder; and "How Will I Know" by Walden.

Multiple songwriter winners were Bacharach, Richie, Walden, Wonder, Tom Bailey, Gene Black, Wayne Brathwaite, Phil Collins, Alannah Currie, Barry Eastmond, Chris Hayes, Jimmy Jam, Holly Knight, Mark Knopfler, Joe Lee-way, Huey Lewis, Terry Lewis, Michael Masser, John Cougar Mellencamp, Billy Ocean, Martin Page, Mike Rutherford, Bernie
(Continued on page 108)

NARADA MICHAEL WALDEN

ASCAP Songwriter of the Year



SONG OF THE YEAR "How Will I Know"

(Narada Michael Walden, Shannon Rubicam, George Merrill)
Gratitude Sky Music, Irving Music Inc.

"FREEWAY OF LOVE"

(Narada Michael Walden, Jeffrey Cohen)
Gratitude Sky Music, Polo Grounds Music

"WHO'S ZOOMING WHO"

(Narada Michael Walden, Preston Glass)
Gratitude Sky Music, Bellboy Music

Dearest members of ASCAP, Dearest members of my musical
& business families and to all world citizens in general:

I extend my hearts deepest love and soul's loftiest gratitude to all of you for this great honor which has been bestowed upon me—1986 Songwriter Of The Year and 1986 Song Of The Year—"How Will I Know—Whitney Houston"

God has blessed us all with serious ripe fruit inwardly and outwardly.

Let us continue to aspire to our highest height and to fulfill God's dream of transcendent glory.

All love & deepest gratitude from an honored songwriter.

Narada Michael Walden

Special Thanks to: Whitney Houston, Aretha Franklin, Clive, Roy, Donn and all my friends at Arista, Shannon Rubicam and George Merrill, Jeffrey Cohen, Preston Glass. Loretta Munoz, Julie Horton and Todd Brayback and everyone at ASCAP, Tarpan Studios—Janice Lee, David Frazier, Dana Jon Chappelle, Perfection Light Prod—Cynthia Shiloh, to my cats: Premik Russell Tubbs, Miss "Kitty" Beethoven, Whitney, Cissy, Mary Evonne, for background vocals, Michael Barbiero, Steve Thompson, Ron St. Germain. Maureen Dorey, Michael Rosen, Alexander Haas, and Bruce Smith. To Kathi Horton, Michael Krassner, Barry Siegel, Fred Duffin and to Anukampa Walden. And to everyone at Radio, who made this happen.

GRATITUDE SKY MUSIC

International administration: David Rubinson, San Francisco

Management: Greg Digiiovine & David Rubinson

Public Relations: Bobbi Marcus

Panel Jobs Industry Sacred Cows

PDs, Consultants Take A Beating

BY CHRIS MORRIS

LOS ANGELES A panel of veteran market researchers deflated several widely held misconceptions about the radio listener and the music consumer at the Hyatt hotel on Sunset here May 20.

The discussion, "Advances And Benefits In Market Research For

The Music Industry," sponsored by the Assn. of Independent Music Publishers, found several research experts using demographics to batter a variety of common industry myths. Such sacred cows as radio programmers, consultants, and tip sheet editors also took a beating.

"Strategic long-range planning of the record industry really comes

down to lunch next Thursday," said Warner Bros. special products president Michael Kapp, who voiced the most stinging comments of the day. "Your study of the past history goes back as far as lunch last Thursday, and . . . I would guess short-term planning would be maybe lunch tomorrow."

Noting that most in the business believe that "kids buy most of the music," Kapp said that Warners research indicates that while the 10- to 19-year-old age group accounts for 24% of sales, the 20-29 demographic accounts for 25% and those 30-33 purchase 23%.

(Continued on page 100)



Class Act. Artist Michael Feinstein is greeted by some of his biggest fans following his recent performance at Gracie Mansion in Manhattan, where Mayor Ed Koch presented him with the city's Medal of Recognition. Feinstein has just been signed to Elektra Records worldwide. Pictured are, from left, Liza Minnelli, Koch, Feinstein, and Elektra/Asylum Chairman Bob Krasnow.

Firm Develops New Plastic Packaging For Vinyl & CD

BY DAVE DIMARTINO

LOS ANGELES A new, tamper-proof type of plastic packaging for albums and compact disk cases that may render shrink wrap obsolete will be introduced by a Las Vegas company in July.

Called Ultrapak, the packaging process offers the durability of plastic at a price competitive with current paper/cardboard rates, claims the firm. Both the traditional album cardboard sleeve and the 6- by 12-inch CD longbox would be replaced by the thick Ultrapak shell, which would bear original cover art.

Full four-color printing, ultrasonic sealing, matte and glossy finish-

es, water-resistance, and a tensile strength 30 times that of paper are the major features of the new Ultrapak system, says its designer, Richard Colness, senior vice president of Las Vegas-based 3-V Corp.

The machinery used to produce Ultrapak is less expensive and much more versatile than most packaging devices, according to Colness. "It's designed so that one machine can produce more than one type of packaging," he says. "And the machines can be set up so they're manual, semiautomatic, or fully automatic. So the cost would be associated with their level of production or the need of a certain type of packaging."

(Continued on page 100)

Oak Ridge Boys Sell Goldline, Silverline

Lorimar Buys Pub Cos.

NASHVILLE Lorimar Productions has purchased the Silverline (ASCAP) and Goldline (BMI) music publishing companies from the Oak Ridge Boys.

Also, according to Sam Trust, chief of the Lorimar Music division, the Los Angeles-based entertainment conglomerate has bought the publishing setup's Nashville headquarters, at 1209 16th Ave. S., the site of a 12-track demo studio.

The purchase price was not revealed, but when Silverline/Goldline was put on the market last year, a value of about \$1 million was put on the 1,200-song catalog, not including the real estate.

Noel Fox, longtime Silverline/Goldline chief, will remain with the company, as will his assistant, Mark Brown. Fox says former Oak Ridge

Boys member William Lee Golden agreed to the sale despite the fact that he is suing the three remaining members of the group, who recently ousted him (Billboard, May 23).

Writers currently signed to the newly acquired companies are MCA artist Steve Earle and Harry Stinson. Fox says he will be negotiating to sign or re-sign additional writers. Among the most active copyrights in the catalogs are "Whoever's In New England," "Guitar Town," "When You Get To The Heart," "Devil's On The Loose" and "Train Of Memories."

Lorimar itself has a number of in-house writers, including Billy Joe Shaver, Dave Pomeranz, Jerry Fuller, and Richard Wolfe.

EDWARD MORRIS

MMG Sets 4-Label Unit

BY IRV LICHTMAN

NEW YORK The Moss Music Group, seeking to broaden its product line to include mainstream music, has established a new division that serves as an umbrella unit for the operations of four labels.

The division, RB International, incorporates two new logos, RBI and RIC, and two existing lines, the "progressive instrumental" Lifestyle Records and the new age Golden Voyage, named after its only act, represented with five albums so far.

Supervising RB International as general manager out of the MMG offices here is Rick Bleiweiss. In recent years, the one-time artist and

producer has been a marketing and merchandiser executive. From 1976 through 1985, he served at PolyGram as national singles sales manager, national sales director, vice president of promotion, vice president of product management, and vice president of marketing, merchandising, and product development. More recently, he operated his own marketing and mail-order firms.

Says Ira Moss, owner of MMG, "We have more than adequate distribution capabilities to try various product categories beyond the classics, with warehousing and full sales forces in New York, Los An-

(Continued on page 103)

'Diamonds' Shines In Top 10, Extending Alpert's Chart String To 24 1/2 Years

HERB ALPERT'S "Diamonds" jumps five notches to No. 9 on this week's Hot 100, nearly a quarter-century after the Tijuana Brass first cracked the top 10 with "The Lonely Bull."

That instrumental smash cracked the top 10 in December 1962, giving Alpert a span of 24 years and six months between top 10 hits. Only five artists in pop history have had longer spans of top 10 hits: **Bing Crosby** (29 years and six months), **Frank Sinatra** (26 years and 10 months), **Perry Como** (26 years and eight months), **Ben E. King** (26 years and five months), and **Gladys Knight** (24 years and eight months). Crosby scored his first top 10 hit with the **Paul Whiteman Orchestra**, his last, in a duet with **Grace Kelly**, "True Love." Sinatra scored his first with the **Tommy Dorsey Orchestra**, his last, in a duet with daughter **Nancy**, "Somethin' Stupid."

We should note that **Smokey Robinson** is about a week away from joining this elite group. Robinson first cracked the top 10 in January 1961 with the **Miracles** "Shop Around" and this week leaps seven notches to No. 13 with his latest hit, "Just To See Her." That will give him a span of 26 years and five months between top 10 hits.

"Diamonds" is the eighth top 10 pop hit in less than 14 months for producers **Jimmy Jam & Terry Lewis**. It follows five hits by **Janet Jackson** and one each by **Force M.D.'s** and the **Human League**. "Diamonds" also jumps to No. 3 on the Hot Black Singles chart, becoming **Jam & Lewis'** 11th top five black hit since March 1986.

FAST FACTS: **Genesis** this week becomes the first group to pull five top 10 hits from one album, and the first group to log a full year in the top 40 with singles from one album. The trio accomplishes the feat as "In Too Deep," the fifth single from "Invisible Touch," leaps five notches to No. 6. Only five other acts—all male or female solo artists—have lifted five or more top 10 hits from one album: **Michael Jackson**, **Bruce Springsteen**, **Lionel Richie**, **Janet Jackson**, and **Madonna**.

Kim Wilde's "You Keep Me Hangin' On" jumps to No. 1 on this week's Hot 100, more than 20 years after the **Supremes'** original topped the chart. This makes the Jobete copyright the sixth song in the rock era—and the third in the past nine months—to hit No. 1 in two different versions. It follows "Go Away Little Girl" (**Steve Lawrence**, **Donny Osmond**), "The Loco-Motion" (**Little Eva**, **Grand Funk**), "Please Mr. Postman" (**Marvelettes**, **Carpenters**), "Venus" (**Shocking Blue**, **Bananarama**), and "Lean On Me" (**Bill Withers**, **Club Nouveau**).

Paul Simon's "Graceland" logs its 22nd week in

the top 10 on the Top Pop Albums chart, matching the record set by his 1975 smash "Still Crazy After All These Years." Both albums won the Grammy for album of the year, but whereas "Still Crazy" generated four top 40 hits, "Graceland" has so far yielded just one. No **Simon & Garfunkel** album spent this many weeks in the top 10, though "The Graduate" soundtrack—which featured their music—logged 26 weeks.

Whitney Houston's "I Wanna Dance With Somebody (Who Loves Me)" leaps eight notches to No. 10, breaking into the top 10 in just four weeks. That makes it Houston's fastest-climbing hit to date. Her previous speed record was "Greatest Love Of All," which took six weeks to crack the top 10. "Dance" is the seventh top 10 hit in less than

two years for red-hot producer **Narada Michael Walden**.

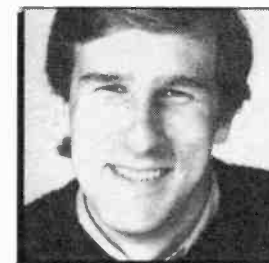
Janet Jackson this week lands her third No. 1 hit on the Hot Dance/Disco Club Play chart with "The Pleasure Principle." The hit is lagging behind on the other key charts, perhaps because it was held a couple of weeks to avoid competing with "Diamonds." In its third week, it jumps to No. 45 on the Hot Black Singles chart and to No. 50 on the Hot 100.

Atlantic Starr's "Always" jumps to No. 2 on this week's Hot 100, surpassing the peak position of its previous biggest hit, "Secret Lovers." Both songs also reached No. 1 on the Hot Adult Contemporary Singles chart.

WE GET LETTERS: **Richard Steigmann** of Ann Arbor, Mich., notes that **U2** is the first act of the '80s to log more than two years on the Top Pop Albums chart with three different releases. "Under A Blood Red Sky" has been listed on the chart for 165 weeks, "War" for 164, and "The Unforgettable Fire" for 117.

Mike Perini of Ypsilanti, Mich., notes that two weeks ago marked the first time in nearly nine years that all of the top five singles were by artists who were newcomers to the top five. The acts: **U2**, **Jody Watley**, **Chris De Burgh**, **Kim Wilde**, and **Cutting Crew**. The last time this happened was in October 1978, with **Exile**, **Nick Gilder**, **A Taste Of Honey**, **Little River Band**, and **Anne Murray**.

Perini also notes that **Duran Duran's** "Meet El Presidente," which drops off the Hot 100 this week after peaking at No. 70, is the group's first single to fall short of the top 40 since 1982's "Girls On Film." Where are the Durannies when they need them?



by Paul Grein

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JUNE 26	NEW ORLEANS, LA
JUNE 27	BIRMINGHAM, AL
JUNE 28	NASHVILLE, TN
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ON DEF JAM/COLUMBIA RECORDS, CASSETTES AND COMPACT DISCS.



Legislation Is No Answer

DAT: LET THE MARKETPLACE DECIDE

BY GARY J. SHAPIRO

Five years ago, facing declining sales and fearing the emerging audiocassette, the Recording Industry Assn. of America advocated a royalty tax on recorders and tapes.

We fought this proposal. We reasoned that video games and the recession had hurt software as well as hardware sales.

Since that initial assault on audio recording technology in 1982:

- Recording industry sales have grown from \$3.6 billion to \$4.4 billion in 1986.

- Prerecorded cassette sales have skyrocketed from 182 million units to 344 million units in 1986—an amazing 89%.

- Stereo television, compact disk players, boom boxes, and stereo headsets have revolutionized the delivery of sound.

Yes, in these past five years both the recording and electronics industries have met the challenge of the '80s. The recording industry has created music that has produced plaudits and profits. The electronics industry has invented products that have excited the public and increased its demand for music.

But while the best talent in our respective industries has successfully invented, created, performed, designed, marketed, or packaged, we in Washington have engaged in political combat over whether home recording technology should be taxed or banned.

Fortunately, Congress has resisted every effort to penalize or cripple the very technologies that now provide the bulk of the recording industry income. Sure, anecdotal stories of teenage taping parties have created concern about lost music sales. But those stories are just that—anecdotal—and far from representative of the overwhelming majority of home taping behavior.

Music lovers often purchase an album or CD just to tape one song or make a high-quality cassette for a Walkman-type headset, boom box,

or car stereo.

Once home taping is separated from commercial piracy, the benefits of home taping become clear. For every sale displaced by an exchange of tapes with a friend, there is at least one gained.

How many new artists receive increased exposure due to home taping? Would the recording industry really be better off if all the tape recorders in this country were

ably corrupted in a fashion directly counter to the purity of sound that serious artists have struggled to achieve.

It is objectionable because its real aim is to kill DAT technology.

Manufacturers, consumers, and retailers have joined to oppose the RIAA proposal. Even those record stores that have expressed support for the proposal have not indicated whether they support the announce-

the VCR created opportunities for independent video companies.

It may be that preservation of market share is the driving force behind the RIAA opposition to DAT. According to Billboard (May 23), seven of the largest record companies have announced that they would refuse to put their music on prerecorded DAT.

Aside from the dubious legality of this type of collusion, it underscores the rift between the majors and the independents; the smaller record companies are eager to share in the new pie created by a new format while the majors don't even want to give the new format a chance.

Some believe DAT will never sell and that like quadraphonic sound or 8-track tapes it has limited appeal. Maybe. But the marketplace should make this determination, not Congress.

The RIAA's opposition to DAT technology comes as no surprise. Every new and useful consumer electronics technology has been opposed by copyright owners. Radio, TV, VCRs, audiocassettes, and now DAT share a history of intense concern by copyright owners that these new technologies would somehow prevent them from getting their fair share.

Yet, without exception, these technologies opened new markets for old works and conferred a windfall on copyright owners.

Instead of fighting, the recording and electronics industries should be working together to market these technologies, opposing commercial piracy and encouraging a love of and appreciation for good music and high-quality sound.

So long as the RIAA continues to seek restrictions or taxes on recording technology, our industries will continue to spend our precious resources on lobbyists, public relations firms, economists, survey firms, and lawyers.

on radio play the song but don't give the title or the name of the group. As a mobile DJ I often take requests from people who don't know the name of the song or even the group. They say, "You know, it's the song that goes da da da, etc." It's frustrating for them as well as me.

If the record companies kill the single, radio and mobile DJs will have a tough time. Let's keep the industry's best promotional tool alive.

Don Prestia
Monmouth Beach, N.J.

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.

'The RIAA has proposed that its music be audibly corrupted . . . Its real aim is to kill DAT'

Gary Shapiro is a vice president of the Electronic Industries Assn.



dumped in Lake Erie?

After five years of failing to convince the copyright committees in Congress that home taping is evil, the RIAA has now taken a new tack. It has attacked the newest recording technology, the digital audiotape recorder, as a foreign-made threat to the compact disk and as compounding home taping.

The legislation the RIAA is asking Congress to pass is admittedly creative. It would ban DAT recorders for three years unless they include an antitaping chip. Record companies would remove a notch from the music in the audible frequency range so that the DAT machine, sensing the notch, would not record.

This proposal is a bad precedent because Congress has never restricted a consumer technology on any grounds other than health or safety.

It is startling because the RIAA has proposed that its music be audi-

ment by the RIAA that its plan could require a dual inventory of tapable and nontapable music.

Even within the music industry, the RIAA proposal has divided the big and the small. The legislative record shows that it is a handful of huge conglomerates (Warner, CBS, and the other RIAA members) that want Congress to restrict DAT. Many independent record labels and artists have taken the bold step of filing statements with Congress in opposition to the RIAA proposal.

This division within the music industry can be explained in terms of the opportunity DAT offers independent record companies. DAT may allow smaller companies to compete directly with the titans of the industry.

With DAT, digital music can be reproduced without the high cost associated with CD pressing. Prerecorded DAT music will cost little to make and will open previously closed doors for new labels, just as

ing the gun that will kill them.

I urge all my fellow store owners to fight back. Change buying habits to reflect displeasure with major studios that couldn't care less what happens to the little video store.

To all you video store owners who do not yet have PPV in your area, I say: "Be patient, they'll find you."

William DePascale
Direct Hit Entertainment
Bethpage, N.Y.

FIRST AID FOR SINGLES

I have been reading about the demise of the vinyl 45 and am saddened. What should be seen as a promotional tool to introduce an artist (especially to young buyers) has become a dead configuration to record companies.

The record companies are in great part responsible for the fall in singles sales. By filling release sheets with the fourth single off a 12-month-old record they continue to try to pump life into things that

didn't have much of a chance to begin with. Buyers are forced to make choices, and these things are easy to pass up.

A healthier approach would be to limit the number of singles that come off a record. Use picture sleeves heavily. If it isn't worth a picture sleeve, don't release it.

Frankly, the cassette single is unattractive and difficult, if not impossible, to merchandise. Our stores can attest to the fact that a good vinyl 45 is an inexpensive way to lead a curious buyer to the compact disk, cassette, or LP.

Michele Ulinski, Buyer
Rose Records
Chicago

KEEP THE SINGLE ALIVE

The 45 rpm single should not be allowed to die. As a promotional tool it is still the best vehicle around. If the single does not receive airplay, the album will not enjoy mass sales.

One of the problems is that DJs



HITTING BACK AT PPV

I operate a video store and, like Rich Thorward (Commentary, May 16), I'm having problems with pay-per-view. I can't tell you how annoying it is to lay out \$65 for a new release only to hear my customers tell me they have already seen it on PPV.

It's bad enough that I have stores renting videos all around me—as well as my local library, which my taxes help support.

I used to order four or five copies of new releases. But now I have adjusted that to just one copy of anything I know is hitting PPV.

If enough video stores did the same, maybe somebody would get the message. But that probably won't happen. Those dealers who continue to buy as if nothing were wrong should know they are load-

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Lazer 103 Cuts A Profile In Minn. PD Bruce McGregor Guides New Outlet

BY MOIRA MCCORMICK

CHICAGO In an album rock market dominated by classic rock, Milwaukee's new kid on the block, WLZR "Lazer 103," is seeking to lure listeners with a heavy dose of current music lightened by comic relief, courtesy of PD Bruce McGregor.

Taft Broadcasting's Lazer 103, Milwaukee's ABC radio affiliate, went on the air February 16 with wall-to-wall music and drop-in carts and debuted its air staff March 2. Taft had bought WLZR, formerly country station WBCS, from owner Great Trails.

"I was asked to listen to the market in January," says McGregor, who was hired away from Burkhart-Abrams-consulted album rock outlet KEZO-FM Omaha (Z-92), where he had been for three years. "What I heard was a classic rock battle between WQFM 'Q-FM' and WKLH-FM." Another factor, he says, is top 40 WKTI-FM.

Working with Dwight Douglas of Burkhart Abrams, McGregor put together a current music format similar to the one he'd steered at KEZO. "Our music is 70% current and recurrent, 30% library," says McGregor. "We limit our '60s-'70s cuts to one song per hour. Some 60%-65% of what we program is either current singles, hot

tracks, or depth LP cuts."

McGregor describes Lazer 103's sound as "half adventurous, half comfortable. It's an alternative to corporate rock and classic rock; they have their place, but we wanted to be fresh, not plodding. Core artists tend to be toward the mainstream, such as Fleetwood Mac, Genesis, Bryan Adams, Bob Seger, and David Bowie. But we also broke Jon Butcher, Robert Cray, the Cult, Crowded House, Cutting Crew, Steve Earle, Hoodoo Gurus, Omar & the Howlers, and Danny Wilson. U2 is also a core artist, back to their 5-year-old debut album, 'Boy.'

"A lot of listeners who wanted new rock had to suffer through the 'thumpa thumpa' on top 40. We're catering to those who want new music," continues McGregor. However, he notes, "You have to know how far to push the boundary without going off the deep end. We don't want to 'add the mail'—put on whatever comes in—which is not a derogatory thing. But we're more interested in adding more cuts for an Adams or Petty than adding more new, unproven artists. We have to have ears for, 'Yes, that fits Milwaukee in 1987.'"

Some of Lazer 103's new acts are added on the special feature "Consumer Guide To New Rock," which airs Sundays from 7-8 p.m. Listeners are encouraged to call in votes for their favorite acts, the top three of which are played back on Tuesday nights. "And then we give serious consideration to adding them," says McGregor.

Other special features include Four-Plays, in which four consecutive cuts by one artist are aired ("We do it sporadically—I'm not a great believer in weekend features," says McGregor); "Lazer 103 For Thursday," which is a full day of blocks of three cuts by one artist back to back; and "Living Room Concerts," syndicated concert programming from Westwood One and Radio Today.

What truly sets Lazer 103 apart, according to McGregor, are the recorded comedy drop-ins that punctuate each jock's show. "I'm a firm believer in having DJs do a lot of humor drop-ins," he says. Typical sources are comedy records and various taped television shows, es-

pecially "Moonlighting" and "Max Headroom." (McGregor, whose voice sounds like "Headroom" star Matt Frewer's, is particularly fond of Max, to whom he's "talked back" on the air.)

"The production pieces especially challenge listeners to listen, and they leave 'em with a smile," says McGregor. "What jocks use, I leave up to them—I see myself more as a conductor. It takes time and talent to take things around you and make them relatable. It's an entertaining ingredient in the mix."

McGregor, who is a native Minnesotan, began his career in 1972 as a part-time DJ at country FM KTCR Minneapolis after finishing courses at Twin Cities radio trade school Brown Institute. From there he got an air job at WEBC-AM in his hometown of Duluth, followed by jock stints at KNOX-AM Grand Forks, N.D., and WAMY-AM Springfield, Ill. In 1976, McGregor landed his first PD post, at top 40 WAKX-FM Duluth. From 1981-84, he served as music director and program director at Duluth album rock outlet KQDS-FM, and then he went to KEZO.

In addition to his PD chores at Lazer 103, McGregor holds down the afternoon shift, from 3-7 p.m. Other air personalities include the morning team of Dan Hansen & Stan, midday jock Kelly Wallace, and 7-midnight DJ Marilyn Mee, all native Milwaukeeans; overnight jock Neil Owens of Oshkosh, Wis.; and Milwaukee-bred part-timers Nick Alton, Kristi Knight, Dan Bryan, and Derek. "We tried to hire Milwaukee people from the start," says McGregor.

Also on hand is news reader Gigi Fischer, known as "Gigi the News Goddess." Despite this frothy appellation, McGregor observes, "We don't treat news lightly."

On a tight budget, Lazer 103 pulled a respectable 2.6 in the winter Arbitrons. "We hadn't spent a dime on advertising—that was all word of mouth," McGregor says. "We were encouraged by what we saw."

"We've identified a niche that existed—how far it will go and how big it will get, time will tell."

OUTA' THE BOX

Programmers reveal why they have jumped on certain new releases.

TOP 40

WPLJ "Power 95" New York music director **Andy Dean** says "Rhythm Is Gonna Get You" (Epic) ought to put Gloria Estefan & Miami Sound Machine safely beyond the sophomore-jinx dangers. The first single from the Machine's second album "definitely shows potential," says Dean. "It reminds us of 'Conga,' and we've had major success with their hits in the past." A rare instant-reaction record is Kenny G's jazzy "Songbird" (Arista), says Dean. "The first time we played it our receptionist got five calls within five minutes. We haven't seen that kind of 'What was that?' response since Billy Vera's 'At This Moment.'" Not as new but creating a welcome musical balance are three slick, adult tracks in an urban vein: Smokey Robinson's "Just To See Her" (Motown), Surface's "Happy" (Columbia), and the System's "Don't Disturb This Groove" (Atlantic). Dean says all three tracks are balancing out the recent glut of Latin dance records and giving Power 95 plenty of pull with adult listeners.

TOP 40/CROSSOVER

This week's PD of the week, WPOW "Power 96" Miami's **Bill Tanner**, was riding especially high last week when the latest Arbitrends showed Power 96 tied with longtime format leader WHYI "Y-100." That accomplished, his job now is to take Power 96 over the top, and here's some cuts Tanner hopes will help him in that task. "Our biggest story is a local act, the Wild Marys, whose 'No One Knows' has just been picked up by Atlantic. It's a nontypical Miami dance record. For one thing, it features a male vocal lead." From the import pool Power 96 draws on frequently comes "Baila Bolera" by Fun Fun. Word is that the song will be available from the "Boom Boom" label, ZYX (516-568-3777). "That's pulling lots of calls for us," says Tanner, "as is Debbie Harry's 'In Love With Love' (Geffen)." Finally, Tanner is thrilled with the Lisa Lisa & Cult Jam album track "Lost In Emotion" (Columbia), a tune he says is reminiscent of Diana Ross & the Supremes.

BLACK/URBAN

L.L. Cool J's "I'm Bad" (Def Jam/Columbia) is the hottest request on WILD Boston after two weeks of play, says MD **Tanya Pendleton**, who adds that the platinum shipment of his new album is only the tip of the iceberg. Other WILD wonders include the Whispers' "Rock Steady" (Solar/Capitol); Vesta Williams' "Don't Blow A Good Thing" (A&M); and the Isley Brothers' "Smooth Sailing Tonight" (Warner Bros.). Not to be overlooked, says Pendleton, are Joyce Sims' latest, "Lifetime Love" (Sleeping Bag/Fresh), which lays a pop hook on a dance feel, and the Touch's "Without You" (Supertronics).

COUNTRY

WSSL Greenville/Spartanburg, S.C., PD **Don Moore** has a long roster of new acts to rave about. First is Ronnie Milsap's remake of Joe Henderson's "Snap Your Fingers" (RCA). "It's in the same tradition as his other '50s-oriented songs, and it's getting immediate reactions for us." Drawing attention for its novelty value is the Bellamy Brothers' "Country-Rap" (MCA/Curb). "It may be a flash in the pan, but we're surprised how well it's doing for us right now," says Moore. The PD jumped on Patty Loveless' album cut "After All" (MCA) after seeing her perform it recently. "It's a great ballad," he says. Reba McEntire is doing well by straying from her usual ballad approach on her latest, "One Promise Too Late" (MCA).

KIM FREEMAN



Getting Closer. WLWQ Columbus, Ohio, MD Wendy Steele, left, enjoys a close moment with Pretender Chrissie Hynde.

AMERICA'S MOST ASTUTE PROGRAMMERS
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LUCY IN THE SKY WITH DIAMONDS
GETTING BETTER
FIXING A HOLE
SHE'S LEAVING HOME
BEING FOR THE BENEFIT OF MR. KITE
WITHIN YOU WITHOUT YOU
WHEN I'M SIXTY FOUR
LOVELY RITA
GOOD MORNING GOOD MORNING
SGT. PEPPER'S LONELY HEARTS CLUB BAND (REPRISE)
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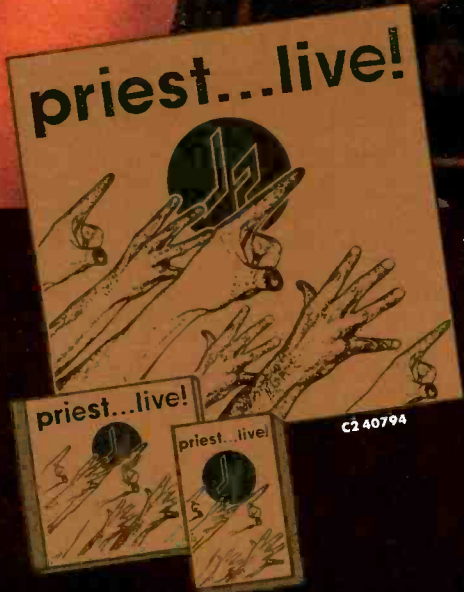
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Give it all up to the Priest!

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Crane Leaves The Country At WYNY; Duffy Stations Are On The Block

CHUCK CRANE will not be giving country radio a shot. He has resigned from the PD-ship at WYNY New York, one month before the NBC AC outlet will switch to country. Given Crane's top 40 background—much of it as assistant PD at WLS Chicago—the move surprises few. Crane was on vacation at press time, but we expect him to be back in action soon.

Also, **Raymond Anthony** is no longer the PD at urban outlet WBLK Buffalo, N.Y.

IT'S NO BIG secret that Duffy Broadcasting's stations might be up for sale, and the talk became serious last week. Although group president **Marty Greenberg** could not be reached at press time, the story appears to be that the group's GMs are attempting a leveraged buyout of the

six-market group with Greenberg. The investment firm of Boston Ventures has been a majority owner of Duffy for seven years, and it seems ready to cash in on its investment.

JIMMY ROACH and **Steve Hansen** disappeared from their morning shift unceremoniously May 21 at rocker WSHE Miami; operations manager **Charlie Kendall** and his wife, **Lisa**, popped up on their shift that day. The duo of Roach & Hansen had been there for only about six months, after leaving behind a strong track record at WDVE Pittsburgh. Station executives are mum on the subject, but Kendall does say that the "Kendall & Kendall" morning show is a long-term plan "TFA" (till further notice). "Lisa and I have talked about doing a show together for many years, but this is the first time we've done it," says Kendall. "She does news, and I do the basic DJ work. It's personality, but in a very clean, tight format—an alternative to the zoo-type shows."

Also in Miami, **Jim Kelly** has apparently been let go from his longtime afternoon shift at AC outlet WLVE "Love 94."

JIM LADD, **David Perry**, and **Jack Snyder** have filed separate suits against KTWV Los Angeles and station VP/GM **Howard Bloom** and PD **Frank Cody** for what boils down to breach of good faith when hiring and/or renewing contracts. The court papers for all three—now at KMET—allege that each would have accepted other market offers had Metromedia/Metropolitan been up-front about taking the station to a new-age/jazz format without jocks.

At the time of KTWV's unveiling, Cody told us that the format had been kept under wraps until the last minute because continuing rock'n'roll was still being considered. Both sides have a point, but the jury awaits on whose is stronger.

PHIL'S FOUL MOOD: It appears **Phil Collins** can't take the kind of joke WAVA Washington, D.C., morning men **Don Geronimo** and **Mike O'Meara** love to play. The morning duo are famous for calling up stars in town for concerts, but things didn't go well when they tried to reach Collins at his D.C. hotel before the May 26 Genesis date. Although the team didn't get through to Collins, it did bother his management and security people enough that Collins himself called WAVA GM **Alan Goodman** and complained that the duo had invaded his "right to privacy."

Goodman replied that the Genesis date was a major event and that such stunt calls are "part of the turf." Here the plot thickens. WAVA's **Gene Baxter** planned to broadcast from the concert with cut-ins. He reports that the band's management and RFK Stadium security told him to leave as soon as he said he was from WAVA. "Your permission to broadcast live is revoked immediately regardless of your prior agreement" is how Baxter remembers it being put.

KZEW DALLAS threw a party for local record reps

last week to reintroduce itself after several months of personnel changes following its purchase by Anchor Media. GM **Bill Knobler** and PD **Denis Anderson** were on hand, as were newly appointed promotion director **Alan Lombard** and consultant **Jon Sinton**. A local spy relays that KZEW appears to be continuing its hit-heavy, album rock direction . . . Across town, classic rocker **KZPS** is running an interesting advertising campaign that features ad clients praising the results they have gotten. Advertisers have the option

of getting free airtime for these testimonials, but such incentives as discounted regular spot time is not part of the deal.

KUDOS TO ALL OF YOU who let your stations voice appreciation for the armed forces this Memorial Day. And, while minds are still on



by Kim Freeman

the subject, let's give a thought to country outlet **KOOV** Kollin/Copperas Cove in central Texas. PD **Don Steele** is arranging festivities for the station's 10th anniversary, Nov. 22, and would like to collect birthday messages and jingles from stations all over the country. Why? Because KOOV serves Fort Hood, America's largest military installation, which houses servicemen and -women who'd love to hear a message from their hometown radio station. Contact Steele at KOOV, P.O. Box 607, Copperas Cove, Texas 76522.

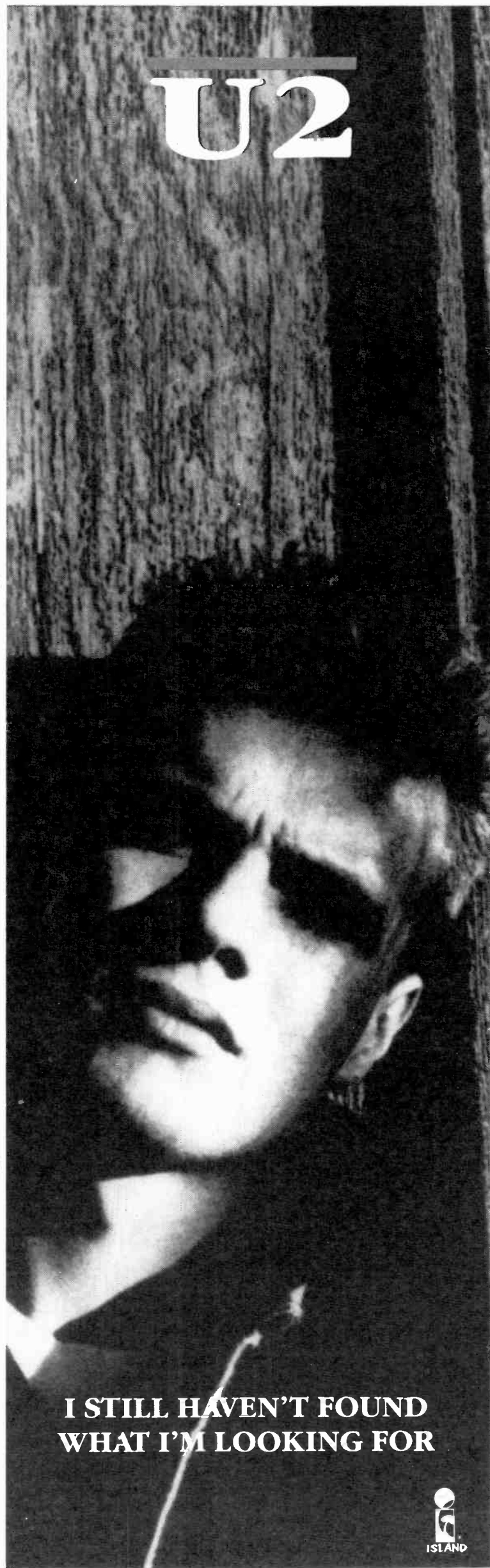
FEEDBACK on Black Radio Exclusive's convention last week seems generally good, with many attendees praising the star-studded concert at the Greek Amphitheater. One drawback was the fact that many nonattendees were able to slip into nighttime activities. "The organization could have been better on the hotel's part," says **WANM** Tallahassee, Fla., PD **Joe Bullard**, "but the panels were constructive and informative. I lost count of how many stars were there after a while, but all of them were very talkative—not stuck up at all." Bullard's tip to PDs surrounded by stars is to go for tour information and set up dates for future interviews rather than hound them for station IDs. "That way, when you get home, you can say, 'When we were in Los Angeles, so and so told us . . . It sounds much more personal that way.'"

An element some BRE attendees claimed to notice was the presence of government surveillance, which followed a preconvention visit to the BRE offices by federal agents. Apparently the agents were looking for illegal phone equipment.

WORD HAS IT Whitney Houston's album showed up accidentally in a package of Arista 12-inches at a Miami record pool, members of which promptly passed it along to one of the market's leading hit outlets, which promptly gave listeners a preview of the project, then promptly pulled it at Arista's request.

MCA and **KUBE** Seattle teamed up for a clever "Beverly Hills Cop II" promotion over Memorial Day weekend; it keyed into a ticket-for-ticket theme. On May 25, listeners were told to show up at a local theater to trade in parking tickets for tickets to the hot flick. The hit outlet's **Truck Rogers**, dressed up in an authentic "Beverly Hills Cop" uniform (on loan from the film studio), posted himself in front of the theater and paid the price of the parking ticket fines. The grand-prize winner got a trip to Beverly Hills.

AUNTIE VOX JOX WANTS YOU! . . . to vote in the 1987 Billboard Radio Awards (Billboard, May 9). The first-round ballot appears as an insert beginning on page 33. So cast your vote and keep your eyes peeled for the July 25 issue, when the selection of all Billboard readers will be boiled down to five nominees in each category. You will then be asked to vote for one entry per category. The 90 winners will be announced and featured in a special Sept. 12 issue, to be distributed at the NAB convention.



I STILL HAVEN'T FOUND
WHAT I'M LOOKING FOR





So Many Men, So Little Time. Boston-based consultant Donna Halper ties the knot without breaking her ties to the record biz as several promotion people gather to celebrate her wedding to Jon Jacobik. Toasting the bride, from left, are Chrysalis' Jerry Blair, Elektra's Karen Durkot, EMI's Tom Jodka, independent Jerry Brenner, Virgin's Phil Quartararo, and Atlantic's Joe Ianello. Word is that the groom fled the scene when somebody yelled "trade shot."

FOR WEEK ENDING JUNE 6, 1987

Billboard

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HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	1	9	LISA LISA & CULT JAM COLUMBIA	★★ NO. 1 ★★ HEAD TO TOE 3 weeks at No. One
2	3	3	8	HERB ALPERT A&M	DIAMONDS
3	2	2	11	ATLANTIC STARR WARNER BROS.	ALWAYS
4	7	12	4	WHITNEY HOUSTON ARISTA	I WANNA DANCE WITH SOMEBODY
5	4	7	6	SURFACE COLUMBIA	HAPPY
6	5	5	11	KIM WILDE MCA	YOU KEEP ME HANGIN' ON
7	9	25	3	THE WHISPERS SOLAR	ROCK STEADY
8	6	6	9	THE BREAKFAST CLUB MCA	RIGHT ON TRACK
9	19	27	3	CLUB NOUVEAU WARNER BROS.	WHY YOU TREAT ME SO BAD
10	11	9	9	SMOKEY ROBINSON MOTOWN	JUST TO SEE HER
11	12	18	9	KLYMAXX CONSTELLATION	I'D STILL SAY YES
12	8	4	11	MADONNA SIRE	LA ISLA BONITA
13	13	19	6	KENNY G. ARISTA	SONGBIRD
14	17	16	4	DEBBIE GIBSON ATLANTIC	ONLY IN MY DREAMS
15	15	21	4	NONA HENDRYX EMI-AMERICA	WHY SHOULD I CRY
16	16	14	12	THE SYSTEM ATLANTIC	DON'T DISTURB THIS GROOVE
17	25	—	2	CHRIS DE BURGH A&M	THE LADY IN RED
18	29	—	2	JANET JACKSON A&M	THE PLEASURE PRINCIPLE
19	18	13	6	U2 ISLAND	WITH OR WITHOUT YOU
20	NEW ▶	1	1	GENESIS ATLANTIC	IN TOO DEEP
21	10	10	15	JODY WATLEY MCA	LOOKING FOR A NEW LOVE
22	NEW ▶	1	1	EXPOSE ARISTA	POINT OF NO RETURN
23	NEW ▶	1	1	PSEUDO ECHO RCA	FUNKYTOWN
24	28	29	3	JESSE JOHNSON A&M	BABY LET'S KISS
25	21	20	4	SHIRLEY MURDOCK ELEKTRA	GO ON WITHOUT YOU
26	NEW ▶	1	1	JODY WATLEY MCA	STILL A THRILL
27	20	8	7	CAMEO ATLANTA ARTISTS	BACK AND FORTH
28	22	24	4	FREDDIE JACKSON CAPITOL	I DON'T WANT TO LOSE YOUR LOVE
29	23	15	8	ANITA BAKER ELEKTRA	SAME OLE LOVE (365 DAYS A YEAR)
30	NEW ▶	1	1	GEORGE MICHAEL COLUMBIA	I WANT YOUR SEX

Promotions

NO PLACE LIKE HOME

WKRL Clearwater/Tampa, Fla., listeners won't have to click their heels three times and wish their way home this summer. The classic rock station is hosting a weekly series of hometown-reunion beach parties. With the Holiday Inn Madera Beach as party co-host, WKRL's series is dubbed a Salute To The Great Cities Of America and will be thrown every Sunday afternoon through Sept. 6, when Tampa gets its tribute.

The itinerary includes St. Louis, Denver, New York, Boston, Dallas, Philadelphia, and several other major cities. Through each city's chamber of commerce, WKRL will be offering posters, pins, and replicas of local monuments as party favors and on-air giveaways. In addition, the station secured some round-trip tickets from Delta Airlines, to be offered as grand prizes.

Scheduled party activities include tanning contests, volleyball, sand-castle contests, limbo games, and various beach activities.

SNOOPY AID

Oneida, N.Y., has a crisis on its hands, and WZOZ is coming to the rescue. For the past seven years, town residents have enjoyed the artwork of a farmer who arranged the shingles atop his barn in a design featuring the cartoon characters Snoopy and Woodstock. A recent print story inadvertently brought the barn's decor to the attention of the United Features Syndicate, which owns the copyright to the characters. The company is now putting heavy pressure on the farmer to remove Snoopy and Woodstock.

"It doesn't seem to me that a mural in the middle of the Catskill mountains is going to do a lot of damage," says WZOZ PD John Weston. "So, we're staging a last-ditch effort to raise awareness about what's going on." Weston says he's hoping that press attention generated by WZOZ's rally will put counter-pressure on United Features, enough so that it will drop its efforts to make the farmer remove Snoopy.

As local lore has it, the "Peanuts" graphics came about when the farmer couldn't find enough of

(Continued on page 19)

**BILLBOARD
RADIO
AWARDS
NOMINATION
BALLOT!
SEE PAGES 33-38**

FOR WEEK ENDING JUNE 6, 1987

Billboard

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HOT ADULT CONTEMPORARY™

Compiled from a national sample of radio playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	4	11	ALWAYS WARNER BROS. 7-28455	★★ NO. 1 ★★ 2 weeks at No. One ◆ ATLANTIC STARR
2	4	8	7	IN TOO DEEP ATLANTIC 7-89316	◆ GENESIS
3	2	3	21	THE LADY IN RED A&M 2848	◆ CHRIS DE BURGH
4	5	6	10	NOTHING'S GONNA CHANGE MY LOVE FOR YOU AMHERST 311	◆ GLENN MEDEIROS
5	7	10	10	SONGBIRD ARISTA 1-9588	◆ KENNY G.
6	3	1	10	LA ISLA BONITA SIRE 7-28425/WARNER BROS.	◆ MADONNA
7	6	2	13	JUST TO SEE HER MOTOWN 1877	◆ SMOKEY ROBINSON
8	10	13	8	MEET ME HALF WAY COLUMBIA 38-06690	◆ KENNY LOGGINS
9	9	12	9	IF SHE WOULD HAVE BEEN FAITHFUL... WARNER BROS. 7-28424	CHICAGO
10	13	17	7	CAN'T WE TRY COLUMBIA 38-07050	DAN HILL
11	8	5	10	SE LA MOTOWN 1883	◆ LIONEL RICHIE
12	15	20	4	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) ARISTA 1-9598	WHITNEY HOUSTON
13	11	7	14	THE FINER THINGS ISLAND 7-28498/WARNER BROS.	◆ STEVE WINWOOD
14	12	9	11	SAME OLE LOVE (365 DAYS A YEAR) ELEKTRA 7-69484	◆ ANITA BAKER
15	14	11	12	DON'T DREAM IT'S OVER CAPITOL 5614	◆ CROWDED HOUSE
16	20	21	4	GIVE ME ALL NIGHT ARISTA 1-9587	◆ CARLY SIMON
17	17	18	7	THE LAST UNBROKEN HEART MCA 53064	PATTI LABELLE & BILL CHAMPLIN
18	21	28	5	EVERY LITTLE KISS RCA 14361	◆ BRUCE HORNSBY & THE RANGE
19	16	14	16	I'LL STILL BE LOVING YOU RCA 5065	RESTLESS HEART
20	22	25	4	I'D STILL SAY YES CONSTELLATION 53028/MCA	KLYMAXX
21	18	15	12	BABY GRAND COLUMBIA 38-06994	◆ BILLY JOEL FEATURING RAY CHARLES
22	19	16	14	I KNEW YOU WERE WAITING (FOR ME) ARISTA 1-9559	◆ ARETHA FRANKLIN AND GEORGE MICHAEL
23	26	31	5	WITH OR WITHOUT YOU ISLAND 7-99469/ATLANTIC	◆ U2
24	25	30	5	WHY CAN'T THIS NIGHT GO ON FOREVER COLUMBIA 38-07043	◆ JOURNEY
25	23	22	19	YOU CAN CALL ME AL WARNER BROS. 7-28667	◆ PAUL SIMON
26	27	26	5	ONLY LOVE KNOWS WHY WARNER BROS. 7-28383	PETER CETERA
27	29	35	4	KISS HIM GOODBYE OPEN AIR 0022/A&M	THE NYLONS
28	24	19	17	NOTHING'S GONNA STOP US NOW GRUNT 5109/RCA	◆ STARSHIP
29	28	24	5	(I JUST) DIED IN YOUR ARMS VIRGIN 7-99481	◆ CUTTING CREW
30	32	38	4	I KNOW WHAT I LIKE CHRYSALIS 43108	HUEY LEWIS & THE NEWS
31	37	—	2	ALONE CAPITOL 44002	◆ HEART
32	NEW ▶	1	1	LOVE LIVES ON MCA 53077	JOE COCKER
33	30	23	7	THERE'S NOTHING BETTER THAN LOVE EPIC 34-06978/E.P.A.	◆ LUTHER VANDROSS WITH GREGORY HINES
34	31	29	7	BIG LOVE WARNER BROS. 7-28398	◆ FLEETWOOD MAC
35	40	—	2	LIES JIVE 1038/RCA	◆ JONATHAN BUTLER
36	39	—	2	YOU KEEP ME HANGIN' ON MCA 53024	◆ KIM WILDE
37	NEW ▶	1	1	UNITED IN LOVE POLYDOR 885 760-7/POLYGRAM	◆ COMMODORES
38	NEW ▶	1	1	ARE YOU STILL IN LOVE WITH ME CAPITOL 44005	ANNE MURRAY
39	NEW ▶	1	1	MOONLIGHTING (THEME) MCA 53124	AL JARREAU
40	33	34	6	WILD HORSES CBS ASSOCIATED 4-06699/E.P.A.	◆ GINO VANNELLI

○ 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.

Bill Tanner Successfully Shifts Gears At WPOW

BY KIM FREEMAN

"GREAT RADIO IS LIKE great sex," says WPOW "Power 96" Miami PD and morning man Bill Tanner.

To keep fresh and objective (and slightly crazy) after all these years, Tanner says he reminds himself daily to "constantly keep in mind that the people around me are the stars; I'm the organizer."

As a people manager, Tanner says the key is creating an environment that constantly fosters creativity. "I do that by letting my people know that I care about them."

TURN THE CLOCK back to January 1974, when Tanner got hired as morning man and PD at WHYI by Heftel and walked into the awkward situation of replacing Buzz Bennett, who had been dismissed as a result of "irregularities," Tanner recalls.

want to eat, sleep, and have sex with the station, and I'll provide them with the opportunity to do that, too. The thing is to be in touch with the personal needs and professional goals of each individual at the station.

SETTING THE EXTRA-MILE pace at Power 96 is none other than its co-owner and VP/GM Greg Reed. Says Tanner, "Greg hung his rear end out a million miles. Rather than just sit on his investment and watch it grow, he chose to take the tough road," he says.

That "tough road" has had its share of brilliantly green lights since Beasley-Reed Broadcasting changed WCJX to WPOW Power 96 last June. WCJX drew a 1.6 share in its last book, while Power 96 pulled a 4.5 share in the winter 1987 Arbitrons.

Bill Tanner, Program director, morning show ringleader at top 40/crossover outlet WPOW "Power 96" Miami, and Billboard's PD of the week.



Bill Tanner, Program director, morning show ringleader at top 40/crossover outlet WPOW "Power 96" Miami, and Billboard's PD of the week.

many stations do you know that have gone 14 years without being challenged by direct format competition? And today, Y-100 is still one of the top billers in town."

Tanner programmed Y-100 until January 1983, when he was hired by MetroMedia to program WASH Washington, D.C. "I spent two long years there: one trying to resurrect a dying AC; one trying to take it top 40. I learned that I was not invincible, that I could make mistakes like the rest of the guys."

The next step for Tanner was then "my now famous \$1 million deal" to transform EZ Communications "Easy 105" into Hot 105 Miami, a successful switch founded on Tanner's bet that an urban-based top 40 would fly high in Miami.

"Hot 105 has just blown out a lot of people, and Y-100 was undergoing severe programming difficulties," Tanner recalls of WPOW's arrival one year ago.

In assembling the Power 96 team,

Tanner pulled a familiar group in around him, and he gives them all tremendous credit in the station's success so far. Tanner's longtime assistant, Coleen Cassidy; consultant Jerry Clifton; Mark Shands; Mark Moseley; Jim Reihley; Dennis Reese; Mindy Frumpkes; Don Cox; and Gino Latino are just a few of his teammates.

AS ONE MIGHT GUESS, Tanner's biggest concern for radio's future is how the people that make it happen will be treated and what effect that will have on the caliber of people lured into radio in days to come.

Tanner says that debt servicing usually brings budget cuts. In this situation, he says, "managers with a high degree of people skills become all the more important. If you have a smaller salary budget, you have to offer other incentives."

Future goals for Tanner are keyed to station ownership with Beasley-Reed partner Reed. "I finally found someone I like a whole lot personally and professionally, and I'd like to take our joint philosophy of providing a creative environment as the key to winning to other stations."



Table with radio station logos (97.1 KEGL, 97.1 KEGL, 97.1 KEGL) and a list of songs and artists for Dallas, P.D.: John Roberts.

Table with radio station logo (KMEL 100) and a list of songs and artists for San Francisco, P.D.: Lee Michaels.

Table with radio station logo (EAGLE-106) and a list of songs and artists for Philadelphia, P.D.: Charlie Quinn.

Table with radio station logo (94-Q) and a list of songs and artists for Atlanta, P.D.: Fleetwood Gruver.

Table with radio station logo (94-Q) and a list of songs and artists for Atlanta, P.D.: Fleetwood Gruver.

Table with radio station logo (EAGLE-106) and a list of songs and artists for Philadelphia, P.D.: Charlie Quinn.

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Table with radio station logo (94-Q) and a list of songs and artists for Atlanta, P.D.: Fleetwood Gruver.

Table with radio station logo (WLOL 99.7) and a list of songs and artists for Minneapolis, P.D.: Gregg Swedberg.

Table with radio station logo (WLOL 99.7) and a list of songs and artists for Minneapolis, P.D.: Gregg Swedberg.

Table with radio station logo (WLOL 99.7) and a list of songs and artists for Minneapolis, P.D.: Gregg Swedberg.

Table with radio station logo (KDMB 101) and a list of songs and artists for St. Paul, P.D.: David Anthony.

Table with radio station logo (KDMB 101) and a list of songs and artists for St. Paul, P.D.: David Anthony.

Table with radio station logo (Kiss 106.7) and a list of songs and artists for Dallas, P.D.: Kevin Metheny.

Table with radio station logo (KDMB 101) and a list of songs and artists for St. Paul, P.D.: David Anthony.

Table with radio station logo (KDMB 101) and a list of songs and artists for St. Paul, P.D.: David Anthony.

Table with radio station logo (Kiss 106.7) and a list of songs and artists for Dallas, P.D.: Kevin Metheny.

PROMOTIONS

(Continued from page 16)

the same color shingles to repair the barn's roof. So, he settled for various available colors and put them to artistic use.

Whether or not WZOZ's campaign will have its desired effect, there's no doubt the move will have a positive effect on the station's community image.

HERE & THERE

Congratulations to album rocker **KLOL** Houston for its Fourth Annual Rock'N'Roll Auction—and \$22,000 take. The station raised this year's funds for the Houston-based End Hunger Network with help from ZZ Top, Joe Walsh, and many other celebs. . . Also putting the rock'n'roll-auction concept to charitable use was classic rocker **KLSX** Los Angeles, which staged a pre-Memorial Day on-air auction to benefit the Vietnam Veterans Aid Foundation. On the block were tickets to the Los Angeles Doobie Brothers concert as well as guitars and other rock paraphernalia donated by various rock stars.

One hundred percent of the auction proceeds went to the foundation, and the check was presented during a May 20 press conference. Following the conference, **KLSX** threw a concert featuring the Chambers Brothers, Spirit, Strawberry Alarm Clock, and Iron Butterfly. All of the \$6-ticket proceeds went to the VVAF.

KOOL Phoenix joined with Miller Lite Beer to sponsor the 1987 Waitress Superstar Competition recently. **KOOL-AM-FM** morning men **Don Crawford** and **B.J. Hunter** hosted the competition, which awarded 25 dream vacations and ended with a huge pool party.

Eau Claire, Wis., will get its biggest outdoor rock event ever when **WAYY** brings the Budweiser Shake, Rattle & Roll Festival to the Chippewa Valley in July. **WAYY** will carry the two-day festival live and is teaming up with other Midwestern stations to bus in people from the five-state area.

KOY Phoenix has the mandate of the people! The station's morning crew of **Bill Heywood** and **Tim Hattrick** was elected favorite morning show in the Phoenix Gazette's Voice Of The Valley DJ contest. The morning men ran on a platform that included the promise never to wear bad hair pieces or rescind Cinco de Mayo—or turn it into a mayonnaise festival—and to raise the speed limit to 95.5 at state-line inspection stations and border crossings. The \$5,000 award went to the Salvation Army.

THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON

The inside story of every Number One single from "Rock Around the Clock" to "We Are the World." AT BOOKSTORES NOW.

The Album Rock Tracks chart can be found on page 102



This Year's Beachin' July 4th Special!

For the fourth year in a row we're takin' it to the beach on July 4th weekend with three sizzling hours of summertime party music.

Recent hits by Bruce Springsteen, Lionel Richie and Don Henley provide the heat . . . classic hits by Jan & Dean, the Beach Boys and Chicago provide the refreshment! There's something for everyone under the sun!

No wonder our Beach Parties have drawn such a tremendous crowd . . . more than 17 million partygoers from coast-to-coast have shown up!*

For ratings that'd make you think you hit Beach Blanket Bingo, call United Stations Programming Network at 703-276-2900 today to clear Summer Beach Party 1987 in your market.

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

*Source: R. M. Bruskin, Ornnitel, July 1985

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



The Critics Rave...

The New York Times
Arts & Leisure Section / Sunday, May 3, 1987

Carly Simon's Emotion-Laden Self-Portrait

By STEPHEN HOLDEN

"COMING AROUND AGAIN," THE TITLE song of Carly Simon's latest album, embodies everything that the singer-songwriter does best. This deceptively simple song, written for the movie "Heartburn," distills the film's themes and atmosphere in broad, blunt strokes. Depicting a high-powered, high-strung woman struggling miserably through the rituals of daily life while her marriage is coming apart, its verses paint a concise picture of domestic desperation: "You pay the grocer / Fix the toaster / Kiss the host goodbye / Then you break a window / Burn the soufflé / Scream the lullaby."

The song's chorus, like its verses, is an emotional seesaw teetering between composure and despair. "I know nothing stays the same / But if you're willing to play the game / It's coming around again," the singer asserts. Then suddenly the song shifts into a bluesy harmonic mode and the lyric knives around two lines that sting with ironic cynicism: "So don't mind if I fall apart / There's more room in a broken heart."

Ms. Simon's edgy, open-hearted performance is perfectly in character with the attitude of the song's protagonist. Through subtle shifts of vocal intonation, she acts out all the emotional changes in a lyric that combines fragmentary images of maternal caring, metaphysical bewilderment, rage, wild romantic longing, helplessness, boredom and exhilaration into a portrait of embattled upper-middle-class domesticity.

"Coming Around Again" is the thematic centerpiece of an album (Arista AL-8443; cassette, compact disc) that is the latest and one of the strongest chapters in a growing catalogue that seems increasingly like the pop-music equivalent of the diaries of Anais Nin or Erica Jong's autobiographical novels. Each Carly Simon album lays bare a psychological landscape whose outlines are familiar but whose details and perspective change from

record to record. With "Coming Around Again," Ms. Simon's diaristic oeuvre now covers some 16 years. Many love affairs, a marriage, family relationships, friendships and childhood and adolescent memories have been reflected on, celebrated and rued in a body of work that offers a strikingly candid and instructive self-portrait. In her songs, Ms. Simon has always presented herself nakedly, warts and all — good-looking, affluent, talented, cultivated, charming, generous and loving on the one

one of the most outspokenly defiant female rock songs, asserting a new balance of power in male-female relationships.

More than any of its predecessors, the new record deals forthrightly with conflicting needs for romantic passion and stable domesticity. In "The Stuff That Dreams Are Made Of," Ms. Simon, contemplating a current relationship, reflects to herself, "Just because you don't see shooting stars / Doesn't mean it isn't perfect / Can't you see . . . / It's the stuff that dreams are made of / It's the slow and steady fire." These feelings are seconded by a revival of Joe Tex's 1964 soul standard, "Hold What You've Got," and a pop-rock rendition of "As Time Goes By" that features Stevie Wonder on harmonica and an arrangement that pointedly brings in

'Coming Around Again' is one of the strongest chapters in her ongoing diaristic oeuvre.

hand; jealous, insecure, demanding, restless, competitive and self-pitying on the other. Given the trendiness of the pop market, Ms. Simon is fortunate to have been able to make records for so many years.

Of all the confessional singer-songwriters who emerged out of the 60's counterculture to confide their personal feelings in recorded pop song cycles, she has been one of only a handful to sustain a major label recording career of such duration. And of that handful, she has stayed the closest to the personal confessional mode. Where other singer-songwriters, like Joni Mitchell, Paul Simon and Leonard Cohen, have aspired toward a rock-and-roll-based poetic art song, Ms. Simon has generally kept her musical and lyrical diction within the boundaries of commercial pop-rock.

The constantly evolving self-portrait that Ms. Simon has delineated is that of a prototypical, high-achieving, urban baby boomer — liberal, "liberated" and determined to have it all. Her most famous song, "You're So Vain," a competitive rejoinder to a narcissistic ex-lover, remains

the theme of "Coming Around Again." The theme recurs a third time in "Itsy Bitsy Spider," an adaptation of a nursery rhyme sung by a children's chorus.

Warring against the songs that affirm stability are other songs that demand instant gratification and the excitement of a grand passion. "Don't give me fountains, I need waterfalls," the singer demands in "Give Me All Is You." And one of the many requests in "All I Want Is You" is for "Mack truck loving."

Along with the title tune, the album's most haunting cut is a song of adolescent memory titled "Two Hot Girls (On A Hot Summer Night)" in which the singer remembers competing with a friend for the attentions of a boy and losing. Like "Coming Around Again," "Two Hot Girls" is quintessential Carly Simon. Blunt, succinct and catchy on the surface, underneath it is psychologically complex. And below the confident pregariousness of Ms. Simon's voice quivers a seam of vulnerability. Ms. Simon's special quality is to convey simultaneously the insecure child and the superwoman she is always on the road to becoming.

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Watch for her HBO special,
Carly Simon,
Coming Around Again In Concert.
Airing in July.

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—The Los Angeles Times

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—Boston Globe

"Simon has remained one of pop's more intriguing figures."

—Chicago Tribune

"Simon remains perhaps the most interesting of women pop singers. This album proves she is still captivating."

—People Magazine

"Coming Around Again" is a strong reminder of how refreshing Carly Simon can be. It's always a blessing with Carly." —Rolling Stone

"Simon is back on a new label with her strongest work since the mid-1970s."

—Newark Star-Ledger

"Coming Around Again shows that distinctive voice, a voice like mulled wine: warm, tangy and intoxicating."

—The New York Daily News

Coming Around Again, the critically acclaimed debut Arista album from Carly Simon. Already, her biggest selling album in eight years, on its way to GOLD! Includes the new hit single "Give Me All Night."



Coming Around Again.
The Carly Simon album everyone's coming around to.

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Management and Direction: Tommy Mottola,
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In 1966 the Jefferson Airplane took off. And for the rest of that turbulent decade their music epitomized the American rock & roll revolution.

By 1974 the Jefferson Airplane had transformed into the sleek new Jefferson Starship. And unlike so many of their '60s contemporaries, their popularity continued to soar.

Today Grace Slick and Mickey Thomas are piloting the Starship . . . one of the most consistent hitmaking groups of the '80s. As for their future . . . they summed it up in their Number One hit: "Nothing's Gonna Stop Us Now!"

On July 4th weekend . . . A STARSHIP IS BORN as the whole remarkable story unfolds in an historic three-hour radio special!

Don't let this one pass you by! The great music and fascinating interviews with the Jefferson Airplane/Starship will be must-listening for two generations of rock fans.

It's available on a swap/exchange basis to radio stations in the top 170 Arbitron-rated metro markets. Call United Stations Programming Network at 703-276-2900 now to reserve it in your market.

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



Programmers Air Their Views On Features' Merits

BY CHARLENE ORR

DALLAS When is it worth deviating from normal programming to accommodate special features? Are those features better produced in-house or supplied by outside sources? Should they be targeted to your core audience or geared to pull in fringe listeners? Ask those questions of 10 programmers and you'll get 10 different answers, the range of which is included in the following survey.

'We relate to our audience by producing our own shows—something you couldn't syndicate'

Ted Utz, operations manager at album rock station WMMR Philadelphia, says his station produces seven features. He says that they are equally effective because they all serve a different purpose. He tends to base a feature's success on longevity.

He says that one show called "Rock And Roll Roots" accurately represents the tastes of Philadelphia listeners. "Oldies are a very important part of our listeners' lives, and Philadelphia is very rich in music history. The feature lets us play some of the city sounds—Four Seasons, Jay & the Americans—that you wouldn't get on our regular programming. We're able to relate to the audience by producing our own shows, and that's obviously something that can't be syndicated."

Utz is directly involved with the feature's producer and air personality in getting "Rock And Roll Roots" ready for its airing by approving scripts. He says the feature, which is the No. 1 Saturday morning show in the city, is promoted mostly on air with very little outside advertising.

At urban leader WVEE Atlanta, PD Ray Boyd also uses in-house-produced features extensively. His most effective feature, based on listener response, is a daily, 90-second spot called "Your Personal Finance," which is hosted by a professional businessman. He also says that, based on listener requests, his most effective weekly is the "Thursday Night Countdown." "We play the top-10-requested songs of the week every Thursday night at 7 p.m., which gives a variety to our general programming," Boyd says. "We receive lots of positive feedback."

Boyd, like Utz, approves the shows' contents but leaves the simple production to the air personality. "TNC" is promoted on the air and is reinforced with some print advertising.

(Continued on next page)

Featured Programming



Cheap Trick lead guitarist Rick Nielsen gets wound up as DIR Broadcasting makes sure he knows how to punch the "Rock Clock." Nielsen will be hosting the new offering from DIR when it debuts in June. From left are DIR president Bob Meyerowitz, Nielsen, and DIR VP/national PD Neal Mirsky.

DIR BROADCASTING, New York, begins giving album rock a distilled hour of vintage live rock this week with the debut of its new one-hour weekly, "Rock Clock." The music-intensive show is built around a core of live performance recordings from the immense DIR library. Although the music is vintage, only recent artist interviews will be used to bracket the sets. To host the show, DIR has gone with someone who is well-acquainted with live performance and life on tour, Cheap Trick guitarist **Rick Nielsen**.

Included in Nielsen's less-than-serious approach will be "Doc Rock's Trivia Quiz" and New York vinyl fiend Bleeker Bob's regular update on rock collectables. Nielsen, with his interview approach, should have no problem shaking the aural dust off these classic performances.

WITH EIGHT OFFERINGS now available from DIR and a strong surge in sales, the company has promoted **Thomas Gatti** to senior VP in its New York office and opened a Chicago sales office. DIR president **Bob Meyerowitz** credits Gatti's two years at DIR with contributing greatly to the increase in business. Newly appointed managing director **Jim Harder** will head up the new Michigan Avenue office in Chicago. Harder was Midwest manager for Eastman Radio.

IT APPEARS that **MJI Broadcasting**, New York, will be the first major syndicator to take a spin in the the Lonely Hearts Club Band-wagon as it airs its "Sgt. Pepper Twentieth Anniversary Radio Special" May 29-June 7. The special concentrates solely on the anniversary, which is sure to be observed on the syndicated airwaves throughout the coming months.

The MJI offering spins the album in a two-hour salute, with Beatle interviews interspersed among the individual tracks. An interesting feature of the show is the use of a George Martin interview to give a track-by-track analysis of the album.

The special will also give listeners a historical perspective by looking

at the climate of the times preceding the legendary release, and at the revolutionary aspects of its music, studio effects, concept, and packaging. **WXRK** New York air personality **Jimmy Fink** hosts the market-exclusive, barter-basis show.

ALSO, **MJI WILL** simulcast the audio portion of the July 4 festivities at RFK Stadium in Washington, D.C., with HBO cable television. "Welcome Home, A National Tribute To The Vietnam Veteran" will be taped earlier in the day and simulcast that night from 9 p.m. to midnight.

The event is sponsored by Welcome Home Inc., a nonprofit celebrity support organization, and will include performances by Anita Baker, Crosby, Stills & Nash, James Brown, and George Carlin, to name just a few in the strong AC lineup.

"Welcome Home" is available on a market-exclusive barter basis and will be delivered via satellite.

GBS RADIORADIO tried a slightly different Beatles approach in its recent Memorial Day weekend "Rock Connections" special. Host **Mike Harrison** jumped at the opportunity to visit George Martin, and the result was a relaxed interview with the producer in his London office featuring plenty of Fab Four tracks. The show offered listeners a unique look through the eyes of the first "fifth Beatle," and perhaps we'll be lucky enough to hear Harrison use the interview in future segments of his show.

PETER J. LUDWIG

Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate that local sta-

tions have option of broadcast time and dates.

June 1, **Ozzy Osbourne**, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.

June 1, **Patty Smyth**, Line One, Westwood One, one hour.

June 1-7, **Rock Clock**, DIR Broadcasting, one hour.

June 1-7, **Singing Bass Players**, Pioneers In Music, DIR Broadcasting, one hour.

June 1-7, **Sgt. Pepper Special, Part One With Paul McCartney**, Legends Of Rock, NBC Radio Entertainment, one hour.

June 1-7, **Night Ranger**, Off The Record With Mary Turner, Westwood One, one hour.

June 1-7, **Fleetwood Mac**, Classic Cuts, MJI Broadcasting, one hour.

June 1-7, **the Oak Ridge Boys**, Live From Gileys, Westwood One, one hour.

June 1-7, **Tom Petty**, Rock Today, MJI Broadcasting, one hour.

June 1-7, **Kenny Loggins (Part Two)**, Pop Concert/Star Trak Profiles Series, Westwood One, one hour.

June 1-7, **Smokey Robinson Part Two**, Special Edition, Westwood One, one hour.

June 1-30, **Almost #1**, Creative Radio Network Country Special, Creative Radio Network, two hours.

June 5, **George Jones/Janie Frickie**, Music Of America, ABC Radio Networks, 90 minutes.

June 5-6, **Level 42**, On The Radio, On The Radio Broadcasting, one hour.

June 5-7, **Janet Jackson**, Hot Rocks, United Stations, 90 minutes.

June 5-7, **Journey**, Superstar Concert Series, Westwood One, 90 minutes.

June 5-7, **Ozzy Osbourne**, Rock Connections, CBS RadioRadio, one hour.

June 6-7, **Special Report: Prince And The Minneapolis Music Empire**, Radioscope, Lee Bailey Productions, one hour.

June 6-7, **Gary Morris**, Country Close-up, Pro-Media, one hour.

June 6-7, **Entertainment Express**, United Stations, one hour.

June 7, **Roger Waters/the Outfield**, Powercuts, Global Satellite/ABC Radio Networks, two hours.

June 7-13, **Whatever Happened To ... The Searchers**, Rock Over London, Radio International, one hour.

June 8-14, **John Sebastian**, Classic Cuts, MJI Broadcasting, one hour.

June 8-14, **Peter Wolf**, Rock Today, MJI Broadcasting, one hour.

June 8-14, **Sgt. Pepper Special, Part Two With George Harrison**, Legends Of Rock, NBC Radio Entertainment, one hour.

June 12-13, **Billy Idol**, On The Radio, On The Radio Broadcasting, one hour.

PROGRAMMERS DISCUSS VALUE OF FEATURES

(Continued from preceding page)

A successful and effective feature for AC outlet **WTMJ** Milwaukee is Jonathan Green's Saturday night "Comedy Show." PD **Mike Elliot** says, "Because we tend to be a more news- and information-type station that also broadcasts many sporting events, the comedy spots fit our demographics [ages 30-54]. The DJ who hosts the show builds it around a theme. For example, we're big sports fans here, so he might build the week's feature around baseball skits."

Elliot approves scripts and promotes the features on air but cau-

tions other PDs against selecting such a skit. "Know your demographics before you start a comedy feature," he says. "For our demographics, we can't catch and keep our up-scale audience by using a full hour of George Carlin. But we can take some of Carlin's routines, mix it with a few milder skits, and have a winner."

Wendy Christopher, music director at Seattle top 40 **KUBE**, says the station's only in-house weekly feature is a public-affairs show. **KUBE** staff members, who concentrate on music rather than features, help interns produce "Around The Sound," an interview-type show. The show runs from 6-6:30 a.m. on Sunday mornings and covers problems facing the Seattle audience. Listener reaction depends on how the show's topics affect their audience, Christopher says, and the program can sometimes get great responses.

The programming staff does not get involved with actual production work, and the station does not promote the feature.

Bill Jenkins and **Jim Robertson**, operations managers of country stations **WQYK** Tampa, Fla., and **KIKK** Houston, respectively, are not great proponents of features, whether they are produced in-house or syndicated. But when they do produce one, it is centered on a musical theme or event, usually a live concert. Both operations managers believe a feature should raise a station's image.

Rick Carroll, program director at album rock station **KROQ** Los Angeles, says a station has "to give the people something unique, something people can't get anywhere else." He says this can be accomplished through import shows, which he frequently uses. These shows spotlight the world's hits and permit immediate audi-

ence response.

WBZ Boston station manager **Cary Pahigian** stresses perseverance in creating features. "Know what you want to do with your feature, and do it," he says. "Set your goal and format, and stick to it. It will take time to pay off, but the audience will let you know if you're on the right track."

WMMR's **Utz** has a similar philosophy. He believes that an effective feature's purpose has to be identified first. "Chances are, your regular format is as strong as anything you can put on the air, so when you do think about doing a feature, you have to have specific goals in mind," he says. "Those goals have to be defined, whether they are to increase your cume base or to position your station as a leader in that field. Define the purpose of your show before you program it in."

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

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

POP SINGLES—20 Years Ago

1. **Respect**, Aretha Franklin, ATLANTIC
2. **Groovin'**, Young Rascals, ATLANTIC
3. **I Got Rhythm**, Happenings, B.T. PUPPY
4. **Release Me (And Let Me Love Again)**, Engelbert Humperdinck, PARROT
5. **Creeque Alley**, Mamas & the Papas, DUNHILL
6. **Him Or Me—What's It Gonna Be?**, Paul Revere & the Raiders, COLUMBIA
7. **The Happening**, Supremes, MOTOWN
8. **Sweet Soul Music**, Arthur Conley, ATCO
9. **Somebody To Love**, Jefferson Airplane, RCA VICTOR
10. **All I Need Is You**, Temptations, GORDY

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

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

SOUL SINGLES—10 Years Ago

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

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Jim Kerr (PRS)
Michael MacNeil (PRS)
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Christopher Neil (PRS)
Mike Rutherford (PRS)
Chappell & Co., Inc.
Hit & Run Music Publishing, Inc.

BOP

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(FROM THE MOVIE "ROCKY IV")
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Zomba Enterprises Inc.

THESE DREAMS

Martin Page
Bernie Taupin
Little Mole Music
Zomba Enterprises Inc.

WALK OF LIFE

Mark Knopfler (PRS)
Almo Music Corp.

WE BUILT THIS CITY

Martin Page
Bernie Taupin
Peter Wolf
Little Mole Music
Petwolf Music
Zomba Enterprises Inc.

WEST END GIRLS

Chris Lowe (PRS)
Neil Tennant (PRS)
Virgin Music, Inc.

WHAT HAVE YOU DONE FOR ME LATELY

Jimmy Jam
Terry Lewis
Flyte Tyme Tunes

WHAT YOU NEED

Andrew Farris (APRA)
Michael Hutchence (APRA)
MCA, Inc.

WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING

Wayne Brathwaite
Barry Eastmond
Robert John "Mutt" Lange (SAMRO)
Billy Ocean (PRS)
Wayne A. Brathwaite Music
Barry J. Eastmond Music Co.
Zomba Enterprises Inc.

WHO'S ZOOMIN' WHO

Narada Michael Walden
Gratitude Sky Music, Inc.

YOU ARE MY LADY

Barry Eastmond
Barry J. Eastmond Music Co.
Zomba Enterprises Inc.

YOU BELONG TO THE CITY

Glenn Frey
Jack Tempchin
Night River Publishing
Red Cloud Music Company

YOU SHOULD BE MINE (THE WOO WOO SONG)

Andy Goldmark
Nonpareil Music Inc.

YOUR LOVE

John Spinks (PRS)
Warning Tracks Inc.

YOUR WILDEST DREAMS

Justin Hayward (PRS)
WB Music Corp.

POPPING WITH

NARADA MICHAEL WALDEN
Songwriter of the Year

"HOW WILL I KNOW"
Narada Michael Walden
Gratitude Sky Music, Inc.
Song of the Year

ZOMBA ENTERPRISES INC.
Publisher of the Year

PRIDE

ASCAP
American Society of Composers, Authors & Publishers



ASCAP RAP Members of three hot groups—Run-D.M.C., the Beastie Boys, and ASCAP—gather on the roof of B. Smith's restaurant in New York after a press conference announcing the combined Run-D.M.C.-Beastie Boys tour. Seen chillin' in the front row, from left, are Beastie Boy MCA, ASCAP public relations manager Grandmaster Ken Sunshine, Beastie Boy Mike D, Run-D.M.C.'s Jam Master Jam, ASCAP membership rep Vivian "Lady V" Scott, Run of Run-D.M.C., and the Beastie Boys' King Adrock. Overseeing the party in the top row, from left, are Def Jam signee Davey D and D.M.C. of Run-D.M.C.

Rap Taps Into Mainstream Market

BY BRIAN CHIN

NEW YORK With such multi-platinum success stories as Run-D.M.C. and the Beastie Boys, rap music has crossed a commercial threshold. Even so, rap continues to evolve in its core street market both as an increasingly album-oriented genre and as a form with definite, if comparatively minimal, production standards. Albums have come to be perceived as a far better value in this traditionally 12-inch-dominated market, in light of increasing 12-inch prices and the generous examples set by the 12-cut rap albums of Rush Productions artists. Recent figures prove it: the "Down By Law" album by M.C. Shan on Prism's Cold Chillin' label has sold more than 150,000 units; Kool Moe Dee's Jive/Rooftop debut has sold 132,000 compared with the "Go See The Doctor" single's 70,000. In recent weeks, as many as 14 of Billboard's Top Black Albums have been by rappers.

According to Strong City Records president Rocky Bucano, the diversity of rap albums' offerings accounts for the changeover, as does the confusing number of 12-inch singles in the market. "Kids are looking at saving money," he says. Kool Moe Dee producer La Vaba adds, "It's easy to get a decent tape off the radio."

M.C. Shan producer Marley Marl feels the proliferation of first-rank rap stars has soaked up already scarce radio play for singles. Both Strong City and Marl, through MCA/Uptown, are planning sampler albums to showcase new artists. Uptown/MCA's "Uptown, It's Kickin'" album spawned the hip-hop

hit "Mr. Big Stuff" by Heavy Dee & the Boyz.

In rap, authenticity is crucial, says Hurby "Love Bug" Azor, whose Salt-N-Pepa, Sweet Tee & Jazzy Joyce, and Dana Dane productions have all been major radio and sales successes. "You can only make the underground beats if you're out in the discos," he says.

Rap fans favor "thin, tinny, trashy, almost distorted sounds," Azor says. Old James Brown and Meters records have provided innumerable rap back beats, he says, because modern studios and drum machines can't simulate the primitive sound of four-track recorders and old microphones.

Scott LaRock—whose Boogie Down Productions work with KRS One scored two recent street hits on the B-Boy label, "South Bronx" and "The Bridge Is Over"—says that the tracks for the latter were laid in an hour and that the average track only takes three or four. "A certain sound fits me. I can just sense it," he says.

Likewise, Marl describes his approach to such major street hits as Biz Markie's "Make The Music With Your Mouth, Biz" as instinctive: "I visualize someone walking down the street, with my record blasting out. It's for the kids hanging out in the street to cool out to, looking cool and playing a jam. If I can't do the latest dance to it, I'm not finished." This does not preclude technical advances, of course: Marl is installing the means to dump the work tracks done in his own Queensbridge Projects studio directly into the programming room of midtown Manhattan's Unique Recorders.

(Continued on next page)

Chronicles Washington's Life And Music Haskins' New Book Does Dinah Justice

ARETHA FRANKLIN. BILLIE HOLIDAY. Ella Fitzgerald. Mahalia Jackson. These are the names that come up immediately in any discussion of great black female singers. One that should be included but often isn't is **Ruth Jones, aka Dinah Washington.** Perhaps that's because vocally she never fit neatly into any one category (gospel, jazz, soul, or even blues doesn't quite convey the rich texture of her voice) or because she died in 1963, before the soul explosion brought increased mainstream attention to black music. Washington never became a national resource, as Franklin did, or benefited from a revival in interest, as was Holiday's fate.

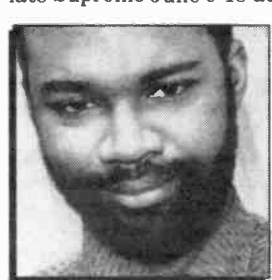
Yet Washington is, arguably, as great a singer as Franklin and led a life as star-crossed as Holiday's. **Jim Haskins'** new biography of Washington, "Queen Of The Blues" (Morrow, 239 pages, \$16.95), is a valuable tool in sparking Washington's still-vital legacy.

On Washington's personal life, Haskins, the author of many books on black culture—including the one that inspired Francis Coppola's "Cotton Club" film, is very good. From Washington's days with **Lionel Hampton's** big band through her rise to the mantle "Queen of the Blues," Haskins charts the development of this insecure yet regal woman. Washington had seven husbands, some legal, some common-law, during her active 39 years, and Haskins considers these relationships crucial to understanding her—with good reason. **Ruth Bowen,** who with Washington started the pioneering Queen Booking agency, and **Patti Austin,** who was Washington's godchild, provide anecdotes and humor.

Unfortunately, Haskins' discussion of Washington's music and the heart-piercing impact of her voice on such classics as "This Bitter Earth" is thin. From reading Haskins you'll know which are the hit songs, but you won't necessarily understand why. Also, the discography doesn't make note of the fine reissues in recent years of Washington's Mercury recordings by PolyGram.

SHORT STUFF: Manhattan Records has the soundtrack to **Spike Lee's** just-completed Columbia Pictures film, "School Daze." The film, scheduled for a spring 1988 release, features **Phyllis Hyman** performing a song by Spike's father, **Bill,** titled "Be One"; a funky go-go track by **Experience Unlimited,** produced by **Marcus Miller;** and female lead **Tisha**

Campbell (co-star of NBC's "Rags To Riches") singing a vibrant neo-Supremes tune, "I Don't Wanna Be Alone Tonight," written by **Raymond Jones.** Campbell has great potential as a recording artist. . . **John "Jellybean" Benitez** is producing the theme for **Mel Brooks'** new movie, "Spaceballs," for United Artists. Benitez's second solo album, "Just Visiting This Planet," is due from Chrysalis in June. . . The **Florence Ballard** Fan Club is holding a special tribute to the late Supreme June 9-18 at the Whitley Gallery, 111 N.



La Brea, Los Angeles, Calif. Photos, books, pieces of clothing, and other memorabilia will be on display. Ballard, whose birthday is June 30, was only 31 at the time of her death in 1976. For more info, call **Alan White** at 213-658-5260. . . Veteran producer **Hal Davis** was behind the board for the debut of

young vocalist **Angela Cole.** The single's title is "L.O.V.E. (Love)" . . . **Giorgio's** second Motown single is "Tina Cherry" . . . Producer-writer **Ollie Brown** is auditioning male and female vocalists for a recording project. Brown, who recently did the music for "The Real Ghostbusters" cartoon show, can be contacted through **Dina Andrews,** 213-469-4330. . . **Jesse Johnson** is finishing production on a new **Tamara & the Seen** record for A&M. . . Also on the way from Minneapolis is **Alexander O'Neal** on Tabu, produced by you know who—**Jam & Lewis**. . . **A George Benson-Earl Klugh** album, "Collaboration," is coming on Warner Bros. at the end of the month. . . The reason we know about that and other jazz-oriented Warner Bros. releases is "Metro Notes," an informative little newsletter supplied by the label's jazz promo department, supervised and partially written by longtime executive **Harold Childs.** It carries the amusing subtitle Not The Same Old Jazz. . . People are wondering what's up with the previously announced A&M film starring **Janet Jackson** and a reunited **Time.** Word is that everything awaits the script, being written chiefly by A&M black music vice president **John McClain**. . . Look for video compilations on these PolyGram signees: **Cameo,** "Word Up!"; **Kool & the Gang,** "Decade"; and **Rene & Angela,** "Street Called Desire". . . The Minneapolis Black Music Awards show will be held Sept. 25 at the Carlton Hotel. Call **Pete Rhodes** at 612-341-2447 for more info. . . **Robert Townsend,** director-star of "Hollywood Shuffle," has signed a development deal with Warner Bros. The talented actor-

(Continued on next page)



by Nelson George

FOR WEEK ENDING JUNE 6, 1987

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HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 17 REPORTERS	SILVER ADDS 29 REPORTERS	BRONZE/ SECONDARY ADDS 55 REPORTERS	TOTAL ADDS 101 REPORTERS	TOTAL ON
IF YOU WERE MINE CHERYL LYNN MANHATTAN	1	2	22	25	27
FAKE ALEXANDER O'NEAL TABU	4	3	17	24	82
UNDER THE BOARDWALK BRUCE WILLIS MOTOWN	1	4	16	21	22
IF I WAS YOUR GIRLFRIEND PRINCE PAISLEY PARK	2	5	13	20	66
LONG TIME COMING READY FOR THE WORLD MCA	1	5	12	18	34
THIGH RIDE TAWATHA EPIC	2	3	12	17	78
KOO KOO SHEILA E. PAISLEY PARK	1	5	11	17	45
THE PLEASURE PRINCIPLE JANET JACKSON A&M	4	4	8	16	74
PRIVATE CONVERSATIONS VAL YOUNG AMHERST	2	5	9	16	28
TINA CHERRY GIORGIO MOTOWN	2	3	8	13	64

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

Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	HEAD TO TOE	LISA LISA & CULT JAM	1
2	2	HAPPY	SURFACE	5
3	7	I DON'T WANT TO LOSE YOUR LOVE	FREDDIE JACKSON	2
4	3	ALWAYS	ATLANTIC STARR	8
5	9	DIAMONDS	HERB ALPERT FEATURING JANET JACKSON	3
6	4	JUST TO SEE HER	SMOKEY ROBINSON	14
7	13	WHY YOU TREAT ME SO BAD	CLUB NOUVEAU	6
8	12	ROCK STEADY	THE WHISPERS	4
9	8	GO ON WITHOUT YOU	SHIRLEY MURDOCK	10
10	5	BACK AND FORTH	CAMEO	16
11	14	NEVER SAY NEVER	DENIECE WILLIAMS	7
12	6	IT'S BEEN SO LONG	MELBA MOORE	19
13	23	STILL A THRILL	JODY WATLEY	11
14	10	SE LA	LIONEL RICHIE	21
15	24	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	12
16	20	SONGBIRD	KENNY G.	25
17	27	I FEEL GOOD ALL OVER	STEPHANIE MILLS	13
18	11	THERE'S NOTHING BETTER THAN LOVE	L. VANDROSS/G. HINES	27
19	19	WHY SHOULD I CRY?	NONA HENDRYX	9
20	15	SAME OLE LOVE (365 DAYS A YEAR)	ANITA BAKER	36
21	18	EVERYTHING'S GONNA BE ALRIGHT	AL GREEN	31
22	16	DON'T DISTURB THIS GROOVE	THE SYSTEM	42
23	25	LIES	JONATHAN BUTLER	15
24	17	IMAGINATION	MIKI HOWARD	30
25	28	8TH WONDER OF THE WORLD	ISLEY/JASPER/ISLEY	18
26	32	I COMMIT TO LOVE	HOWARD HEWETT	17
27	22	ARE YOU MAN ENOUGH?	FIVE STAR	24
28	29	RELATIONSHIP	LAKESIDE	37
29	21	BARBARA'S BEDROOM	WHISTLE	44
30	36	CELEBRATE OUR LOVE	RAY, GOODMAN & BROWN	38
31	—	I'M BAD	L.L. COOL J	32
32	—	SMOOTH SAILIN' TONIGHT	THE ISLEY BROTHERS	22
33	34	BABY LET'S KISS	JESSE JOHNSON	23
34	—	PLAY THIS ONLY AT NIGHT	DOUG E. FRESH	58
35	26	I'D STILL SAY YES	KLYMAXX	62
36	30	WATCH OUT	PATRICE RUSHEN	67
37	35	LOOKING FOR A NEW LOVE	JODY WATLEY	—
38	—	RHYTHM METHOD	R.J.'S LATEST ARRIVAL	20
39	—	HEY THERE LONELY GIRL	GERRY WOO	34
40	—	FALLING IN LOVE	THE FAT BOYS	57

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	HEAD TO TOE	LISA LISA & CULT JAM	1
2	2	ROCK STEADY	THE WHISPERS	4
3	5	DIAMONDS	HERB ALPERT FEATURING JANET JACKSON	3
4	3	I DON'T WANT TO LOSE YOUR LOVE	FREDDIE JACKSON	2
5	7	WHY YOU TREAT ME SO BAD	CLUB NOUVEAU	6
6	8	WHY SHOULD I CRY?	NONA HENDRYX	9
7	4	HAPPY	SURFACE	5
8	11	NEVER SAY NEVER	DENIECE WILLIAMS	7
9	13	STILL A THRILL	JODY WATLEY	11
10	6	GO ON WITHOUT YOU	SHIRLEY MURDOCK	10
11	19	I FEEL GOOD ALL OVER	STEPHANIE MILLS	13
12	18	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	12
13	17	RHYTHM METHOD	R.J.'S LATEST ARRIVAL	20
14	16	I COMMIT TO LOVE	HOWARD HEWETT	17
15	21	LIES	JONATHAN BUTLER	15
16	12	8TH WONDER OF THE WORLD	ISLEY/JASPER/ISLEY	18
17	25	SMOOTH SAILIN' TONIGHT	THE ISLEY BROTHERS	22
18	22	WANT YOU FOR MY GIRLFRIEND	4 BY FOUR	28
19	20	BABY LET'S KISS	JESSE JOHNSON	23
20	10	ALWAYS	ATLANTIC STARR	8
21	24	SHOW ME THE WAY	REGINA BELLE	26
22	28	DIRTY LOOKS	DIANA ROSS	29
23	31	D.Y.B.O.	STARPOINT	35
24	15	ARE YOU MAN ENOUGH?	FIVE STAR	24
25	35	SATISFIED	DONNA ALLEN	39
26	30	(IF YOU) LOVE ME JUST A LITTLE	LA LA	33
27	33	LET'S GET BUSY	TEEN DREAM WITH VALENTINO	43
28	37	DON'T BLOW A GOOD THING	VESTA WILLIAMS	40
29	38	HEY THERE LONELY GIRL	GERRY WOO	34
30	36	LET YOURSELF GO	SYBIL	46
31	—	I'M BAD	L.L. COOL J	32
32	—	THE PLEASURE PRINCIPLE	JANET JACKSON	45
33	39	YOU CAN'T STOP THE RAIN	LOOSE ENDS	41
34	—	IF I WAS YOUR GIRLFRIEND	PRINCE	48
35	9	IT'S BEEN SO LONG	MELBA MOORE	19
36	—	I'M IN LOVE	LILLO THOMAS	50
37	—	FAKE	ALEXANDER O'NEAL	53
38	—	LATE NIGHT HOUR	KATHY MATHIS	54
39	—	STILL WAITING	RAINY DAVIS	51
40	—	WHAMMY	ONE WAY	47

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

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
18 8TH WONDER OF THE WORLD	(J.I., ASCAP/WB, ASCAP)	(Troutman's, BMI/Saja, BMI)
52 AIN'T YOU HAD ENOUGH LOVE	(MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP) CPP	(Gotta Serve Somebody, Special Rider, ASCAP)
8 ALWAYS	(Jodaway, ASCAP) CPP	(Happy, Brampton, ASCAP)
99 ANYONE ELSE	(CBS, BMI/April/Science Lab, ASCAP)	(Head to Toe, Forcful, BMI/Willesden, BMI) CPP
24 ARE YOU MAN ENOUGH?	(Rare Blue, ASCAP/Black Lion, ASCAP)	(Hey Love, Promise, BMI/Robert Hill, BMI)
23 BABY LET'S KISS	(Shockadelica, ASCAP/Almo, ASCAP) CPP/ALM	(Hey There Lonely Girl, Famous, ASCAP) CPP
16 BACK AND FORTH	(All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI)	(I Commit to Love, Jobete, ASCAP/R.K.S., ASCAP/Stone Diamond, BMI/Lock Series II, BMI) CPP
100 BAD WEATHER	(A.Naga, BMI)	(I Don't Want to Lose Your Love, Su-ma, BMI/Bush Burnin', ASCAP)
44 BARBARA'S BEDROOM	(ADRA, BMI/Guinea Farm, BMI)	(I Feel Good All Over, On The Move, BMI/Starlight, ASCAP/MCA, ASCAP)
87 CAN'T YOU FEEL MY HEART BEAT	(Any Kind Of Music, ASCAP)	(I Get A Rush, Muscle Shoals, BMI/Jalew, BMI) CPP/ABP
38 CELEBRATE OUR LOVE	(Bush Burnin', ASCAP)	(I Know You Got Soul, Robert Hill)
59 CHICAGO SONG	(Thriller Miller, ASCAP/MCA, ASCAP)	(I Wanna Dance With Somebody (Who Loves Me), Irving, BMI/Boy Meets Girl, BMI) CPP/ALM
3 DIAMONDS	(Flyte Tyme, ASCAP)	(I'd Still Say Yes, Hip Trip, BMI/Klymaxx, ASCAP/Hip Chic, BMI/Midstar, BMI) CPP
29 DIRTY LOOKS	(Black Lion, ASCAP/RC Songs, ASCAP/Matac, ASCAP)	(If I Was Your Girlfriend, Controversy, ASCAP)
95 DO YOU REALLY LOVE ME	(Wilbe, BMI/Oatie, BMI)	(If You Love Me Just a Little, Little Tanya, ASCAP/MCA, ASCAP/Forcful, BMI/Willesden, BMI)
40 DON'T BLOW A GOOD THING	(Wiz Kid, BMI/Irving, BMI) CPP/ALM	(I'm Bad, Def Jam, ASCAP)
42 DON'T DISTURB THIS GROOVE	(Science Lab, ASCAP) CPP/ABP	(I'm In Love, Bush Burnin', ASCAP/Willesden, BMI/Johnnie Mae, BMI)
96 DON'T MAKE ME LATE	(Malaco, BMI)	(I'm Searchin', Music Specialists)
65 DON'T TAKE YOUR LOVE AWAY	(Downstairs, BMI/Piano, BMI/Mighty Three, BMI)	(Imagination, Bourne, ASCAP/Music Sales, ASCAP)
35 D.Y.B.O.	(Philesto, BMI/Harrindur, BMI) CPP	(An Imitation of Love, Zomba, ASCAP/Willesden, BMI)
31 EVERYTHING'S GONNA BE ALRIGHT	(Pop Spiritual, BMI/Al Green, BMI/Irving, BMI) CPP/ALM	(It's Been So Long, Music Corp. Of America, BMI/Gunhouse, BMI)
53 FAKE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	(Just to See Her, Unicity, ASCAP/Lucky-Break, ASCAP/Lars, ASCAP)
57 FALLING IN LOVE	(Fat Brothers, BMI/Lami-Lam, ASCAP)	(Koo Koo)
68 FREAKAHOLIC	(Tpyge, BMI)	
54 LATE NIGHT HOUR	(Avant Garde, ASCAP/Shee Shee, ASCAP/Interior, BMI)	(Girlsongs, ASCAP/Sister Fate, ASCAP)
46 LET YOURSELF GO	(Next Plateau, ASCAP/Bratton-White, ASCAP/Goodspeed, ASCAP)	(Gratitude Sky, ASCAP/Glasshouse, BMI/Irving, BMI)
43 LET'S GET BUSY	(Romeo Dancer, BMI)	(Same Ole Love (365 Days a Year), Jobete, ASCAP) CPP
15 LIES	(Zomba, ASCAP/Willesden, BMI)	(Satisfied, Triage, BMI/Living Disc, BMI)
81 LIFETIME LOVE	(Beach House, ASCAP/Tawanne Lamont, ASCAP)	(Se La, Brockman, ASCAP)
88 LONG TIME COMING	(MCA, ASCAP/Unicity, ASCAP/Ready Ready, ASCAP)	(Show Me the Way, Almo, ASCAP/He Gave Me, ASCAP/Don't You Know, ASCAP/Pomerants, BMI) CPP/ALM
86 LOVE ME RIGHT	(Ackee, ASCAP/Beezer, ASCAP/Island, BMI/Frustration, BMI)	(Sign 'O' the Times, Controversy, ASCAP)
69 LOVERS	(Hip Trip, BMI/Hip Chic, BMI) CPP	(Smooth Sailin' Tonight, Angel Notes, ASCAP/USA Exotic, ASCAP)
66 MIXED UP WORLD	(Danica, BMI)	(Someone, Captain Crystal, BMI/Chubu, BMI)
90 MR. D.J.	(Wun Tun, ASCAP/Almo, ASCAP)	(49 (Something Inside) So Strong, MCA, ASCAP)
70 MY HEART GETS ALL THE BREAKS	(Barbosa, ASCAP/Hit & Hold, ASCAP/Shapiro Bernstein & Co., ASCAP)	(25 Songbird, Brenee, BMI) CPP
75 MY MIKE SOUNDS NICE	(Next Plateau, ASCAP/Turnabout, ASCAP)	(11 Still a Thrill, Ultrawave, ASCAP/April, ASCAP/Rightsong, BMI) CPP/ABP
7 NEVER SAY NEVER	(Almo, ASCAP/Michael Jeffries, ASCAP/Gate Way, ASCAP/Atomic Age, BMI/Bug, BMI) CPP/ALM	(51 Still Waiting, Controversy, ASCAP)
58 PLAY THIS ONLY AT NIGHT	(Mark Of Aries, BMI/Danica, BMI)	(89 Tear Jerker, A.Naga, BMI)
45 THE PLEASURE PRINCIPLE	(Flyte Tyme, ASCAP)	(79 Tell Me You Will, Membership, ASCAP/Idync-dert, BMI/Pure Delite, BMI)
92 PRIVATE CONVERSATIONS	(Stone City, ASCAP)	(76 Testify, Jobete, ASCAP/Tall Temptations, ASCAP) CPP
37 RELATIONSHIP	(Masarati, ASCAP)	(27 There's Nothing Better Than Love, April, ASCAP/Uncle Ronnie's, ASCAP/JVA, ASCAP) CPP/ABP
20 RHYTHM METHOD	(Arrival, BMI)	(55 Thigh Ride, Mltune, BMI/Do Drop In, BMI)
64 RIGHT ON TRACK	(MCA, ASCAP/Unicity, ASCAP/Short Order, ASCAP)	(63 Tina Cherry, Georgio's, BMI/Stone Diamond, BMI)
83 ROAD DOG	(Darwall, BMI/It's Mine/Electric Doll, BMI)	(61 Tonight, Mltune, BMI)
4 ROCK STEADY	(Hip Trip, BMI/Hip Chic, BMI/Midstar, BMI/Hitwell, ASCAP) CPP/ABP	(85 A Touch of Jazz, Zomba, ASCAP)
56 ROCK-A-LOTT		(91 Uh Uh, No No Casual Sex, Stone Diamond, BMI) CPP
		(28 Want You for My Girlfriend, Baby Love, ASCAP/Clarity, BMI)
		(67 Watch Out, Baby Fingers, ASCAP/Shown Brerec, ASCAP)
		(73 We're Back)

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
WARNER BROS. (5)	8
Paisley Park (3)	7
MCA (6)	7
Constellation (1)	7
RCA (3)	7
Jive (3)	7
Total Experience (1)	7
COLUMBIA (5)	6
Def Jam (1)	6
E.P.A. (3)	6
Epic (3)	6
Tabu (2)	6
CBS Associated (1)	6
MOTOWN (5)	6
Gordy (1)	6
A&M	5
ARISTA	5
ATLANTIC (3)	4
21 Records (1)	4
CAPITOL	4
EMI-AMERICA	4
ELEKTRA	4
POLYGRAM	4
Atlanta Artists (1)	4
Mercury (1)	4
Polydor (1)	4
Tin Pan Apple (1)	4
FANTASY (1)	3
Danya (1)	3
Reality/Danya (1)	3
MANHATTAN (1)	3
P.I.R. (2)	3
SOLAR	3
4TH & B'WAY	2
EDGE	2
MALACO (1)	2
Muscle Shoals Sound (1)	2
NEXT PLATEAU	2
PROFILE (1)	2
Zakia (1)	2
SUPERSTAR INT'L.	2
AMHERST	1
CHRYSLIS	1
China (1)	1
JAM PACKED	1
MACOLA	1
Egyptian Empire (1)	1
SELECT	1
SLEEPING BAG	1
SUPERTRONICS	1
WARLOCK	1
Ligosa (1)	1
WILBE	1
WRC (1)	1

(Lil' Tad, BMI)
47 WHAMMY
(Perk's, BMI/Duchess, BMI)
9 WHY SHOULD I CRY?
(Flyte Tyme, ASCAP/Eat Your Heart Out, BMI)
6 WHY YOU TREAT ME SO BAD
(Jay King IV, BMI)
71 WITHOUT YOU
(Fred, ASCAP/Eric, ASCAP)
94 WORKING UP A SWEAT
(One To One, ASCAP)
41 YOU CAN'T STOP THE RAIN
(MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP) CPP/ABP
80 (YOU'RE MY) SHINING STAR
(Wilrad, ASCAP/Curtess, ASCAP)
82 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-3 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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CLUB PLAY						
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST	
1	2	4	5	★ ★ NO. 1 ★ ★ THE PLEASURE PRINCIPLE (REMIX) A&M SP-12230	JANET JACKSON 1 week at No. One	
2	1	2	7	HEAD TO TOE COLUMBIA 44 06757	◆ LISA LISA & CULT JAM	
3	6	25	3	DIAMONDS (REMIX) A&M SP-12231	◆ HERB ALPERT	
4	4	5	8	LET'S WORK IT OUT OMNI 0-96774/ATLANTIC	SADIE NINE	
5	5	9	8	EACH TIME YOU BREAK MY HEART (REMIX) SIRE 0-20632/WARNER BROS.	◆ NICK KAMEN	
6	8	16	5	DON'T BLOW A GOOD THING (REMIX) A&M SP-12229	VESTA WILLIAMS	
7	12	24	4	RESPECTABLE (REMIX) ATLANTIC 0-86703	MEL & KIM	
8	10	23	4	SOMETIMES (REMIX)/IT DOESN'T HAVE TO BE SIRE 0-20614/WARNER BROS.	◆ ERASURE	
9	17	30	3	IN LOVE WITH LOVE (REMIX) GEFEN 0-20654/WARNER BROS.	◆ DEBBIE HARRY	
10	11	11	7	JAY-IN DAY-OUT (REMIX) EMI-AMERICA V-19234	◆ DAVID BOWIE	
11	13	13	7	JUST ANOTHER MAN STUDIO STU-1311	JEANNE HARRIS	
12	14	17	5	LET'S HAVE SOME FUN ATLANTIC 0-86717	MERGE FEATURING DEBBIE A.	
13	3	1	10	CERTAIN THINGS ARE LIKELY (REMIX) MAGNET/MERCURY 885 727-1/POLYGRAM	◆ K.T.P.	
14	18	34	3	BIG LOVE (REMIX) WARNER BROS. 0-20683	◆ FLEETWOOD MAC	
15	30	39	3	WHY SHOULD I CRY (REMIX) EMI-AMERICA V-19242/CAPITOL	◆ NONA HENDRYX	
16	26	—	2	ROCK-A-LOTT (REMIX) ARISTA ADI-9575	ARETHA FRANKLIN	
17	20	28	6	LESSONS IN LOVE (REMIX) POLYDOR 885 706-1/POLYGRAM	◆ LEVEL 42	
18	15	22	6	COMMUNICATE D.J. INTERNATIONAL 926	FULL HOUSE	
19	27	38	4	HEART AND SOUL VIRGIN 0-96779/ATLANTIC	◆ T'PAU	
20	22	32	5	MY HEART GETS ALL THE BREAKS LIGOSA LIG-501/WARLOCK	MONET	
21	40	—	2	MOVIN' ON EMERGENCY PAL-7145	CAROLYN HARDING	
22	16	15	7	DON'T LOOK NOW/CAN'T FIND MY WAY HOME I.R.S. 23745/MCA	TORCH SONG	
23	37	43	3	NO REASON TO CRY (REMIX) PROFILE PRO-7137	JUDY TORRES	
24	23	26	5	LET YOURSELF GO NEXT PLATEAU NP50057	SYBIL	
25	50	—	2	I WANNA DANCE WITH SOMEBODY (REMIX) ARISTA ADI-9599	WHITNEY HOUSTON	
26	31	33	7	AMERICAN SOVIETS OAK LAWN OLR 125	C.C.C.P.	
27	38	41	5	CAN'T YOU FEEL MY HEART BEAT (REMIX) EPIC 49-06713	CLAUDJA BARRY	
28	33	—	2	MODIGLIANI (LOST IN YOUR EYES) (REMIX) SIRE 0-20650/WARNER BROS.	BOOK OF LOVE	
29	7	3	13	SOMETHING IN MY HOUSE EPIC 49 06750	◆ DEAD OR ALIVE	
30	34	36	5	SECOND CHANCE FOR LOVE FEVER SF 815/SUTRA	NAYOBE	
31	45	—	2	WHY YOU TREAT ME SO BAD (REMIX) TOMMY BOY TB 895/WARNER BROS.	◆ CLUB NOUVEAU	
32	9	7	10	MR. RIGHT VINYLMANIA VMR-007	ELEANOR MILLS	
33	NEW ▶	1	1	V. THIRTEEN (REMIX)/HOLLYWOOD BOULEVARD COLUMBIA 44-06780	◆ BIG AUDIO DYNAMITE	
34	NEW ▶	1	1	NEVER SAY NEVER (REMIX) COLUMBIA 44-06761	◆ DENICE WILLIAMS	
35	19	14	3	MACHO MOZART TIN PAN APPLE 885 567-1/POLYGRAM	LATIN RASCALS	
36	35	40	5	I WANT YOUR GUY (REMIX) MCA 23735	SOUL CLUB	
37	21	10	9	NO ONE KNOWS (REMIX) ATLANTIC 0-86736	THE WILD MARYS	
38	NEW ▶	1	1	OUTLAW A&M SP 12233	STRAFE	
39	24	29	6	RED ROSE ATLANTIC 0-86729	ALPHAVILLE	
40	43	44	4	YOU'RE THE ONE ATLANTIC 0-86711	SANDEE	
41	NEW ▶	1	1	DON'T BELIEVE IN LOVE MCA 23748	JEANNA CIE	
42	NEW ▶	1	1	FUNKY TOWN (REMIX) RCA 6431-1-RD	◆ PSEUDO ECHO	
43	44	46	4	FREAKAHOLIC/LIVING ON THE NILE EGYPTIAN EMPIRE 0774/MACOLA	EGYPTIAN LOVER	
44	28	12	10	WITHOUT YOU SUPERTRONICS RY-017	TOUCH	
45	NEW ▶	1	1	YOU CAN'T TAKE MY LOVE 4TH & B'WAY BWAY 436/ISLAND	PAM RUSSO	
46	25	8	12	LAST CHANCE FRESH FRE-008/SLEEPING BAG	◆ CYRE	
47	46	50	3	ONE NIGHT NIGHT WAVE NWO-9206	SECRET TIES	
48	47	—	2	KEEP IT COMING BOBCAT BC-007	THE BOYD BROTHERS	
49	NEW ▶	1	1	BOOPS (HERE TO GO) ISLAND DMD 1023/ATLANTIC	SLY & ROBBIE	
50	39	35	6	KISS VIRGIN 0-96780/ATLANTIC	◆ AGE OF CHANCE	
BREAKOUTS	Titles with future chart potential, based on club play this week.				1. IT AIN'T RIGHT (WHATCHA DO) SIMPHONIA FEATURING CARMEN BROWN ATLANTIC 2. SHUT UP MOONFOU ATA 3. LET'S WORK IT OUT EXIT QUARK 4. WHY CAN'T I BE YOU (REMIX) THE CURE ELEKTRA 5. STILL A THRILL (REMIX) JODY WATLEY MCA 6. CANDY LOVE JANICE CHRISTIE SUPERTRONICS 7. I KNOW YOU GOT SOUL ERIC B. AND RAKIM 4TH & B'WAY	

12-INCH SINGLES SALES						
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST	
1	1	4	6	★ ★ NO. 1 ★ ★ HEAD TO TOE COLUMBIA 44-06757	◆ LISA LISA & CULT JAM 2 weeks at No. One	
2	5	9	9	RIGHT ON TRACK (REMIX) MCA 23687	◆ THE BREAKFAST CLUB	
3	3	1	8	SOMETHING IN MY HOUSE (REMIX) EPIC 49-06750	◆ DEAD OR ALIVE	
4	7	10	10	ONLY IN THE NIGHT (REMIX) ATLANTIC 0-86719	THE VOICE IN FASHION	
5	4	6	16	ONLY IN MY DREAMS (REMIX) ATLANTIC 0-86744	DEBBIE GIBSON	
6	2	3	15	MOVE OUT (REMIX) ATLANTIC 0-86734	NANCY MARTINEZ	
7	9	12	10	WITHOUT YOU SUPERTRONICS RY-017	TOUCH	
8	12	14	6	MY HEART GETS ALL THE BREAKS LIGOSA LIG-501	MONET	
9	13	43	3	I WANNA DANCE WITH SOMEBODY (REMIX) ARISTA ADI-9599	WHITNEY HOUSTON	
10	6	2	9	LA ISLA BONITA (REMIX) SIRE 0-20633/WARNER BROS.	◆ MADONNA	
11	17	26	4	RESPECTABLE (REMIX) ATLANTIC 0-86703	MEL & KIM	
12	16	20	6	CERTAIN THINGS ARE LIKELY (REMIX) MAGNET/MERCURY 885 727-1/POLYGRAM	◆ K.T.P.	
13	15	18	4	BIG LOVE (REMIX) WARNER BROS. 0-20683	◆ FLEETWOOD MAC	
14	14	17	7	DON'T DISTURB THIS GROOVE (REMIX) ATLANTIC 0-86741	◆ THE SYSTEM	
15	11	7	14	YOU KEEP ME HANGIN' ON (REMIX) MCA 23717	◆ KIM WILDE	
16	25	37	3	WHY YOU TREAT ME SO BAD TOMMY BOY TB 895/WARNER BROS.	◆ CLUB NOUVEAU	
17	20	21	6	YOU'RE THE ONE (REMIX) ATLANTIC 0-86711	SANDEE	
18	10	11	8	BACK AND FORTH (REMIX) ATLANTA ARTISTS 888 385-1/POLYGRAM	CAMEO	
19	8	5	16	LOOKING FOR A NEW LOVE (REMIX) MCA 23689	◆ JODY WATLEY	
20	26	34	3	MOVIN' ON EMERGENCY PAL-7145/PROFILE	CAROLYN HARDING	
21	24	32	5	HAPPY (REMIX) COLUMBIA 44 06739	◆ SURFACE	
22	NEW ▶	1	1	DIAMONDS (REMIX) A&M SP-12231	HERB ALPERT	
23	28	36	3	I'M SEARCHIN' JAM PACKED JPI-2008	DEBBIE DEB	
24	22	24	5	LET'S WORK IT OUT OMNI 0-96774/ATLANTIC	SADIE NINE	
25	29	38	4	PUTTING THE NIGHT ON HOLD/IRRESISTABLE LOVE DICE DG-50/SUTRA	LAUREN GREY	
26	33	31	5	CLAVE ROCKS PKO KO-003/EASY STREET	AMORETTO	
27	23	22	6	NO ONE KNOWS (REMIX) ATLANTIC 0-86736	THE WILD MARYS	
28	50	—	2	FUNKY TOWN (REMIX) RCA 6431-1-RD	◆ PSEUDO ECHO	
29	19	8	12	SIGN 'O' THE TIMES (REMIX) PAISLEY PARK 0-20648/WARNER BROS.	PRINCE	
30	21	16	9	MR. RIGHT VINYLMANIA VMR-007	ELEANOR MILLS	
31	34	30	4	ALWAYS WARNER BROS. J-20660	◆ ATLANTIC STARR	
32	37	39	3	MACHO MOZART TIN PAN APPLE 885 567-1/TIN PAN APPLE, BMI	LATIN RASCALS	
33	40	44	5	SECOND CHANCE FOR LOVE FEVER SF 815/FEVER/SUTRA	NAYOBE	
34	45	—	2	HEART AND SOUL (REMIX) VIRGIN 0-96779/ATLANTIC	◆ T'PAU	
35	27	19	10	THE TELEPHONE CALL (REMIX) WARNER BROS. 0-20627	◆ KRAFTWERK	
36	31	25	4	IN LOVE WITH LOVE (REMIX) GEFEN 0-20654/WARNER BROS.	◆ DEBBIE HARRY	
37	46	40	3	COMMUNICATE D.J. INTERNATIONAL 926	FULL HOUSE	
38	18	15	13	LAST CHANCE FRESH FRE-008/SLEEPING BAG	◆ CYRE	
39	41	41	3	ROCK STEADY (REMIX) SOLAR V-71153	THE WHISPERS	
40	38	35	7	JUST ANOTHER MAN STUDIO STU-1311	JEANNE HARRIS	
41	36	29	11	CAN'T GET ENOUGH STATE STREET SSR-1002	LIZ TORRES	
42	42	—	2	SOMETIMES (REMIX)/IT DOESN'T HAVE TO BE SIRE 0-20614/WARNER BROS.	◆ ERASURE	
43	NEW ▶	1	1	I'M BAD DEF JAM 44-06799/COLUMBIA	L.L. COOL J	
44	NEW ▶	1	1	MEET EL PRESIDENTE CAPITOL V-15294	DURAN DURAN	
45	47	—	2	EACH TIME YOU BREAK MY HEART (REMIX) SIRE 0-20632/WARNER BROS.	◆ NICK KAMEN	
46	NEW ▶	1	1	INSECURITY ATLANTIC 0-86716	STACEY Q	
47	49	47	3	MODIGLIANI (LOST IN YOUR EYES) SIRE 0-20650/WARNER BROS.	BOOK OF LOVE	
48	44	45	5	WHY SHOULD I CRY (REMIX) EMI-AMERICA V-19242/CAPITOL	◆ NONA HENDRYX	
49	43	46	5	AMERICAN SOVIETS OAK LAWN OLR 125	C.C.C.P.	
50	NEW ▶	1	1	NO REASON TO CRY PROFILE PRO-7137	JUDY TORRES	
BREAKOUTS	Titles with future chart potential, based on sales reported this week.				1. DIRTY LOOKS (REMIX) DIANA ROSS RCA 2. LET'S WORK IT OUT EXIT QUARK 3. STILL A THRILL (REMIX) JODY WATLEY MCA 4. YOU USE TO HOLD ME RALPHI ROSARIO HOTMIX 5. IT AIN'T RIGHT (WHATCHA DO) SIMPHONIA FEATURING CARMEN BROWN ATLANTIC 6. POINT OF NO RETURN (REMIX) EXPOSE ARISTA	

○ 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.

Playing Catch-up With The Club Record Glut

SOMETIMES, the hospitality of dance music is just amazing. Anyone, literally, can enter the field, from the unlikeliest superstars (Queen, Fleetwood Mac, Bruce Springsteen, and Bob Seger provided us with some of the biggest surprises over the years) to no-names and one-names who are just as likely, if not more so, to hit the mark and watch themselves become the biggest name on the block.

Who could pass up the opportunity to play to the polyglot dance audience, which crosses pop records into a black market and vice versa? No one, judging from the sheer volume of records that clutter DJs' living rooms.

Dance Trax is meant to be a tool. I'm not a musician or a DJ, although I wish I were. The column doesn't judge the musical merit of any record. Along with the research that you yourself are surely doing by listening to radio, going to stores and clubs, and talking to DJs, it's meant to be one voice among many, all of whom are trying to cope with a stultifying flow of music every week. There are many, many tipsters out there. Right now, with the huge amount of music available and the fragmentation and formatting of clubs, disco is more a consensus network than ever.

NEW SINGLES: Alexander O'Neal's "Fake" (Tabu), the first single from a long-awaited album (indeed, the wait will continue) falls midway between Time's more disco-stuff and the chunky "Nasty"

beat; the reliable Jam/Lewis hook is there, of course, though even we're anticipating the ballads most... Alisha, one of the indie label success stories of the last two years, returns on RCA, with Mark Berry producing again: "Into My Secret" (RCA) is the first single from a very sharp pop album to come; the 12-inch was co-mixed by Berry and editor Omar Santana... Cheryl Lynn's breezy, feel-good "If You Were Mine" (Manhattan) is a very satisfying soul performance, solidly backed in a Bruce Forest mix.

"Gotta Get Back In Your Arms Again" (State Street) is the first record by Chicago radio personality Marco Spoon, more in a Paul Simpson groove than in the label's wild-and-spacey norm. It even sports a catchy Serious Intention-style chant... Sweet Sensation's "Victim of Love" (Next Plateau) takes a speedier pop pace while retaining the charm of the long-running "Hooked On You"; there is wildly pulsating dub edited by Santana... Lisa & the Plain Truth's "Doin' It" (Dice) refurbishes a well-known name in an electro-pop Paul Parker/Man Parrish production mixed by Tom Weisser and Atlanta DJ Randy Easterling... Farley J.M. Funk & Ricky Dillard's "It's You" (DJ International) is the latest chapter in aggressive soul/house, very punchy indeed.

REMIXES and repressings: Noteworthy, certainly, is Strafe's "Set It Off," the underground hit of 1984



by Brian Chin

and 1985, redone by Kenny Carpenter more lushly, with some recovered lead vocals... Prince's non-LP "Shockadelica" finds him feeling mutant James again; it is the flip of the most emotionally acute song of this year, "If I Were Your Girlfriend" (Paisley Park)... Nice And Wild's "Obsession" (Atlantic) reappears in a topky but less jittery mix by Forest, edited by Tuta Aquino.

BRIEFLY (We know, everything's brief): In an unusual turnabout, the producers of the studio group Lime have spun themselves off as recording entity LePage, debuting with "Reconciliate" (Prism) to a mid-tempo beat mixed by Jose "Animal" Diaz with the trademark lead whine of Denyse LePage... The latter-day Shalamar resurfaces in West Coast funk style on "Circumstantial Evidence" (Solar), contrasting with the pop bent of the original... Carrie McDowell's "Casual Sex" (Motown) is remixed with more weight by Forest... Abby Lynn's "Play With Me" (Atlantic) distinguishes itself with Lynn's very teen-age voice; Raul Rodriguez produced... Nitzer Ebb's "Murderous" (Geffen) is driving

rock/hi-NRG... Hipsway's "Ask The Lord" (Columbia) builds subtly in a 12-inch Francoix Kevorkian/Ron St. Germain mix.

From new labels: Lori Zee's "I Will" (Covert, 516-759-4290) is hard-edged Brit-style electro-hi-NRG... Sessioneer Carlos Alomar's "Insomniac" is a pop-industrial riff from the new age Private Music label, mixed by Steve Thompson/Mike Barbiero... Ella Brooks' "It's Easy When You're On Fire" (QMI, through MCA) debuts that label with a good Pointer Sisters clone, mixed by Jellybean Benitez... Eria Fachin's "Savin' Myself" (Power/Canada) has been a long-running hi-NRG hit; it's an evocative girl-group kiss-off... Giorgio's "Tina Cherry" (Motown) is agree-

ably trashy and jazzily grooving Forest mix.

NOTES: The Dixie Dance King 1987 Regional Meeting is scheduled at the Atlanta Marriott Marquis Hotel June 13-16; presentation topics include new music software media, onboard gear in the studio and DJ booth, and club promotion. Contact: 404-587-4587.

A brief housekeeping note, but very important: Please send review copies to Dance Trax by first-class mail or UPS. Any other means, especially the cheaper classes of the U.S. Postal Service, take weeks—we just this week received a top five club record by fourth class, a little bit too late to review here. (But we'll cover it elsewhere, we promise.)

Profile Records Sets The Indie Prototype Co. To Distribute Eight Other Labels

BY BRIAN CHIN

NEW YORK Having recently celebrated its sixth anniversary, Profile Records has carved an admirable niche for itself as very much the model of an independent label.

Profile's biggest success—Run-D.M.C.—needs no introduction, but the label has moved to further bolster its market share through a series of pressing and distribution deals with other independent labels. Additionally, Profile will be the U.S. distributor of the British No. 1 Ferry Aid single "Let It Be" (see related story, this page).

Eight labels—Sea Bright, Blue Chip, Shattered, GWR, WOW, Twin, and, most recently, Zakia and Emergency—are being distributed by Profile in a deal whereby each label handles its own promotion, while Profile takes a distribution fee, bills for manufacturing costs, and returns the remainder to each label on a monthly cycle. Publishing and overseas licensing rights, too, remain with the originating label.

Each label must have its own capacity for promotion, according to Profile's Cory Robbins, who co-owns the label with Steven Plotnicki. Under a p&d-only deal, says Robbins, the company "can handle a significant number of labels without affecting Profile's own records." In this way, the label increases its market share and also creates greater consistency in month-to-month billing, which even

in a below-average month is approximately \$1 million.

Profile also benefits from the deal in that associated-label product will be channeled through Landmark distributors, which is partly owned by Profile. "We won't do [a p&d deal] if it's not a serious label in operation or if they don't have enough funding to have promo work done," Robbins says. In some cases, Profile has coordinated advertising on behalf of its associated

labels.

The best-selling Profile-distributed record so far is Motorhead's GWR album, which has sold 86,500 copies, according to Robbins. "Signing Emergency was a coup," he adds. "It caused a lot of talk. And Zakia doesn't put out a lot of records, but they're all good." The much-admired King Sun-D. Moet rap "Hey Love," in fact, was signed to Profile independently of Zakia's p&d deal.

Profile Is U.S. Distributor For U.K. Charity Single

NEW YORK "We couldn't believe it." That's what Profile co-owner Cory Robbins says about his label's acquisition of the British all-star Ferry Aid charity single, "Let It Be," for U.S. distribution. Robbins adds that he was tipped off to its availability by the U.S. representatives of the track's producers, the Stock/Aitken/Waterman team. CBS distributed the single elsewhere in the world.

Profile won't promote "Let It Be" as a charity record, although it will return all but its distribution costs to The Sun, the London newspaper which owns the rights to the record. "We'll promote it as a good record that features Paul McCartney, Boy George, and Mark Knopfler." A 12-

inch version, incorporating an extended version and the phoned-in good wishes of David Bowie, Samantha Fox, and others and which had only been sold by mail in Britain, will also be available. This could be a good setup for Boy George's solo single, "Everything I Own," which Virgin is to release in slightly remixed form on June 22.

Rap is making its way into the mainstream market... see page 26

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U2 Pushes On; 2nd Single Set

BY STEVE GETT

NEW YORK The U2 phenomenon continues: The Irish band's latest Island album, "The Joshua Tree," rocketed to No. 1 in just four weeks; the leadoff single, "With Or Without You," provided the group with its first No. 1 on the Hot 100 Singles chart; all five of U2's previous studio releases, and its two live minialbums, are back on the Top Pop Albums chart; the band launched its 1987 world tour here with a string of sellout concerts; and even Time magazine ran a cover story on Bono and the group.

Island is now looking to sustain U2-mania with this week's release of "I Still Haven't Found What I'm Looking For," the follow-up single to "With Or Without You."

"I think everyone here at the label and the band itself felt that this was the strongest track on the al-

bum," says Bob Catania, Island vice president of pop promotion. "Secondly, the fact that album rock radio really picked up on it was indicative that the song was there."

"I Still Haven't Found What I'm Looking For" is at No. XX on this week's Album Rock Tracks chart. "The beauty of it is that when the album came out, stations were playing every cut—we had no way of saying, 'Go for this, or that.' Yet we found this one emerged from the pack," says Catania.

Commercial copies of the "With Or Without You" single featured two unreleased songs, "Luminous Trees (Hold On To Love)" and "Walk To The Water." Similarly, the 7- and 12-inch versions of the new single, due in stores Monday (1), will feature the unreleased "Spanish Eyes" and "Deep In The Heart." Island also plans to issue a cassette maxisingle.

In addition to the significant action at album rock radio, Catania says "I Still Haven't Found What I'm Looking For" elicited particularly enthusiastic response from audiences on U2's recent U.S. dates. "The crowd reaction to the song at the shows was just incredible," he says. "Hearing the response at concerts, you'd have thought it was already a No. 1 record."

U2 ended the first leg of its 1987 U.S. tour with a five-night stand May 11-16 at New Jersey's Meadowlands Arena. Plans call for the band to return here in September for stadium shows. A series of European and U.K. dates, scheduled to start May 27 in Rome, runs through early August. Among the opening acts appearing at U2's British concerts will be the Pretenders, Lou Reed, the Pogues, the Mission, the Alarm, and World Party.



ONE TO ONE

The Traffic Control Group's Bob Tulipan discusses changes in INS rules for artists

Has the U.S. Immigration and Naturalization Service toughened its policy on foreign performers working here? Not to any great extent, according to Bob Tulipan, head of the New York- and London-based Traffic Control Group, whose clients have run the gamut from Billy Idol to the Kirov Ballet. But new and developing bands petitioning for U.S. entry must be prepared to present the INS with concrete evidence to justify working in the country, as Tulipan explains to Billboard talent editor Steve Gett.

Q: How has the INS changed its policy toward foreign acts entering the U.S.?

A: Well, there's not a tightening per se, but what's happening is the visa categories are being closely monitored. Most people assumed that the H-1 visa was the required category for working here. The criteria for an H-1

are having pre-eminence and outstanding ability, and it really relates to a more famous and successful type of artist. There's also a relationship between monetary return, the type of job, and the type of facility where the work's being done. What happened, though, was people had assumed that since they were denied this visa—especially the smaller groups—they were being denied entry to America. What they have been advised, and what the INS is now trying to let everybody know, is that there is a category for them, and that's the H-2.

Q: How is an H-2 defined?

A: In a general sense, it's a visa for workers who can supply a service for which there are no U.S. workers available. These visa categories relate to all temporary workers. There are no separate categories for artists or entertainers. The H-2, however, does require a temporary labor certification as well as some advance advertisements for the job offer. The one down side is that the lead time is a bit greater because you're dealing with two levels of governmental agencies.

Q: Which visa would acts tend to go for if they are starting to generate a buzz here?

A: The H-1 is preferable in the sense that it's a bit faster. At the same time, one does not want to take the chance of losing the time by applying for an H-1 and having it denied or [having to] come back for additional documentation. I think we may see more of the H-2 category, particularly because of the decline in the ballroom-type venue. In the ballrooms, groups were able to

get larger guarantees than they get in the standard sit-down clubs. So if the monetary return is less, then it can affect the status as far as the INS is concerned.

The most important advice for any artists or managers is that they really need to have copies of documentation—things like press and chart positions. They don't necessarily need to have chart positions in the U.S., but any international tracking. We find Billboard's Hits Of The World to be a good reference, because you can follow a record's progress through various countries. This can indicate somewhat to the U.S. authorities that the band is pre-eminent.

Q: Do you have a lot of your own research material?

A: Yes, both here and at the office in London we have a pretty good li-

brary of international trade, consumer, and alternative publications. We're tied in with a number of record pools; we have a huge charts file of the last two or three years; and we've also gone through things like the Performing Arts Library here in New York.

All the people that work with us have had years in the industry itself. So we have very good access. We know many of the promoters, a lot of people at the record companies, journalists, and so we can make calls and dig up bits and pieces to get the information a lot easier. One thing we find is that the publicity departments at the labels tend to keep cuttings and articles, but the promotion departments do not keep charts. The charting positions are almost more important than the articles themselves.

At the same time, we do the visas on a worldwide scale, not just for the U.S. We also do event planning and full travel and logistical coordination, even as far as security coordination.

Q: In addition to new bands, your clients also include several non-U.S. name acts who want to continue working here. What can you do for them?

A: We don't deal with it from the point of view that we're helping them to stay here. These people are looking for nonimmigrant visas, and it's not a matter of them trying to usurp the law and have a permanent residency. Superstar acts are usually global superstars, and what's important for them is to be able to maintain a constant access to the marketplace here. In getting them continuing visas, what we have to show is that there's an ongoing need for their services here, which would relate to recording, touring, and promotional schedules.

ARTIST DEVELOPMENTS

TIME FOR BOWIE

EMI America is going with "Time Will Crawl" as the second single from David Bowie's latest album, "Never Let Me Down."

"For us, one of the appealing things about this song is it really is a showpiece for the rock'n'roll side of David," says Neil Portnow, vice president of a&r at the label. "And a lot of people seem to want to hear David rock out again." Bowie himself feels "very strongly" about the cut, adds Portnow.

The success of "Time Will Crawl" on album rock formats has played a major part in the choice of the song as the follow-up to the al-

bum's leadoff single, "Day-In Day-Out."

"If we wanted to go with one of the other cuts now as a single, we'd be missing the benefit of the fact that this particular track is already in the top 20 [at album rock stations], which gives you a nice ancillary base there to go to top 40," says Portnow.

Bowie filmed a video for "Time Will Crawl" in New York during rehearsals for his Glass Spider tour, set to kick off May 30 in Holland.

SMOKIN' SMOKEY

Motown's naming of April as Smokey Robinson month "went exactly how we wanted it to" and was a great success, says Skip Miller, executive vice president of sales and marketing at the label. The positive reaction to Robinson's latest single, "Just To See Her"—a recent Power Pick/Sales on the Hot 100 Singles chart—has obviously carried over to his "One Heartbeat" album, perched at No. 30 on the Top Pop Albums chart. Sales on catalog product and the reissued "Tracks Of My Tears" single from the "Platoon" soundtrack are likewise extremely healthy, says Miller.

Motown's campaign on Robinson is a good example of what can happen when all departments work together, says Miller. "Of course, you have to have the record to do all this," he adds. "But we know we have the record."

The next single up will be the album's title track.

NEW NOUVEAU

After scoring a No. 1 single on the pop and black charts with "Lean On Me," Club Nouveau is looking to achieve similar crossover success with its follow-up, "Why You Treat Me So Bad." The new Warner Bros./Tommy Boy single, already a top 10 hit on the Hot Black Singles chart, debuted at No. 90 on last week's Hot 100 Singles chart.

"We're working the record at two different formats," says Mark Maitland, Warner Bros. vice presi-



Hip Gig. Hipsway front man Grahame "Skin" Skinner leads the Columbia recording act through its debut New York appearance at the Ritz in Manhattan. (Photo: Chuck Pulin)



Party Time. Karl Wallinger and his band, World Party, played songs from the Chrysalis album "Private Revolution" during a show at Manhattan's Ritz. (Photo: Chuck Pulin)

dent of promotion. "It's doing very well at retail, and it'll be wonderful to have two crossover records."

Club Nouveau will be opening for Madonna on her upcoming tour. Meanwhile, the group's remake of the 1972 Bill Withers hit "Lean On Me" has been certified gold for combined 7- and 12-inch singles sales.

LOGGINS ON TRACK

Kenny Loggins has landed another top 20 hit off a motion picture soundtrack with "Meet Me Half Way," a track from Columbia's "Over The Top." But, according to Ron Oberman, the label's West Coast vice president of a&r, Loggins does not plan to make a career out of movie-

(Continued on page 39)

ARTIST DEVELOPMENTS

(Continued from page 32)

associated releases.

"Loggins has had success with soundtracks, but he has also always had success in his own right," says Oberman. "The soundtracks just complemented that. In the future, he will continue to do them when they are appropriate situations."

Loggins is in the studio completing a new solo album, his first since 1985's "Vox Humana." Among the project's star-studded producers are Peter Wolf (Starship, Wang Chung), Richie Zito (Eddie Money), Pat Leonard (Madonna), and Mr. Mister's Richard Page. The album is set for a late-summer or early-fall release.

NEW NEVIL

With the release of Robbie Nevil's third single, "Wot's It To Ya," Manhattan is promoting a different image for the artist in an effort to attract a wider male audience, says Ken Baumstein, the label's vice president of marketing and artist development.

"For this phase of the campaign, we have a new photo session that presents Nevil as a tough but attractive, accessible artist. It's definitely a different look for him," says Baumstein. "It's part of the artist development to bring Robbie to a wider audience and take advantage of his accessible looks in different ways."

The "new" Nevil can be seen in the single's accompanying video, directed by Jeff Stein and just serviced to MTV. "It's lighter, more fun than Robbie's previous videos," says Baumstein.

On the radio front, "There will be a very strong effort at r&b stations with this track," says Baumstein. "We really feel we will gain back the r&b audience that we got with 'C'est La Vie.' That's a major part of the plan—special remixes were done for r&b radio."

Additionally, a new poster was developed for in-store promotions, as were special radio spots incorporating the title. There are no plans yet for Nevil to tour.

ACE'S COMET FLIES

Former Kiss guitarist Ace Frehley is making a formidable comeback with his Megaforce/Atlantic debut solo album, "Frehley's Comet." After debuting at No. 118 on the Top Pop Albums chart three weeks ago, the album then raced to No. 56 and is now bulleted at No. 46.

"It's going wild—the excitement at retail is really something special," says Vince Faraci, Atlantic senior vice president of promotion. Of the album's instant retail breakout, he adds, "I think it's partially down to the Kiss connection—there's clearly a whole legion of fans that has not gone away. At the same time, this is a great melodic rock record that's definitely radio-accessible."

Album rock stations are focusing on the track "Into The Night," says Faraci. "The airplay continues to build, and we'll be going after it as a single at the right moment in time," he adds. "What's interesting is stations that aren't even playing the track yet are getting requests

for it, which is very unusual."

Plans call for Frehley to kick off a U.S. tour in June, which will include a series of dates opening for Cinderella.

OUT OF THE BOX

New British female quartet Fuzzbox is playing U.S. club dates through June 13 in support of its Geffen debut album, "We've Got A Fuzzbox And We're Gonna Use It."

"Fuzzbox is a very strong visual act, and we really felt that bringing the band over for live performances was the best way to present that," says Geffen a&r staffer Michael Rosenblatt. "We didn't know whether radio was going to pick up straight away, but we felt that there would be instant response in the press and on the street. Fortunately, we were able to set up a relatively inexpensive tour just to get them over here, and it seems to be working very well."

SHEENA'S SET

Sheena Easton's latest EMI America album, "No Sound But A Heart," is due June 19. More than a year in the making, the album is "basically a love song/ballad/midtempo collection of songs rather than a dance project," according to manager Harriet Wasserman.

"Sheena recorded a lot of material, way above the usual number of tracks," says Wasserman. "Thankfully, the record company let her go ahead and do it the way she wanted. She kept working until she and the label felt it was right."

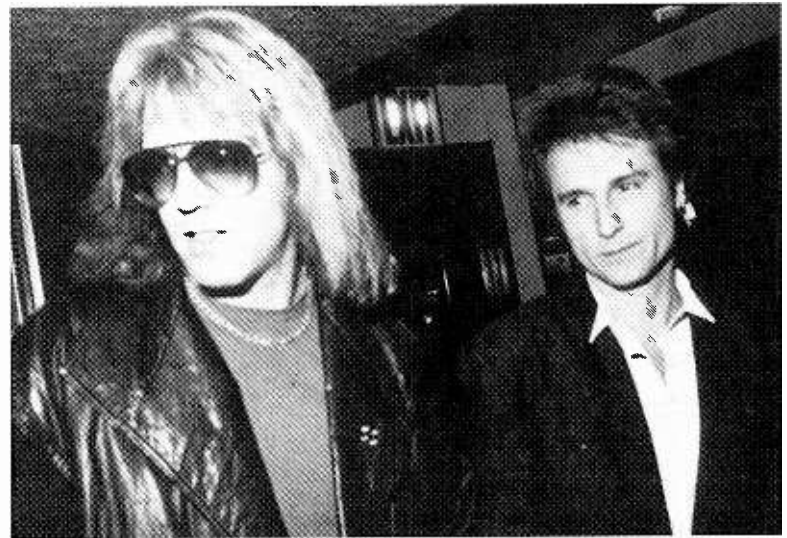
The album's leadoff single, just out, is the Prince-penned "Eternity." According to Wasserman, "Sheena was looking

for one more ballad, so she called him and he came up with the song."

"Eternity" was produced by Pat Leonard, best known for his work on Madonna's "True Blue" album. The other four producers contributing to the Easton album are Narada Michael Walden, Keith Diamond, Phil Ramone, and Nick Martinelli.

A video for "Eternity" has been directed by fashion photographer Rebecca Blake, who also worked on the clip for Prince's "Kiss." Easton is set to hit the road in early August.

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



Hard Rockers. Twisted Sister guitarist Jay Jay French, left, and John Waite were among the celebs who showed at the Hard Rock Cafe in New York for the eatery's fourth annual pre-Memorial Day weekend music industry picnic. (Photo: Chuck Pulin)

Lippman & Kahane Form Power Duo; Philly-Based Mazer Launches Labels

HOT NEWS FROM Los Angeles is that artist manager Michael Lippman and booking agent Rob Kahane, formerly with Triad, have joined forces to start the Lippman-Kahane Entertainment Co. Set to launch on Monday (1), with offices in Beverly Hills and London, the company will encompass a management division, a custom label, a music publishing arm, and film and television development.

The venture would appear to be a logical move for Lippman and Kahane, since they have been co-managing George Michael for the past year. Kahane's move from Triad ends a five-year tenure with the agency, where he worked closely with Wham!, Robert Palmer, Mr. Mister, and Pet Shop Boys.

Lippman has operated his own L.A.-based management company for the past eight years, building an impressive roster that includes Melissa Manchester and Bernie Taupin, and a host of top producers like Don Gehman, Ron Nevison, Giorgio Moroder, Peter Wolf, and Richie Zito. All of these clients will now be under the Lippman-Kahane umbrella.

During the next few weeks, the duo will announce details of its still-unnamed record label, to be distributed by one of the majors.

NOBODY'S FOOL: Another manager broadening his horizons is Philadelphia-based Larry Mazer, whose clients include Cinderella. Refusing to sit back on the PolyGram rockers' double platinum success, Mazer has formed two record labels—Cinema and Voyager—with independent radio programmer and producer Denny Somach. Lee Abrams will act as a consultant to both labels.

Voyager, to be distributed by MCA, is "geared toward classic rock artists," says Mazer. "We're looking for artists who may have strayed off the path on their last few records, but who still have a great track record and a lot of talent."

Initial Voyager signings include Dave Mason and Justin Hayward of the Moody Blues. "Dave's record should be out in September," says Mazer. "Justin's will come out after the Moody Blues' next album, probably in early 1988. We're also negotiating Voyager deals with two other superstars."

Of the Capitol-distributed Cinema label, Mazer says, "It basically falls into the category of new progressive music. It'll be predominantly instrumental, but not like new age. I'd say Cinema derives its influences from Pink Floyd, early Genesis, and vintage King Crimson."

The Cinema roster already boasts a formidable lineup

of musicians known for their work with various top-name acts. These include Patrick Moraz (Yes/Moody Blues), Pete Bardens (Camel), Tony Kaye (Yes), and Michael Hoenig (Tangerine Dream). Set for June 19 release are albums from Moraz ("Human Litface") and Bardens ("Seen One Earth").

On the managerial front, Mazer says Cinderella will end its six-month road trip opening for Bon Jovi on July 20, three weeks before the headline act completes its marathon U.S. tour. "We've played all the markets on the final leg of the tour," says Mazer. "What we're planning to do is a week of headline dates in and around Philadelphia, the band's hometown."

Cinderella will embark on its first overseas trip at the beginning of August.

Upon completion of a 10-date Japanese tour, the band heads to Europe, where it will reunite with Bon Jovi on Aug. 22 at Britain's Castle Donnington festival. Cinderella will also headline several Scandinavian shows and is set to appear with Deep Purple at the European outdoor Monsters of Rock festivals.

"Then it's back to the studio in October with [producer] Andy Johns to start working on the second album," says Mazer.

SHORT TAKES: Heavy metal act Anthrax makes a guest appearance on the new U.T.F.O. album, "Lethal," due in late June . . . John Cougar Mellencamp has not dropped the Cougar, as had been rumored. The Indiana rocker is still working on his upcoming solo album, scheduled for fall release . . . Chrysalis has a July 8 release for "Just Visiting This Planet," the second album from producer John "Jellybean" Benitez . . . Be sure to check out Mason Ruffner's second CBS Associated album, "Gypsy Blood." Produced by Dave Edmunds in London, it's not to be missed . . . Good to see veteran rock guitarist Ronnie Montrose faring well with his Enigma debut album, "Mean." One can only hope Warner Bros. will finally release the first Montrose album on CD . . . Kitaro is cutting its first album in the U.S. The project is set for September release, with a tour coinciding . . . Can't stop playing an import copy of Pepsi & Shirlie's first single, "Heartache." PolyGram will be releasing the song here in the next few weeks—it could be a S-M-A-S-H . . . Kenny Rogers & Ronnie Mil-sap have cut their first duet, the Kim Carnes-penned "Make No Mistake, She's Mine" . . . Sources say David Bowie will be digging into the vaults and delivering some very old material on his Glass Spider Tour (see On The Road, page 41).

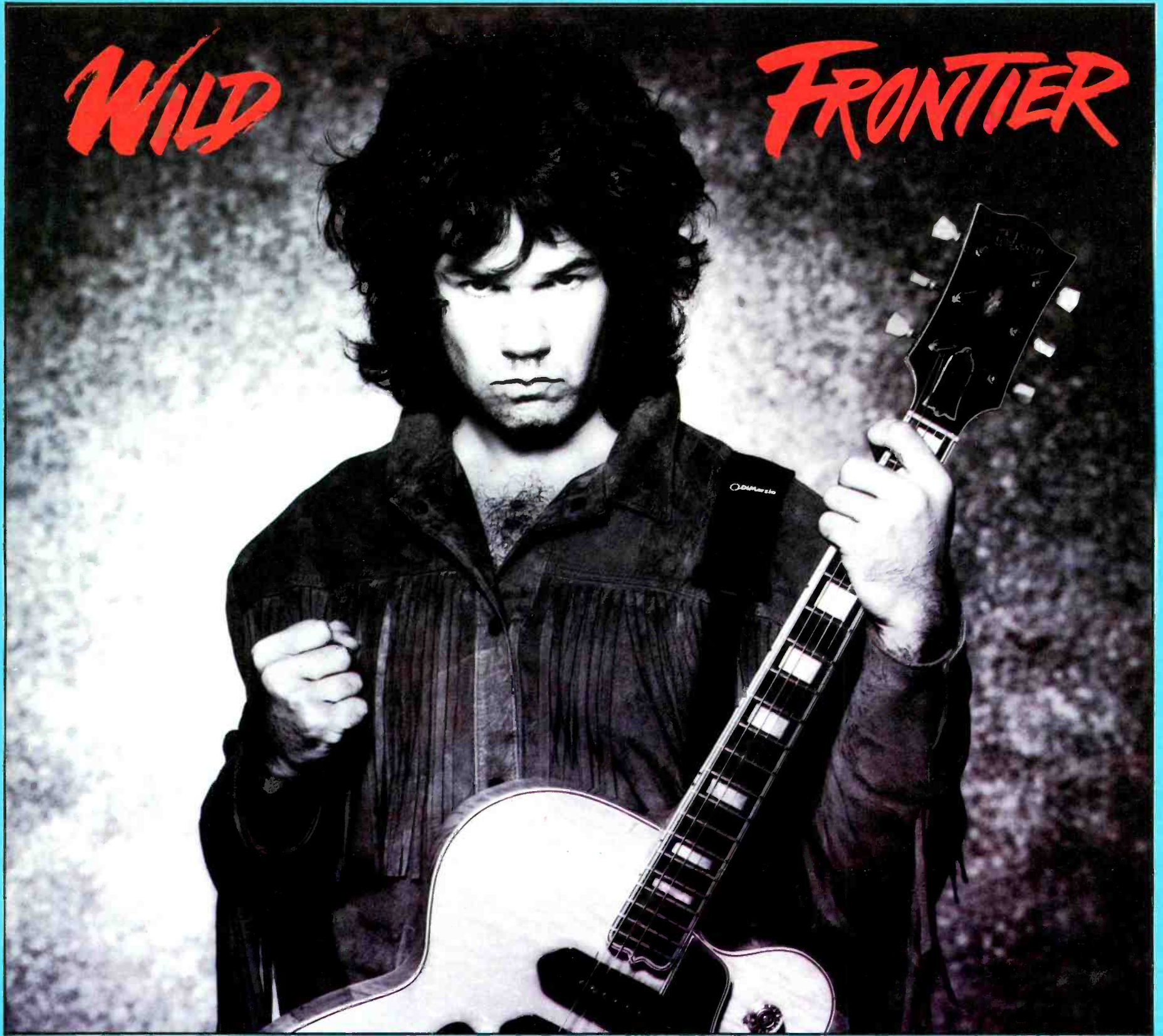


Butcher's Block. Jon Butcher played songs from his latest Capitol album, "Wishes," during a headline appearance at the Bottom Line in New York. (Photo: Chuck Pulin)

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8: FRANKFURT OFFENBACH STADTHALLE • 9: NURENBERG FUERTH STADTHALLE • 10: MUNICH RUDI-SEDL-MAYER-HALLE • 12: STUTTGART BOEBLINGEN SPORTHALLE • 13: ZOFINGEN MEHRZWECK HALLE
14: LUDWIGSHAFEN EBERT HALLE • 16: COLOGNE SPORTHALLE • 18: OSNABRÜCK STADTHALLE • 19: KASSEL STADTHALLE • 21: COPENHAGEN FALKONER THEATRE
23: OSLO DRAMMENSHALLEN • 24: GÖTTENBURG SCANDINAVIUM • 25: STOCKHOLM ISSTADION • 27: HELSINKI URKKU HALL • 30: HAMBURG CONGRESS CENTER
MAY - 1: HANNOVER EILENRIEDEHALLE • 2: DORTMUND WESTFALEN HALLE • 4: LYON BOULSEBELLE HALLE • 5: TOULOUSE PETIT PALAIS DES SPORTS • 7: BARCELONA PALACIO MUNICIPAL DE DEPORTES
8: BILBAO PABELLON MUNICIPAL DE DEPORTES • 10: MADRID AUDITORIO DE LA CASA DE CAMPO • 12: LISBON PAVILHAO DRAMATICO • 13: OPORTO PAVILHAO INFANTE SAGRES • 17: RAGENSBURG DONAUHALLE
18: INNSBRUCK KONGRESSHAUS • 19: VIENNA STADTHALLE • 21: KLAGENFURT MESSEHALLE • 23: KONSTANZ STADION • 24: LORELEY AMPHITHEATRE • 26: LONDON HAMMERSMITH ODEON

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10
records

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
U2 LONE JUSTICE	Meadowlands Arena East Rutherford, N.J.	May 11-13, 15-16	\$1,621,278 \$16.50	102,640 sellout	Monarch Entertainment Bureau John Scher Presents
GENESIS PAUL YOUNG	Dodger Stadium Los Angeles, Calif.	May 22	\$1,099,840 \$20	56,938 sellout	Avalon Attractions
GENESIS PAUL YOUNG	Three Rivers Stadium Pittsburgh, Pa.	May 24	\$1,074,204 \$18.75	58,319 sellout	DiCesare-Engler Prods.
PAUL SIMON HUGH MASEKELA LADYSMITH BLACK MAMBAZO MIRIAM MAKEBA	Radio City Music Hall New York, N.Y.	April 25-26, 28-30	\$819,130 \$30/\$25	29,370 sellout	in-house
DEEP PURPLE BAD COMPANY	Irvine Meadows Amphitheatre Laguna Hills, Calif.	May 22-23	\$367,000 \$17.50/\$14	22,681 30,000	Avalon Attractions
DOOBIE BROTHERS REUNION DAVE CARVER KRIS KRISTOFFERSON	Hollywood Bowl Hollywood, Calif.	May 23	\$361,205 \$50/\$20/\$15	17,929 sellout	Avalon Attractions
BON JOVI CINDERELLA	Freedome Hall Arena Kentucky Fair & Exposition Center Louisville, Ky.	May 22	\$242,451 \$15.50	15,642 19,104	Sunshine Promotions
LUTHER VANDROSS SHIRLEY MURDOCK	Civic Arena Pittsburgh, Pa.	May 23	\$229,473 \$17.50	13,113 16,000	DiCesare-Engler Prods. Stageright
BON JOVI CINDERELLA	Market Square Arena Indianapolis, Ind.	May 21	\$228,132 \$15.50/\$14.50	15,732 sellout	Sunshine Promotions
DOOBIE BROTHERS	The Aladdin Las Vegas, Nev.	May 24	\$215,743 \$50/\$35/\$25/\$17.50	7,081 sellout	Evening Star Prods.
BON JOVI CINDERELLA	Roberts Municipal Stadium Evansville, Ind.	May 29	\$203,745 \$16.50/\$15.50	13,140 sellout	Sunshine Promotions
CAMEO MIKI HOWARD	Radio City Music Hall New York, N.Y.	May 10	\$202,718 \$20/\$18.50	10,467 11,748 sellout	in-house
BILLY IDOL THE CULT	Coliseum, Seattle Center Seattle, Wash.	May 15	\$201,894 \$16.50	12,236 14,327	Media-One
THE ROYAL NEW YORK DOO WOPP SHOW	Radio City Music Hall New York, N.Y.	May 1-2	\$180,064 \$18.50/\$16.50	10,089 11,748 sellout	in-house
KENNY ROGERS T. GRAHAM BROWN RONNIE MILSAP	Irvine Meadows Amphitheatre Laguna Hills, Calif.	May 24	\$168,370 \$25/\$20/\$12.50	8,146 15,000	Avalon Attractions
DOOBIE BROTHERS	San Diego Sports Arena San Diego, Calif.	May 21	\$164,623 \$17.50	10,096 sellout	Avalon Attractions
HOWARD JONES FROZEN GHOST	Red Rocks Amphitheatre Denver, Colo.	May 24	\$135,629 \$16.50/\$14.50	9,000 sellout	Fly Concert Co.
KENNY ROGERS T. GRAHAM BROWN RONNIE MILSAP	Open Air Theatre San Diego State Univ. San Diego, Calif.	May 25	\$107,718 \$25	4,314 8,266	Avalon Attractions
HANK WILLIAMS JR. & THE BAMA BAND DWIGHT YOAKAM	Mid-South Coliseum Memphis, Tenn.	May 22	\$90,970 \$15	6,166 9,000	Stellar Entertainment Gehl Corp.
RANDY TRAVIS GENE WATSON	Concerts in the Country, Calhoun Calhoun, Ga.	May 23	\$88,659 \$10.50	8,580 9,204 sellout	in-house
THE JUDDS RANDY TRAVIS	Augusta/Richmond Co. Civic Center Augusta, Ga.	May 15	\$77,028 \$14	5,795 6,500	Stellar Entertainment Pro Tours
BRUCE HORNSBY & THE RANGE LOUIS MCGEE	DeVoss Hall, Grand Center Grand Rapids, Mich.	May 22-23	\$76,836 \$16.50/\$14.50	4,838 sellout	Blue Suede Shows Charlevoix Prods.
HANK WILLIAMS JR. & THE BAMA BAND EARL THOMAS CONLEY	Mississippi State Fair Coliseum Jackson, Miss.	May 16	\$71,205 \$15	4,953 6,000	Stellar Entertainment Gehl Corp. Kaleidoscope Prods.
GEORGE JONES RANDY TRAVIS PATTY LOVELESS	Kansas Expocentre Topeka, Kansas	May 10	\$68,723 \$13.75	5,176 6,717	Stellar Entertainment Gehl Corp.
PSYCHEDELIC FURS	Open Air Theatre San Diego State Univ. San Diego, Calif.	May 22	\$59,812 \$17.50/\$15.50/\$13.50	3,994 4,133	Avalon Attractions
THE REGGAE SUNSPASH	Great Woods Amphitheatre Mansfield, Mass.	May 22	\$59,125 \$16.50/\$14.50	4,296 15,000	Don Law Co.
RODNEY DANGERFIELD BOB NELSON	Capital Theatre Passaic, N.J.	May 16	\$55,907 \$18.50	3,247 sellout	Monarch Entertainment Bureau John Scher Presents
AMERICA THREE DOG NIGHT THE WILLYS	Mud Island Amphitheatre Memphis, Tenn.	May 21	\$54,656 \$14	3,904 5,000	Mid-South Concerts
GEORGE JONES RANDY TRAVIS PATTY LOVELESS	Five Seasons Center Cedar Rapids, Iowa	May 8	\$53,831 \$13.75	4,212 6,000	Stellar Entertainment Gehl Corp.
GEORGE JONES RANDY TRAVIS PATTY LOVELESS	Omaha Civic Auditorium Omaha, Neb.	May 9	\$50,571 \$13.50	3,930 6,000	Stellar Entertainment Gehl Corp.
PSYCHEDELIC FURS THE STRAND	Mesa Amphitheatre Mesa, Ariz.	May 23	\$50,225 \$15/\$14	3,509 sellout	Evening Star Prods.
GEORGE JONES RANDY TRAVIS PATTY LOVELESS	La Crosse Center La Crosse, Wis.	May 7	\$48,330 \$13.50	3,770 5,000	Stellar Entertainment Gehl Corp.
RED SPEEDWAGON JOAN JETT & THE BLACKHEARTS	Great Woods Amphitheatre Mansfield, Mass.	May 25	\$47,485 \$17.50/\$15/\$12.50	2,842 15,000	Don Law Co.
EUROPE	Beacon Theatre New York, N.Y.	May 15	\$45,677 \$18.50	2,708 sellout	Monarch Entertainment Bureau John Scher Presents
STEVIE RAY VAUGHAN & DOUBLE TROUBLE GREGG ALLMAN	Celebrity Theatre Phoenix, Ariz.	May 22	\$45,325 \$17.50	2,590 sellout	Evening Star Prods.
STEVIE RAY VAUGHAN & DOUBLE TROUBLE GREGG ALLMAN BAND	Celebrity Theatre Phoenix, Ariz.	May 21	\$44,660 \$17.50	2,552 sellout	Evening Star Prods.
BRUCE HORNSBY & THE RANGE LOUIS MCGEE	Syria Mosque Pittsburgh, Pa.	May 21	\$44,479 \$14.75	3,012 3,500	DiCesare-Engler Prods. Stageright Prods.
EUROPE	Tower Theatre Upper Darby, Pa.	May 17	\$30,466 \$14.50/\$12.50	2,280 3,072	Electric Factory Concerts
KING SUNNY ADE	Warner Theatre Washington, D.C.	May 24	\$27,710 \$25/\$18.50/\$16.50	1,677 2,000	Kilimanjaro Ltd.

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

Bowie To Play Stadiums; Cutting Crew Dates Set

STADIUM WEB: David Bowie will play stadium shows on the North American leg of his Glass Spider world tour, which starts July 30 at Veterans Stadium, Philadelphia. Bowie, last seen here on his 1983 Serious Moonlight tour, will also be performing at New Jersey's Giants Stadium, Aug. 2; Anaheim Stadium, Anaheim, Calif., Aug. 8; Mile High Stadium, Denver, Aug. 10; the B.C. Place, Vancouver, Aug. 15; Winnipeg Stadium, Winnipeg, Aug. 19; the Hubert Humphrey Dome, Minneapolis, Aug. 20; CNE Stadium, Toronto, Aug. 24; Lansdowne Park, Ottawa, Aug. 28; and Olympic Stadium, Montreal, Aug. 30.

PUBLIC BROADCAST: Cutting Crew has lined up an extensive North American summer tour in support of its debut Virgin album, "Broad-cast." The U.K. group plays its first-ever U.S. concert on

Thursday (4) in New Orleans, opening for the Bangles. Another four shows with the Bangles are scheduled before Cutting Crew connects with Huey Lewis & the News for two dates (June 12-13) at the Pacific Amphitheatre, Costa Mesa, Calif.

During the first three weeks of July, Cutting Crew is set for a series of headline dates. Plans call for the band to embark on a two-month stint of special guest dates with Starship, starting July 21 in Des Moines, Iowa.

REPEAT PERFORMANCE: Bob Dylan will once again team up with the Grateful Dead at select dates on its U.S. summer tour. The legendary rocker, who played several concerts with the group last summer, is on the bill at the following Dead concerts: Silver Stadium, Rochester, N.Y., July 2; Sullivan Stadium, Foxboro, Mass., July 4; JFK Stadium, Philadelphia, Pa., July 10; and New Jersey's Giants Stadium, July 12.

In addition to the dates with Dylan, the Dead are booked at Alpine Valley Music Theater, East Troy,

Wis., June 26-28; Kingswood Music Theater, Maple, Ontario, June 30; Pittsburgh Civic Arena, Pittsburgh, July 6; and Richmond State Fair Grounds, Richmond, Va. (tentative, may change to Roanoke Civic Center), July 8.

ROAD RUNNER: Bryan Adams will interrupt his marathon North American tour to appear in London on Friday and Saturday (5-6) at this year's Prince's Trust charity concerts. The Canadian rocker will be back on the U.S. concert circuit on June 8 in Portland, Maine, with dates booked through September.

"This is the most extensive tour I've ever done here," Adams tells On The Road. "But I'm a firm believer that touring really helps, no matter who you are."

Prior to embarking on his fleeting British visit, Adams shot a video for his next A&M single, "Hearts On Fire," at concerts in Atlanta and Albany, Ga. "Videos are important, and I think this one's very indicative of what people can expect to see at the live shows," he says.

Unlike many other top tours, the Adams concerts are not linked to a corporate sponsor. Adams says he is not opposed to the idea of sponsorship, but he adds, "It would have to be something I could be comfortable about promoting. We'd do it if the right thing came up—maybe with a tape company or something like that—but nothing's come up yet."

News just in: Adams will climax his North American tour with a Sept. 5 appearance at a joint U.S./Soviet Union benefit for Greenpeace. Two concerts will be held simultaneously at RFK Stadium, Washington, D.C., and Lenin Stadium, Moscow. Adams is the first act confirmed for the U.S. show.

Edited by Steve Gett. Assistance provided by Linda Moleski (New York). Send information to On The Road, c/o Billboard, 1515 Broadway, New York, N.Y. 10036.



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HOT COUNTRY SINGLES

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Compiled from a national sample of radio playlists.

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like 'I WILL BE THERE' by Dan Seals and 'Telling Me Lies' by Dolly Parton.

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like 'Girls Ride Horses Too' by Judy Rodman and 'She's Too Good to Be True' by Exile.

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COUNTRY CORNER



by Marie Ratliff

"THE MATTEA MAGIC has been captured on vinyl," says PD Charlie Lindsey of WEZL Charleston, S.C., of Kathy Mattea's "Train Of Memories" (Mercury). MD Steve Ryan of WOWW Pensacola, Fla., shares that sentiment and calls this Mattea's strongest record to date.

Ryan cites another heavy in his market: "Love Can't Ever Get Better Than This" by Ricky Scaggs and Sharon White (Epic). "This husband-wife duo is right on target with our audience; the song is about values they strongly believe in."

MOE BANDY RESURFACES with his first big record in several years—"Til I'm Too Old To Die Young" (MCA/Curb). Many programmers are reporting unusually heavy phone action. "Moe Bandy has outdrawn Randy Travis on requests this week," says MD Dandelion, WRKZ Hershey, Pa. "I'm surprised at the strong sales and requests. I never thought it would be the monster it's turned out to be."

"MUSIC WITH SOUL" is how MD Jeff Funk, WKSJ Mobile, Ala., refers to Reba McEntire's "One Promise Too Late" (MCA) and Waylon Jennings' "Fallin' Out" (MCA). "They're both doing something different with these records, and they have the sound we're looking for." More on Reba: "That song hits a nerve, it's not fluff, and people can identify with it," says PD Don Owen, KGA Spokane, Wash.

Owen goes on to throw a barb at stations that will not play some records because they are "too country." Citing as examples Bandy (MCA/Curb), George Jones (Epic), and Charley Pride (16th Avenue), Owen says, "How can they profess to be a country radio station and ignore hit artists like these? It makes no sense to me."

HOLLY DUNN IS REPEATING THE SUCCESS of "Daddy's Hands" with the new "Love Someone Like Me" (MTM). MD Don Roberts of KFGO Fargo, N.D., says the song was strong there from the very beginning. "Everyone likes it," he says. PD John Marks, KKAT Salt Lake City, says, "She's literally an automatic add for us based on how well her last two releases have done—she'll be around a long time."

"A LONG LINE OF LOVE" is getting Michael Martin Murphey (Warner Bros.) on the hit track. "He's back to what he needs to be doing, a great record," says assistant PD Kevin Ray, WWKA Orlando, Fla.

FOR WEEK ENDING JUNE 6, 1987

Billboard. HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	5	HAVE I GOT SOME BLUES FOR YOU	CHARLEY PRIDE	14
2	7	FOREVER AND EVER, AMEN	RANDY TRAVIS	4
3	4	DOMESTIC LIFE	JOHN CONLEE	15
4	9	BABY'S GOT A HOLD ON ME	NITTY GRITTY DIRT BAND	3
5	11	YOU'RE MY FIRST LADY	T.G. SHEPPARD	5
6	3	JULIA	CONWAY TWITTY	2
7	10	LITTLE SISTER	DWIGHT YOAKAM	10
8	15	ALL MY EX'S LIVE IN TEXAS	GEORGE STRAIT	12
9	17	IT'S ONLY OVER FOR YOU	TANYA TUCKER	11
10	8	TOO MANY RIVERS	THE FORESTER SISTERS	21
11	12	TIL I'M TOO OLD TO DIE YOUNG	MOE BANDY	6
12	1	I WILL BE THERE	DAN SEALS	1
13	14	CHAINS OF GOLD	SWEETHEARTS OF THE RODEO	8
14	2	GIRLS RIDE HORSES TOO	JUDY RODMAN	51
15	16	HARD LIVIN'	KEITH WHITLEY	23
16	13	IT TAKES A LITTLE RAIN	THE OAK RIDGE BOYS	18
17	20	YOUR NEVER TOO OLD FOR YOUNG LOVE	EDDY RAVEN	—
18	21	THAT WAS A CLOSE ONE	EARL THOMAS CONLEY	9
19	22	WOULD JESUS WEAR A ROLEX	RAY STEVENS	41
20	26	LOVE, YOU AIN'T SEEN THE LAST OF ME	JOHN SCHNEIDER	13
21	24	FULL GROWN FOOL	MICKEY GILLEY	17
22	6	CAN'T STOP MY HEART FROM LOVING YOU	THE O'KANES	49
23	—	I KNOW WHERE I'M GOING	THE JUDDS	20
24	19	TO KNOW HIM IS TO LOVE HIM	PARTON, RONSTADT, HARRIS	57
25	30	CRIME OF PASSION	RICKY VAN SHELTON	22
26	18	DON'T TOUCH ME THERE	CHARLY MCCLAIN	50
27	—	ANOTHER WORLD	CRYSTAL GAYLE AND GARY MORRIS	16
28	—	LOVE CAN'T EVER GET BETTER THAN THIS	R. SKAGGS/S.WHITE	27
29	25	THE BED YOU MADE FOR ME	HIGHWAY 101	89
30	23	OLD BRIDGES BURN SLOW	BILLY JOE ROYAL	65

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (15)	20
MCA/Curb (5)	
CAPITOL (7)	17
EMI-America (3)	
MTM (3)	
Capitol/Curb (2)	
16th Avenue (1)	
EMI-America/Curb (1)	
WARNER BROS. (14)	15
Reprise (1)	
RCA (13)	14
RCA/Curb (1)	
EPIC	11
POLYGRAM	8
Mercury (7)	
Complet (1)	
COLUMBIA	6
ATLANTIC	2
Atlantic/America (2)	
EVERGREEN	1
NSD	1
LUV (1)	1
PREMIER ONE	1
REVOLVER	1
SOUTHERN TRACKS	1
STEP ONE	1
VISION	1

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

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
39 3935 WEST END AVENUE	(Tom Collins, BMI/Collins Court, ASCAP) CPP	
30 87'S LADIES	(Wooden Wonder, SESAC)	
12 ALL MY EX'S LIVE IN TEXAS	(Acuff-Rose Opryland, BMI) CPP	
97 ALMOST PERSUADED	(Al Gallico, BMI) CPP	
24 AMERICAN ME	(A Little More Music, ASCAP/Uncle Artie, ASCAP/Writers Group, BMI/Bethlehem, BMI/Lawyers Daughter, BMI) CPP	
54 ANGER & TEARS	(MCA Music) HL	
16 ANOTHER WORLD	(Fountain Square, ASCAP) CPP	
36 ARE YOU STILL IN LOVE WITH ME	(Edison Sunrise, BMI/Young Musikverlag, GEMA) CPP	
42 ASHES OF LOVE	(Acuff-Rose, BMI/Opryland, BMI) CPP	
3 BABY'S GOT A HOLD ON ME	(Warner-Elektra-Asylum, BMI/Mopage, BMI/Warner-Refuge, ASCAP/Moodagenous, ASCAP)	
67 BACK WHEN IT REALLY MATTERED	(Ensign, BMI/Tree, BMI)	
88 BEAUTIFUL BODY	(Southern Nights, ASCAP)	
89 THE BED YOU MADE FOR ME	(Warner-Tamerlane, BMI/Sportsman, BMI) CPP/ALM	
52 BRILLIANT CONVERSATIONALIST	(Tree, BMI/Cross Keys, ASCAP)	
49 CAN'T STOP MY HEART FROM LOVING YOU	(Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL	
8 CHAINS OF GOLD	(Irving, BMI) CPP/ALM	
33 CINDERELLA	(Englishtown, BMI)	
34 COUNTRY RAP	(Bellamy Bros., ASCAP)	
22 CRIME OF PASSION	(Rick Hall, ASCAP/Beginner, ASCAP)	
77 DO IT FOR THE LOVE OF IT	(McCracken, ASCAP)	
15 DOMESTIC LIFE	(MCA, ASCAP/Nashion, BMI) HL	
76 DON'T GO TO STRANGERS	(MCA, ASCAP) HL	
53 DON'T IT MAKE YOU WANTA GO HOME	(Lowery, BMI) CPP	
63 DON'T LET GO OF MY HEART	(Warner-Refuge, ASCAP/U Do 2, ASCAP/Adushka, ASCAP)	
50 DON'T TOUCH ME THERE	(Songmedia, BMI/Friday Night, BMI)	
35 EVERYBODY'S CRAZY 'BOUT MY BABY	(Lodge Hall, ASCAP) CPP	
85 A FACE IN THE CROWD	(AMR, ASCAP/Nashion, BMI)	
37 FALLIN' OUT	(Keith Sykes, BMI)	
4 FOREVER AND EVER, AMEN	(Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) CPP/HL	
32 FROM TIME TO TIME (IT FEELS LIKE LOVE AGAIN)	(Larry Gatlin, BMI)	
17 FULL GROWN FOOL	(Aunt Polly's BMI/Pecan Pie, BMI)	
51 GIRLS RIDE HORSES TOO	(Mid-Summer, ASCAP/AMR, ASCAP)	
86 GOODBYE'S ALL WE'VE GOT LEFT	(Goldline, ASCAP) HL	
61 THE HAND THAT ROCKS THE CRADLE	(Contention, sesac)	
23 HARD LIVIN'	(April/E.P.R., ASCAP/Freeflow, ASCAP/Guy Harmonica, ASCAP) CPP/ABP	
14 HAVE I GOT SOME BLUES FOR YOU	(Milene, ASCAP/Opryland, BMI) CPP	
90 HONKY TONK CRAZY	(Tree, BMI) HL	
69 HOT RED SWEATER	(Screen Gems-EMI, BMI)	
55 HOUSE OF BLUE LIGHTS	(CBS Robbins, ASCAP)	
82 I GOT THE ONE I WANTED	(Shedhouse, ASCAP)	
20 I KNOW WHERE I'M GOING	(MCA, ASCAP/Don Schlitz, ASCAP/Calgems-EMI, ASCAP/April/Welbeck, ASCAP/Blue Quill, ASCAP) HL	
79 I TALKED A LOT ABOUT LEAVING	(Dejamus, ASCAP/Al Gallico, BMI/John Anderson, BMI/Mullet, BMI)	
44 I TURN TO YOU	(Tree, BMI) HL	
1 I WILL BE THERE	(Snow Songs, BMI/Michael H. Goldsen, ASCAP/Sweet Angel, ASCAP)	
68 I'LL NEVER BE IN LOVE AGAIN	(Sabal, ASCAP)	
100 I'LL STILL BE LOVING YOU	(Warner-Tamerlane, BMI/Heart Wheel, BMI/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Chappell, ASCAP) HL	
18 IT TAKES A LITTLE RAIN	(Tom Collins, BMI) CPP	
11 IT'S ONLY OVER FOR YOU	(Lodge Hall, ASCAP/Chappell, ASCAP/RMB, ASCAP) CPP/HL	
2 JULIA	(Tree, BMI/Cross Keys, ASCAP) HL	
94 KIDS OF THE BABY BOOM	(Bellamy Bros., ASCAP)	
10 LITTLE SISTER	(Elvis Presley, BMI/Rightsong, BMI) HL	
43 A LONG LINE OF LOVE	(Writers Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI)	
27 LOVE CAN'T EVER GET BETTER THAN THIS	(Silver Rain, ASCAP/Jack & Gordon, ASCAP)	
25 LOVE SOMEONE LIKE ME	(Lawyers Daughter, BMI/Uncle Artie, ASCAP)	
13 LOVE YOU AIN'T SEEN THE LAST OF ME	(W.B.M., SESAC)	
40 MIDNIGHT BLUE	(Ensign, BMI/Write Road, BMI) CPP	
59 THE MOON IS STILL OVER HER SHOULDER	(Lawyers Daughter, BMI)	
96 THE NIGHT HANK WILLIAMS CAME TO TOWN	(Tree, BMI/Old Friends, BMI) CPP/HL	
98 NO ORDINARY MEMORY	(Combine, BMI/Music City, ASCAP)	
80 NOT TONIGHT I'VE GOT A HEARTACHE	(Rick Hall, ASCAP)	
91 OCEAN FRONT PROPERTY	(Tree, BMI/Larry Butler, BMI/Blackwood, BMI/South Wing, ASCAP) CPP/ABP/HL	
26 OH HEART	(Colgems-EMI, ASCAP/MCA, ASCAP/Don Schlitz, ASCAP) HL	
65 OLD BRIDGES BURN SLOW	(Lowery, BMI) CPP	
31 ONE PROMISE TOO LATE	(MCA, ASCAP/Patchwork, ASCAP/Don Schlitz, ASCAP/Music Corp. Of America, BMI)	
66 PLAIN BROWN WRAPPER	(WB Music/Gary Morris, ASCAP/Cross Keys, ASCAP) HL	
48 PUT ME OUT OF MY MISERY	(Jack & Bill, ASCAP/Ranger Bob, ASCAP/Music Corp. Of America, BMI/Leighton, BMI) HL	
87 THE RIGHT LEFT HAND	(Hall-Clement, BMI/Frizell, BMI/Cavesson, ASCAP) CPP/HL	
92 ROSE IN PARADISE	(Blackwood, BMI/April, ASCAP) CPP/ABP	
71 ROUTINE	(Dejamus, ASCAP) HL	
62 SAVING THE HONEY FOR THE HONEYMOON	(Fat Frog, BMI/Steeple Chase, BMI)	
83 SENORITA	(Almo, ASCAP/Little Nemo/Danny Flowers, ASCAP/Bughouse, ASCAP) CPP/ALM	
56 SHE'S TOO GOOD TO BE TRUE	(Tree, BMI/Pacific Island, BMI)	
99 SMALL TOWN GIRL	(Tree, BMI/Cross Keys, ASCAP) HL	
29 SNAP YOUR FINGERS	(Acuff-Rose, BMI/Opryland, BMI)	
28 SOMEONE	(Chappell, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Peso, BMI) HL	
74 STRAIGHT FROM MY HEART	(Sharayah, ASCAP/Statter Brothers, BMI) CPP	
78 TANYA MONTANA	(Warner-Tamerlane, BMI/Sherrill, BMI)	
45 TELLING ME LIES	(Chappell, ASCAP/Firesign Music Ltd., PRS)	
9 THAT WAS A CLOSE ONE	(Rick Hall, ASCAP) CPP	
81 THERE GOES MY LOVE	(Tree, BMI) HL	
6 TIL I'M TOO OLD TO DIE YOUNG	(Tree, BMI/Cross Keys, ASCAP) HL	
75 'TIL THE OLD WEARS OFF	(Rick Hall, ASCAP)	
57 TO KNOW HIM IS TO LOVE HIM	(Mother Bertha, BMI) CPP	
21 TOO MANY RIVERS	(Combine, BMI)	
70 TOO OLD TO GROW UP NOW	(Blackwood, BMI/Preshus Child, BMI/April/New and Used, ASCAP)	
46 TRAIN OF MEMORIES	(Goldline, ASCAP)	
93 TROUBLE IN THE FIELDS	(Wing And Wheel, BMI/Bug, BMI)	
19 THE WEEKEND	(Screen Gems-EMI, BMI)	
60 WHEN A MAN LOVES A WOMAN	(Pronto, BMI/Quincy, BMI) CPP	
38 WHISKEY, IF YOU WERE A WOMAN	(Southern Nights, ASCAP)	
47 WHY DOES IT HAVE TO BE (WRONG OR RIGHT)	(Warner-Tamerlane, BMI/Rumble Seat, BMI/Shedhouse, ASCAP)	
64 WHY I DON'T KNOW	(Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)	
41 WOULD JESUS WEAR A ROLEX	(Leona, ASCAP)	
73 YOU LAY A LOTTA LOVE ON ME	(April, ASCAP/Ideas Of March, ASCAP/Music Corp. Of America, BMI) CPP/ABP/HL	
84 YOU'RE HERE TO REMEMBER (I'M HERE TO FORGET)	(April, ASCAP/Ideas Of March, ASCAP/Music Corp. Of America, BMI) CPP/ABP/HL	
5 YOU'RE MY FIRST LADY	(Beginner, ASCAP)	
7 YOU'RE NEVER TOO OLD FOR YOUNG LOVE	(Dejamus, ASCAP/Morgan Active Songs, ASCAP/You & I, ASCAP) CPP/HL	
72 YOU'RE THE POWER	(Colgems-EMI, ASCAP)	
95 "YOU'VE GOT" THE TOUCH	(Alabama Band, ASCAP)	
58 YOU'VE LOST THAT LOVING FEELING	(Screen Gems, 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.

NARM Renews CMA Awards Push Members To Display Promo Materials

BY EDWARD MORRIS

NASHVILLE Nearly 50 retail and wholesale members of the National Assn. of Recording Merchandisers have ordered merchandising aids to promote the sale of records associated with the 1987 Country Music Assn. Awards Show. Order and information forms were sent to NARM members and associate members in mid-May, alerting them to the annual promotion.

This year, the CMA and Kraft, which sponsors the televised awards ceremony, are offering record retailers and wholesalers nine different printed pieces that spotlight country music in general and awards nominees. The material is provided free, with recipients charged only for handling and freight.

The CMA is using the same theme as last year: Bring Home Country's Brightest Stars. Plans are being

made to sponsor another contest for the best wholesale and retail display, a feature of the 1986 promotion.

Available this year are a 12 $\frac{1}{4}$ -square-inch flat, with graphics on both sides; a 12- by 19-inch bin card; a 5 $\frac{5}{8}$ - by 15-inch divider card; a 4- by 6-inch shelf talker; a 36- by 18-inch banner; a 24- by 36-inch album-of-

Nominees will be posted Aug. 18

the-year poster; 16- by 10-inch folded tent cards; an 8 $\frac{1}{2}$ - by 11-inch clip-art sheet; and 2-inch-diameter final-stickers, 250 per package.

Award nominees will be announced Aug. 18. Except for the album-of-the-year posters, which will be shipped Aug. 24, all material will be sent out in early August.

NARM has sent order forms to its

full members and information forms on the aids to associate members and to the six major country record labels. The labels will, in turn, give the forms to their regional reps. to push the promotion.

According to Helen Farmer, the CMA's director of programs and special projects, 64 NARM members participated in last year's event—from mom-and-pop stores to such giants as Musicland, Handelman, and Lieberman.

The 1986 promo cost about \$87,000, Farmer says. She estimates that the current effort may come in a little under that figure because two printed pieces have been eliminated from the package: the winner stickers and the poster for entertainer of the year.

Farmer adds that she believes the material will be made available to nonmembers of NARM on request.

The awards show is set to air on CBS-TV on Oct. 12.



Goetzman In Exile. Steve Goetzman of the recording group Exile did time behind bars at the American Cancer Society's annual Jail & Bail fund raiser in Lexington, Ky. He answered phones and received pledges, eventually raising enough money to bail himself out.

Mayor Fulton Holds Out Opry Invitation Cayman Fan Charms Industry Visitors

HIS NAME IS ALBERT. He's 70. He grew up on country music—and he still loves it. He can recite the lyrics of **Hank Williams**, **Dolly Parton**, **Roy Acuff**, **Ricky Skaggs**, **Ernest Tubbs**, and **John Conlee**. He plays a mean fiddle, and like most Nashville musicians, he can't read music and plays by ear. As a youth, he listened to the great AM stations beaming the country sound from Dallas; Laredo, Texas; Nashville; Des Moines, Iowa; Little Rock, Ark.; and Charlotte, N.C.

So what's so different about this country music fan named Albert? Basically, the main difference is that Albert lives not in Tennessee or Texas or the Carolinas, but has resided for his entire life on Grand Cayman in the British West Indies. His full name is Albert Gourzong. And he's a security guard at the Treasure Island Resort Hotel.

When the hotel recently opened and the media moguls flicked their pix and triggered their tape recorders, Albert was called to the news conference podium to explain his love of country music. The black man spoke about how he grew up listening to U.S. radio broadcasts of country music, how he emulated the fiddle styles of Acuff and the **Smoky Mountain Boys** while himself forming a band, and how he admires such other classic country stars as **Gene Autry**, **Tex Ritter**, **Jimmy Wakely**, **Eddy Arnold**, the **Carter Family**, and **Kitty Wells**. Among his new favorites are **Conway Twitty**, **Kenny Rogers**, **Janie Frickie**, the **Mandrells**, **Earl Thomas Conley**, **Olivia Newton-John**, and **Ronnie Milsap**.

Metropolitan Nashville Mayor Richard Fulton also attended the press conference, where Albert broke out into an a cappella version of the **Jimmie Rodgers** classic "Waitin' For A Train"—complete with some energetic yodeling. In one of those magic moments that always seem to arrive on cue in the world of country music, Mayor Fulton then rose to announce that not only is he going to seek a sister-city arrangement between Nashville and George town, Grand Cayman, but that he also wants Albert to visit Nashville as a guest of the city. His honor said, "When you come to Nashville, we might even move Boxcar Willie off the

Grand Ole Opry."

Hopefully, it will all come to pass: a Cayman resident who has never set foot in the U.S. flown to Nashville as an honored guest of the city, taken to the Grand Ole Opry, and—if the Opry gods prevail—allowed to perform a Rodgers song before 4,400 country music fans.

Thanks to Mayor Fulton and to those responsible for staging the Treasure Island Hotel proceedings, this impossible dream may be realized this summer.

It will be a sight to see when Albert walks the stage of the Opry House and breaks into that wide, loving smile and lets the world know that love and country music are two languages spoken worldwide.

NEWSNOTES: Two stars collide. Label-mate/superstars **Ronnie Milsap** and **Rogers** have recorded a duet. The ballad, penned by **Kim Carnes** and produced by **Kyle Lennig** of Morningstar Sound Studio and **Rob Galbraith** of Lodge Hall Music, is due for release this month. RCA will release the single, "Make No Mistake, She's Mine," which appears on both stars' upcoming albums, both scheduled for release in July.

Summer star plans: **Jerry Clower** will kick off the opening of Fan Fair as host of the **Music City News** breakfast . . . As part of the closing festivities of Fan Fair, **Ronnie McDowell** will host his second annual Homecoming Concert in Mitchellville, Tenn. Proceeds from the event will be donated to the city to aid in the development of an amusement park . . . Beginning this month, concert producers and promoters who contract for a performance by **Jim Ed Brown & the Gems** will receive 30- and 60-second radio spots promoting the upcoming date. The spots will feature Brown's songs and information about his concert with space for announcers to insert local information about the show. Promo spots for the stations are also included on the tape . . . An honorary member of the Professional Rodeo and Cowboy Association, **Ed Bruce** will be the featured performer at the Snake River Stampede rodeo. Bruce will also take on two European tours this summer, with stops in Switzerland early this month and a

(Continued on page 51)



by Gerry Wood

Christian Event Atlanta Fest '87 Receives Multisponsor Support

BY EDWARD MORRIS

NASHVILLE Chick-fil-A and Diet Coke will sponsor Atlanta Fest '87, an outdoor Christian music festival, scheduled for June 18-20 at Atlanta International Raceway. More than 20 acts will be featured during the course of the festival, which has a talent budget of about \$75,000. Malcolm Greenwood, Tim Landis, and Chuck Tilley are joint promoters of the event.

In addition to the musical performances, there will be preaching

and worship services.

Ricky Skaggs, former Country Music Assn. entertainer of the year, will headline the festival. Others on the bill are Michael W. Smith, Russ Taff, Larnelle Harris, DeGarmo & Key, Mylon LeFevre & Broken Heart, the Steve Taylor Band, Sheila Walsh, Whiteheart, the Choir, Morgan Cryar, David Teems & the Calling, David Meece, the New Gaither Vocal Band, Billy Sprague, Kim Boyce, New Song, Carman, the Gaither Trio, Dallas Holm, Babbie Mason,

(Continued on page 51)

FOR WEEK ENDING JUNE 6, 1987

Billboard

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HOT COUNTRY SINGLES ACTION RADIO MOST ADDED

	GOLD ADDS 27 REPORTERS	SILVER ADDS 58 REPORTERS	BRONZE/ SECONDARY ADDS 64 REPORTERS	TOTAL ADDS 149 REPORTERS	TOTAL ON
SHE'S TOO GOOD TO BE TRUE EXILE EPIC	8	13	26	47	49
TELLING ME LIES PARTON, RONSTADT, HARRIS W.B.	6	12	27	45	95
WHY I DON'T KNOW LYLE LOVETTE MCA	1	12	25	38	40
WHY DOES IT HAVE TO BE RESTLESS HEART RCA	6	11	19	36	93
BRILLIANT CONVERSATIONALIST T. GRAHAM BROWN CAPITOL	6	11	19	36	72
WHISKEY, IF YOU WERE... HIGHWAY 101 WARNER BROS.	5	18	10	33	112
TOO OLD TO GROW UP NOW PAKE MCENTIRE RCA	1	10	21	32	36
I'LL NEVER BE IN LOVE AGAIN DON WILLIAMS CAPITOL	3	10	16	29	33
THE HAND THAT ROCKS... GLEN CAMPBELL MCA	3	9	14	26	46
A LONG LINE OF LOVE MICHAEL M. MURPHEY W.B.	3	13	8	24	101

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

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PRODUCED BY ROSEMEY CROWELL
SIDE ONE MANAGEMENT 212/307-1015 WILL BOTWIN

Don McLean Greatest-Hits Album: Slices Of The Old And New

BY EDWARD MORRIS

NASHVILLE After a six-year absence from the charts, singer/songwriter Don McLean is back in the record business. And as befits a performer of his enduring popularity and cultural influence, McLean's first EMI America album is a greatest-hits collection.

The new album, titled "Don McLean's Greatest Hits Then And Now," has gotten off to a rather slow start, however. The initial single, a cover of the country standard "He's Got You," barely scratched the base of the charts. So for the follow-up sin-

gle, McLean is trotting out one of his own compositions, a new one called "Superman's Ghost," which focuses on the imprisoning effect of fame. It is scheduled for release June 10.

McLean, who last recorded in the U.S. on Millennium in 1981, had long been signed to EMI in England. But the label ultimately dropped him from its roster, and McLean was plunged into a dilemma about which way his recording career should go.

"I had been with EMI for years in England and Europe," McLean explains. "And [when they dropped me], I went through the roof. I wanted to get on the EMI label in the U.S.,

because by this time I had made six albums for United Artists—which is owned by EMI. I had four more albums in England, which EMI was putting out and which I wanted to do something with in the States. That's 10 records."

Going to a brand-new label would have meant starting again from the ground up. But luck was running with McLean. In 1985, Jim Foglesong, Nashville's Capitol/EMI America chief, saw McLean perform with the local symphony orchestra. So when Dave Burgess, the singer's publishing administrator and subsequent producer, went shopping for a

label, Foglesong was presold.

McLean says of his current album, "Certainly, it's retrospective time, and if I had gone anywhere else, I wouldn't have been able to do such a thing." Included on the album are "American Pie," the slice of musical history that launched McLean's career, and such self-penned standards as "Vincent" and "And I Love You So." The package also contains a cover of Roy Orbison's "Crying," which was McLean's last top five chart hit and was released in 1981.

Since his Millennium days of the early '80s, McLean has toured steadily. He did a world tour in 1984 and a

sweep of Australia the following year. "I've always been completely rootless," McLean says. "It's really just being able to get to an airport—that's all that matters."

More often than not, McLean works as a soloist, a practice he says he wants to continue. He still works the college and symphony circuits, and for the past four years he has done pre-Thanksgiving concerts at Carnegie Hall. Simplicity and directness of presentation, he says, are still his aims: "I really don't want the Cecil B. DeMille approach. I want my voice and the song and the melody to carry through."

FOR WEEK ENDING JUNE 6, 1987

Billboard

TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★	
1	3	9	4	DWIGHT YOAKAM REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
2	1	1	11	EMMYLOU HARRIS, DOLLY PARTON, LINDA RONSTADT ● WARNER BROS. 1-25491 (9.98) (CD)	TRIO
3	2	2	17	GEORGE STRAIT ● MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
4	10	—	2	RANDY TRAVIS WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
5	7	6	26	RESTLESS HEART RCA 5648 (8.98) (CD)	WHEELS
6	4	5	15	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
7	6	3	50	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
8	5	4	17	HANK WILLIAMS, JR. WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
9	12	10	28	THE O'KANES COLUMBIA BL 40459	THE O'KANES
10	9	8	42	SWEETHEARTS OF THE RODEO COLUMBIA 40406	SWEETHEARTS OF THE RODEO
11	8	7	60	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
12	11	11	31	GEORGE JONES EPIC 40413	WINE COLORED ROSES
13	13	12	33	ALABAMA ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
14	22	31	4	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
15	14	14	29	KATHY MATTEA MERCURY 830 405-1/POLYGRAM (CD)	WALK THE WAY THE WIND BLOWS
16	19	23	10	JOHN CONLEE COLUMBIA 40442	AMERICAN FACES
17	16	18	10	ASLEEP AT THE WHEEL EPIC 40681	ASLEEP AT THE WHEEL
18	15	13	33	REBA MCENTIRE ● MCA 5807 (8.98) (CD)	WHAT AM I GONNA DO ABOUT YOU
19	17	16	35	LYLE LOVETT MCA/CURB 5748/MCA (8.98)	LYLE LOVETT
20	24	29	13	MOE BANDY MCA/CURB 5914/MCA (8.98)	YOU HAVEN'T HEARD THE LAST OF ME
21	18	15	14	OAK RIDGE BOYS MCA 5945 (8.98)	WHERE THE FAST LANE ENDS
22	20	17	57	STEVE EARLE MCA 5713 (8.98) (CD)	GUITAR TOWN
23	25	25	13	RICKY VAN SHELTON COLUMBIA 40602	WILD EYED DREAM
24	21	21	67	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
25	28	20	33	EARL THOMAS CONLEY RCA 5619-1-R (8.98) (CD)	TOO MANY TIMES
26	26	28	30	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 40431	PARTNERS
27	27	22	20	EDDY RAVEN RCA 5728-1-R (8.98)	RIGHT HAND MAN
28	31	—	2	CHARLEY PRIDE 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
29	33	36	5	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
30	23	19	81	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
31	44	52	3	ANNE MURRAY CAPITOL 12562 (8.98) (CD)	HARMONY
32	39	40	11	STEVE WARINER MCA 5926 (8.98)	IT'S A CRAZY WORLD
33	37	37	7	CONWAY TWITTY MCA 5969 (8.98)	BORDERLINE
34	32	26	50	T. GRAHAM BROWN CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
35	35	38	115	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
36	29	34	11	JUDY RODMAN MTM 71060/CAPITOL (8.98)	A PLACE CALLED LOVE
37	30	24	16	THE BELLAMY BROTHERS MCA/CURB 5721/MCA (8.98) (CD)	COUNTRY RAP
38	41	44	4	JANIE FRICKIE COLUMBIA 40666	AFTER MIDNIGHT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	40	43	8	CHARLY MCCLAIN EPIC 40534	STILL I STAY
40	42	33	26	HOLLY DUNN MTM ST 1052/CAPITOL (8.98)	HOLLY DUNN
41	36	39	14	KRIS KRISTOFFERSON MERCURY 830 406-1/POLYGRAM	REPOSSESSED
42	34	27	16	WAYLON JENNINGS MCA 5911 (8.98) (CD)	HANGIN' TOUGH
43	38	41	52	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM (CD)	FOUR FOR THE SHOW
44	43	35	37	GARY MORRIS WARNER BROS. 1-25438 (8.98) (CD)	PLAIN BROWN WRAPPER
45	47	30	33	SAWYER BROWN CAPITOL/CURB ST-12517/CAPITOL (8.98) (CD)	OUT GOIN' CATTIN'
46	46	50	19	SCHUYLER, KNOBLOCH & OVERSTREET MTM ST 71058/CAPITOL (8.98)	SKO
47	48	53	4	JOHNNY CASH MERCURY 832 031-1/POLYGRAM	JOHNNY CASH IS COMING TO TOWN
48	45	32	54	BILLY JOE ROYAL ATLANTIC/AMERICA 90508 (8.98)	LOOKING AHEAD
49	50	42	66	REBA MCENTIRE ● MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
50	55	49	6	MICKEY GILLEY EPIC 40670	BACK TO BASICS
51	60	60	3	JOHN SCHNEIDER MCA 5973 (8.98)	YOU AIN'T SEEN THE LAST OF ME
52	49	54	133	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
53	52	46	34	MICHAEL JOHNSON RCA AEL1-9501 (6.98)	WINGS
54	58	61	298	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
55	57	62	45	EXILE EPIC FE 40401 (CD)	GREATEST HITS
56	51	51	10	MICHAEL MARTIN MURPHEY WARNER BROS. 1-25500 (8.98)	AMERICANA
57	53	67	134	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
58	68	72	40	T.G. SHEPPARD COLUMBIA FC 40310	IT STILL RAINS IN MEMPHIS
59	73	65	32	RICKY SKAGGS EPIC FE 40309 (CD)	LOVE'S GONNA GET YA
60	64	71	473	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
61	67	48	33	DAN SEALS EMI-AMERICA PW 17231 (8.98) (CD)	ON THE FRONT LINE
62	54	57	5	JOHNNY PAYCHECK MERCURY 422-830404-1/POLYGRAM (CD)	MODERN TIMES
63	59	59	6	GENE WATSON EPIC 40644	HONKY TONK CRAZY
64	61	45	46	HANK WILLIAMS, JR. ● WARNER/CURB 1-25412/WARNER BROS. (8.98) (CD)	MONTANA CAFE
65	66	68	19	DONNA FARGO MERCURY 422 830236-1/POLYGRAM	WINNERS
66	62	64	24	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
67	65	70	30	KENNY ROGERS LIBERTY 5112/CAPITOL (9.98) (CD)	TWENTY GREATEST HITS
68	69	47	26	KENNY ROGERS RCA 5633 (8.98) (CD)	THEY DON'T MAKE THEM LIKE THEY USED TO
69	RE-ENTRY			OAK RIDGE BOYS ● MCA 5496 (8.98) (CD)	GREATEST HITS VOL. II
70	RE-ENTRY			THE BELLAMY BROTHERS MCA/CURB 5812/MCA (CD)	GREATEST HITS, VOL. II
71	63	56	8	DAVID ALLAN COE COLUMBIA 40571	A MATTER OF LIFE ... AND DEATH
72	72	75	37	MARIE OSMOND CAPITOL/CURB ST-12516/CAPITOL (8.98) (CD)	I ONLY WANTED YOU
73	75	66	52	GEORGE STRAIT ● MCA 5750 (8.98) (CD)	# 7
74	74	74	9	K. D. LANG & THE RECLINES SIRE 1-25441 (8.98) (CD)	ANGEL WITH A LARIAT
75	70	63	95	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2

○ 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.

Jazz BLUE NOTES



by Peter Keepnews

THE SCHEDULE for the 11th annual **Russian River Jazz Festival**, in the Northern California beach town of Guerneville, is a reasonably impressive one—this year's big names are **Nancy Wilson**, **Maynard Ferguson**, and **Wayne Shorter**. But more impressive than the talent lineup is the fact that the festival has survived—indeed, thrived—with virtually no outside financial help.

The festival's publicity says the event is "unique for its spectacular setting of beach, river, and redwoods." But the most distinctive thing about Russian River, in the view of general manager **Sally Holloway**, is that it's "totally a community effort."

Holloway, who has been in charge of the festival since 1983, estimates that 200 volunteers help stage it every year. "We have no major sponsors and only one, part-time staff member," she explains. "Everybody else works for free."

"We get about 20% of our budget from the California Arts Council and other outside funding," explains Holloway, who heads a health-care consultancy for a living and runs the festival in her spare time. "All the rest comes from ticket sales and some fund raising. We're not the only all-volunteer jazz festival in the country, but I'm sure we're the biggest."

This year's Russian River Jazz Festival is set for Sept. 12-13.

MORE FESTIVAL NEWS: The call has gone out for

entries in the **Jacksonville Jazz Festival's** fifth annual jazz piano competition. The contest, which kicks off the three-day Florida fete on Oct. 15, has a pretty good track record—among its past winners is **Marcus Roberts**, who now works with **Wynton Marsalis**.

Entrants compete for \$1,000 and the chance to perform at both the Jacksonville event and the **Mellon Jazz Festival** in Philadelphia. If you're interested, you must send in an entry form, a \$20 fee, and a cassette tape demonstrating more than one style and tempo.

To get an entry form, write to **Great American Jazz Piano Competition**, 100 Festival Park Ave., Jacksonville, Fla. 32202, or call 904-353-7770. Deadline for entry is Aug. 14.

And speaking of the Mellon Jazz Festival, we were

How one California festival has survived on its own

pleased to learn that this year's event is dedicated to Philadelphia's most illustrious jazz family, brothers **Percy**, **Jimmy**, and **Albert Heath**. Saxophonist Jimmy and drummer Albert will be very active participants in the June 19-28 festival, although bassist Percy, currently on the road with the **Modern Jazz Quartet**, wasn't able to fit it into his schedule.

The festival, sponsored by Mellon Bank and produced by the ubiquitous **George Wein**, will also spotlight such stalwarts as **Sarah Vaughan**, **Stan Getz**, **Chick Corea**, and the **Count Basie Orchestra**. Festival events, some of them free, will be held in a variety of Philadelphia locations. One admirable pre-festival event, a combination master class, symposium, and free concert, took place May 15-16. Aimed at high school students, it featured Jimmy and Albert Heath, Wynton Marsalis, and other notables.

Gospel LECTERN



by Bob Darden

ONE OF MY MOST FAITHFUL—and certainly most impassioned—correspondents has been **Bob Longman** of WUSB-FM New York. Longman has long championed music with a message. One recent missive meticulously outlined the stations in the Northeast that were adding new product by **Charlie Peacock**, **Lone Justice**, **Jeff Johnson**, **T Bone Burnett**, **Tonio K**, and, of course, **Amy Grant**. And that was before the new U2 release.

Longman believes in the infiltration theory: Make music so good that top 40 stations have to carry it, regardless of the message. When that time comes, we'll see—and hear—more of the above on the airwaves, along with **Russ Taff**, **AD**, **Fourth Watch**, **Andrae Crouch**, **Benny Hester**, and others.

NEW RELEASES: **Larry Howard's** "Sanctified Blues," **Scott Roley's** "Brother To Brother," and **Phil Madeira's** "Citizen Of Heaven"—all for **Refuge Records**... **Carel Heinsius's** "Jazz On The Rock" for **Fortress Records**... **Cruse's** "Long Journey Home" for **Greentree Records**... the **Cathedral Quartet's** "Travelin' Live" for **RiverSong Records**... **Martyn Joseph's** "Sold Out" for **Power Discs**... **Benny Hester's** "Through The Window" for **Myrrh/LA**... **Sheldon Gooch's** "I'm Free" for **Patmos Records**... **Farrell & Farrell's** "Manifesto" for **Star Song Records**... **Twila Paris's** "Same Girl" (which features sisters **Starla** and **Angie** and father **Oren Paris** on the chorus of "Lord Of My Heart") for **Star Song**... **Geoff Moore's** "The Distance" for **Power Discs**... **Lari Goss's** "20 Piano Hymns Volume I" for **Benson Records**... **Jeff & Sheri Easter's** "A New Tradition" for **RiverSong Records**... **Gold City's** "Double Take" and the **Singing Americans's** "Homecoming," also for **RiverSong**.

THIS YEAR MARKS the 10th anniversary of Thur-

low Spurr's Festival of Praise. More than a million people have seen the concept, which includes a touring adult choir made up of singers ages 18 to 82. The **Spurrflows** are now in their 28th year and have a new album for Benson, "We Are His Temple."

It shouldn't be news, I'm afraid, but it still is. **Eyke Dillard** is the newest member of the 75-year-old **Blackwood Singers**. **Jennifer Blackwood** heard the young man at the 1986 National Quartet Convention and says she knew right then that "he was destined to be a part of the Blackwood Singers." What makes this noteworthy is that Dillard is black. He's one of the first—if not the first—black vocalists to join a major

WUSB's Longman pushes the infiltration theory

Southern gospel singing group.

Note for nit-pickers: Yes, it's true that **Larnelle Harris** was an early member of the **Spurrflows** (and later of the **Gaither Vocal Band**) and **Sherman Andrus** joined the **Imperials** in the '70s—but none of those groups were, at that point, performing primarily for Southern gospel audiences anymore.

Did you catch the recent "Nashville Now" segment on The Nashville Network that featured a tribute to the legendary songwriter **Albert E. Brumley**? **Brock Speer**, **Gatlin**, former Tennessee Gov. **Lamar Alexander**, **Larry Gatlin & the Gatlin Brothers**, **Vern Gosdin**, **Albert Brumley Jr.** and others were among those paying musical tribute to the man who wrote "I'll Fly Away," "I'm Bound For That City," and dozens of other gospel classics.

For those who missed it, the National Gospel Radio Seminar is now a part of the National Christian Radio Assn. Membership in the NCRA will mean automatic membership in the Gospel Music Assn. For more information about NGRS, contact **Joe Battaglia**, general manager of **WWDJ** and chairman of the NCRA, at 201-343-5097.

ERRATA: Nancy A. Reese is no longer with **Refuge**, as reported in an earlier column. She's set up **Nancy A. Reese Promotions** at 7439 Hwy. 70 S. No. 222, Nashville, Tenn. 37221.

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TOP JAZZ ALBUMS™

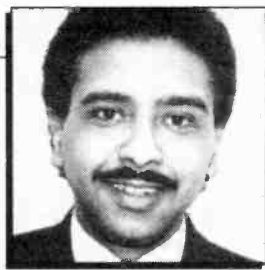
			Compiled from a national sample of retail store and one-stop sales reports.	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	1	15	DEXTER GORDON BLUE NOTE BT-85135/MANHATTAN (CD)	15 weeks at No. One THE OTHER SIDE OF ROUND MIDNIGHT
2	5	3	MICHAEL BRECKER MCA/IMPULSE 5980/MCA (CD)	MICHAEL BRECKER
3	4	5	TONY WILLIAMS BLUE NOTE 85138/MANHATTAN	CIVILIZATION
4	3	15	CARMEN LUNDY BLACK HAWK BKH 523/ASPEN (CD)	GOOD MORNING KISS
5	2	15	SOUNDTRACK COLUMBIA SC 40464 (CD)	ROUND MIDNIGHT
6	6	15	MICHEL PETRUCCIANI BLUE NOTE BT 85133/MANHATTAN	POWER OF THREE
7	8	9	MARLENA SHAW VERVE 831 438-1/POLYGRAM	IT IS LOVE
8	12	5	ELVIN JONES/MCCOY TYNER QUINTET BLACK-HAWK BKH 521-1/BLACKHAWK REUNITED	REUNITED
9	15	3	EDDIE DANIELS GRP 1034 (CD)	TO BIRD WITH LOVE
10	10	7	BILL WATROUS SOUNDWINGS 2100 (CD)	SOMEPLACE ELSE
11	7	15	BRANFORD MARSALIS COLUMBIA FC 40363 (CD)	ROYAL GARDEN BLUES
12	9	15	WYNTON MARSALIS COLUMBIA FC 40308 (CD)	J MOOD
13	11	15	WAYNE SHORTER COLUMBIA FC 40373	PHANTOM NAVIGATOR
14	NEW		CLAUDE BOLLING & JEAN-PIERRE RAMPAL CBS MASTERWORKS FM 42018 BOLLING: SUITE FOR FLUTE & JAZZ PIANO TRIO NO. 2	
15	NEW		KENNY BURRELL & THE JAZZ GUITAR BAND BLUE NOTE ST-85137/ MANHATTAN (CD)	GENERATION

TOP CONTEMPORARY JAZZ ALBUMS™

			★ ★ NO. 1 ★ ★	
1	1	15	NAJEE EMI-AMERICA ST-17241 (CD)	11 weeks at No. One NAJEE'S THEME
2	2	15	BOBBY MCFERRIN BLUE NOTE BT-85110/MANHATTAN (CD)	SPONTANEOUS INVENTIONS
3	4	15	DAVID SANBORN WARNER BROS. 1-25479 (CD)	A CHANGE OF HEART
4	3	15	GEORGE HOWARD MCA 5855 (CD)	A NICE PLACE TO BE
5	5	15	KENNY G. ARISTA ALB 8427 (CD)	DUOTONES
6	7	9	JOHN SCOFIELD GRAMAVISION 18-8702-1/POLYGRAM (CD)	BLUE MATTER
7	6	15	THE RIPPINGTONS PASSPORT JAZZ PJ-88019 (CD)	MOONLIGHTING
8	8	11	MAUREEN MC GOVERN CBS MASTERWORKS BFM 42314 (CD)	ANOTHER WOMAN IN LOVE
9	11	5	STANLEY TURRENTINE BLUE NOTE 85140/MANHATTAN	WONDERLAND
10	10	9	GEORGE SHAW & JETSTREAM TBA 223/PALO ALTO	LET YOURSELF GO
11	13	7	FRANK POTENZA TBA 222/PALO ALTO	SOFT & WARM
12	9	15	STANLEY JORDAN BLUE NOTE BT 85130/MANHATTAN (CD)	STANDARDS VOLUME 1
13	14	3	JOE SAMPLE MCA 5978 (CD)	ROLES
14	12	15	LARRY CARLTON MCA 5866 (CD)	LAST NITE
15	18	3	DAVID BENOIT GRP 1035 (CD)	FREEDOM AT MIDNIGHT
16	NEW		YELLOWJACKETS MCA 5994 (CD)	FOUR CORNERS
17	20	5	SPECIAL EFX GRP 1033 (CD)	MYSTIQUE
18	15	15	BOB JAMES/DAVID SANBORN WARNER BROS. 25393 (CD)	DOUBLE VISION
19	16	7	HERB ALPERT A&M 5125 (CD)	KEEP YOUR EYE ON ME
20	17	7	BILL SHIELDS RSVP 9001/OPTIMISM (CD)	SHIELDSTONE
21	24	3	MONTREUX WINDHAM HILL WH-1058	SIGN LANGUAGE
22	NEW		RAMSEY LEWIS COLUMBIA FC 40677	KEYS TO THE CITY
23	23	3	ALVIN HAYES TBA TB 221	STAR GAZE
24	19	11	PAQUITO D'RIVERA COLUMBIA FC 40583	MANHATTAN BURN
25	22	15	BOB JAMES WARNER BROS. 25495 (CD)	OBSESSION

Albums with the greatest sales gains during the last two weeks. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

Latin Notas



by Tony Sabournin

"IT'S JUNE 1, and we are ready to roll," said **Jorge A. Pino**, RCA/Ariola International general manager for the U.S. and Puerto Rico. His enthusiasm belied all the negative rumors generated by the departure of various staff members and the odds offered by industry analysts as to the months remaining in his relatively short but earthy tenure. In addition to the exodus of **George Zamora** to CBS, already reported in this space, Miami main man **Tony Ojeda** followed *El Caballo's* track to Discos, while in New York **Adriana Iglesias** joined forces with **Máximo Aguirre**, her boss at Ariola prior to the 1985 merger, at the recently created WEA Latin.

While neither Zamora's position nor Iglesias' will be filled in the foreseeable future, Pino has effected some decisive moves after a wait of several weeks, which had many interested observers holding their collective breath. **Rigo Olariaga**, RCA/Ariola sales representative in the Los Angeles area, has been transferred to Miami to cover that area as well as Texas, with the additional responsibility of running the national accounts. **Eli César**, sales representative for the Texas area, has been moved to Los Angeles to work in tandem with promotion coordinator **Mary Mundelo**.

More importantly, Pino feels that for the first time the division has dissipated the dark clouds of recent months with what he described as the best quarter in terms of income and profit since its inception. Said Pino, "One particular joy area is the Los Angeles market, which has reported a net increase of 38%." According to the executive, this success has been spearheaded by the good sales results obtained with releases by **Rocío Dúrcal**, **Bronco**, **Estela Nuñez**, the Spanish rock trio **Mecano**, **Lucía Méndez**, **Angelica María**, and **Rafael Buendía**. On another front, Pino reports that after a dynamic promotional effort, Puer-

to Rico's radio stations have opened their waves to Mexican superstar singer/composer **Juan Gabriel**, who is in high-rotation on *Estereotempo*, KQ 105, and *Sonorama*.

A SALSA INVASION of California is under way. Transplanted New Yorker **Gary Fernández** and partner **Richard Hernández** have entered into a joint venture with **Dennis Lidkye** to use his Hollywood Palace as the forum for the Californian version of the Salsa Meets Jazz concert series. Unlike the New York original, which has been running at New York's Village Gate for the last eight years only on Mondays, *Los socios nández* have scheduled Tuesdays and Wednesdays as the days for the Los Angeles population to enjoy the sweet dancing sounds of **Sonora Ponceña**, which is scheduled to open the festivities on June 23 and 24 with guest jazz artist **Andrew Wolfolk**, former sax player for Earth, Wind & Fire. The **Lucca** clan will

RCA/Ariola is optimistic after several shaky months

be followed by spaceman **Eddie Palmieri** on June 30 and July 1. Custom-mixed salsa sounds will be provided by DJ **Henry Jay** from New York's Red Parrot. Not to be outdone by their Eastern *paisanos*, the Hollywood Palace will feature its own **L.A. Salsa Society** orchestra, brightened by the flute riffs of another New Yorker, **Artie Webb**.

PROFONO'S JACK-OF-ALL-TRADES, **Luis Pisterman**—the person who ran the label's release schedule as well as its production, publishing, a&r, and international divisions and has been **Guillermo Santizo's** right hand in his never-ending war against piracy and parallel imports—has left the label to seek greener pastures.

LA RADIO LATINA



by Carlos Agudelo

THE PROGRAMMER'S VOICE: KNTA-AM "Radio Kanta" San Jose, Calif., programmed by **Armida Cabello**, is adding "Solo Importas Tu" by **Franco De Vita**, "Quiero Poner De Moda La Felicidad" by **Dyango**, and "Tu Lo Quisiste" by **Vicente Fernandez** to its playlist. Cabello says the public preference now is for such groups as **Los Bukis**, whose "Tu Carcel" is the strongest current hit. Another group hitting it big is Colombia's **Sonora Dinamita** with "Capullo Y Sorullo," a tune previously interpreted by **Johnny Ventura** in a *merengue* rhythm. Also, **Los Tigres Del Norte**, perennial favorites of the area's Mexican population, are doing well with "La Puerta Negra."

Cabello, who was born in Tijuana, has been with KNTA for eight of the 25 years she has been involved with radio. The station, located in the heart of Silicon Valley, has a varied format, with emphasis on contemporary Mexican music. As much as 20% is salsa, interpreted by such artists and groups as **Roberto Torres**, **Wilfrido Vargas**, **El Gran Combo**, and the already mentioned **Sonora Dinamita**. "We are a popular station with a lot of contact with the public," says Cabello, who mentions the station's 11,000-member club and the many events it sponsors. The station carries the "Billboard Latin Countdown" and Westwood One syndicated programs.

DAVID JACK, head of Tamerack Communications, KNTA's owner, is strongly critical of Arbitron and

the survey company's measurements of Hispanic audiences in the Bay area. "Arbitron is simply not able to get a true measurement of the Hispanic audience," he says. "According to them, the participation of Hispanics is minuscule in the marketplace."

Among the negative factors Jack mentions is the methodology used by the company, which doesn't consider such peculiarities of Hispanics as nonownership of telephones. Jack thinks that KNTA has long been the dominant station in the area, especially in San Jose. Nevertheless, he says Arbitron has persisted in considering the whole Bay area as a single ADI (area of dominant influence), even though "only about one-fourth of the stations reach all the

KNTA makes waves in San Jose with Mexican fare

markets." San Jose alone, located 50 miles south of San Francisco, is the second largest Hispanic market in California and the eighth biggest in the country, while San Francisco is only the 18th in the nation.

WLVH-FM "SUPER 94" Hartford, Conn., becomes a new member of the Hot Latin 50 panel this week. The station broadcasts 24 hours a day and is heard in Connecticut, New York, and Massachusetts. WLVH was revived after it changed owners and format on Jan. 1. It is now owned by Seige Broadcasting. Its music programming, about a 50-50 mix of contemporary-pop ballads and Afro-Caribbean music, is the responsibility of **Pedro Biaggi**, who is under the direction of **Mercedes Chinchilla**.

FOR WEEK ENDING JUNE 6, 1987

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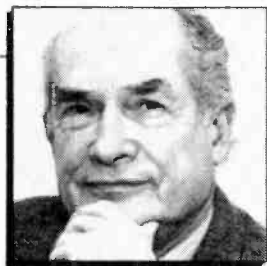
HOT LATIN 50™

Compiled from national Latin radio airplay reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	14	—	2	JULIO IGLESIAS CBS	★★★ NO. 1 ★★★ LO MEJOR DE TU VIDA
2	1	1	19	BRAULIO CBS	EN BANCARROTA
3	2	2	23	JUAN GABRIEL ARIOLA	HASTA QUE TE CONOCI
4	3	5	14	AMANDA MIGUEL PROFONO	EL PECADO
5	7	6	16	LUCIA MENDEZ ARIOLA	CASTIGAME
6	4	8	14	LOS BUKIS FONOVISA	TU CARCEL
7	12	14	15	ESTELA NUNEZ ARIOLA	MALDITO SEA TU AMOR
8	5	3	15	LORENZO ANTONIO MUSART	DOCE ROSAS
9	8	9	13	MIGUEL GALLARDO RCA	DOS HOMBRES Y UN DESTINO
10	9	11	9	DYANGO EMI	GOLPES BAJOS
11	10	10	17	JOSE JOSE ARIOLA	CORRE Y VE CON EL
12	16	13	11	FRANKY RUIZ TH	QUIERO LLENARTE
13	11	7	24	VERONICA CASTRO PROFONO	MACUMBA
14	18	17	6	JORGE MUNIZ RCA	AMIGO MIO
15	13	18	11	LUNNA A&M	SI VIVIR CONTIGO
16	29	34	4	ROCIO DURCAL ARIOLA	SIEMPRE
17	23	31	8	SONORA DINAMITA FUENTES	CAPULLO Y SORULLO
18	6	4	22	EMMANUEL RCA	ES MI MUJER
19	15	15	10	FRANCO PEERLESS	SOY
20	19	12	33	DANIELA ROMO EMI	DE MI ENAMORATE
21	25	25	11	YURI EMI	CORAZON HERIDO
22	30	22	5	BONNY CEPEDA RCA	LA FOTOGRAFIA
23	39	45	4	EDDIE SANTIAGO TH	★★★ POWER PICK ★★★ NADIE MEJOR QUE TU
24	22	23	21	EDDIE SANTIAGO TH	QUE LOCURA ENAMORARME DE TI
25	33	24	11	MARISELA PROFONO	ARREPENTIDA
26	24	37	31	EDNITA NAZARIO MELODY	TU SIN MI
27	45	—	2	LA PATRULLA 15 TTH	TE QUIERO, TE QUIERO
28	31	29	5	EMMANUEL RCA	SOLO
29	34	38	6	MARISELA PROFONO	PORQUE TENGO GANAS
30	21	27	16	BRAULIO CBS	NOCHE DE BODA
31	20	20	30	MARISELA PROFONO	TU DAMA DE HIERRO
32	26	50	3	YOLANDITA MONGE CBS	AHORA AHORA
33	36	30	15	YURI EMI	ES ELLA MAS QUE YO
34	42	21	17	TROPICALISIMO APACHE SONOTONE	LA HIERVA SE MOVIA
35	28	33	5	MANOELLA TORRES Y LOS DIABLOS CBS	NO ME MIRES ASI
36	17	19	7	MECANO CBS	HAY QUE PESADO
37	47	39	6	WILLIE ROSARIO BRONCO	ME VAS A ECHAR DE MENOS
38	35	28	20	JOSE FELICIANO RCA	TE AMARE
39	NEW ▶	1		TATIANA ODEON	★★★ HOT SHOT DEBUT ★★★ BAILA CON MIGO
40	NEW ▶	1		BASILIO BMS	SI TE PREGUNTAN
41	RE-ENTRY			YESENIA FLOREZ ROCIO	LA DISTANCIA
42	NEW ▶	1		CARLOS ALFREDO TH	TE PROMETO
43	NEW ▶	1		TOMMY OLIVENCIA TH	LOBO DOMESTICADO
44	38	41	5	BERTIN OSBORNE EMI	OJOS DE COLOR CAFE
45	37	40	8	ALEJANDRO JAEN SONOTONE	PACIENCIA
46	32	36	6	CARLA A&M	NO ME TOQUES
47	43	46	3	FLANS FONOVISA	HOY POR TI MANANA POR MI
48	40	32	6	JOCHY HERNANDEZ CBS	TE QUIERO TANTO
49	NEW ▶	1		ORO NEGRO ORTA	POQUITO A POCO
50	49	—	10	JOAN SEBASTIAN Y PRISMA PEERLESS	UNA DAMA Y UN SENIOR

○ Products with the greatest airplay gains this week.

Classical KEEPING SCORE



by Is Horowitz

Zarco of KDFC San Francisco (vice president), Steve Adler of WNIB Chicago (treasurer), Maurice Loewenthal of WRR Dallas (secretary), and John Emery of WCRB Boston (board member-at-large). The conference drew about 120 station executives.

PASSING NOTES: What's the maximum playing time one can put on a single CD? It has been said that 74 minutes and 23 seconds is the absolute limit. In any case, that's the exact amount of playing time Telarc will have on a new disk offering both the Fauré and Durufle requiems. Performances are by the Atlanta Symphony Orchestra and Chorus under the direction of Robert Shaw. Soloists are Judith Blegen and James Morris. Fitting the requiems on a single CD required holding intervals between movements to a minimum, says Telarc co-chief Robert Woods.

The difference is only one zero, but an item here

Record company execs dislike DAT 'notches'

(May 23) that the recent Chicago Symphony/WFMT Marathon attracted over \$6 million in pledges was way off the mark. The actual amount, says WFMT, was \$625,093, still a record solicitation. The take in 1986 was \$602,315.

Also, as a sidebar, the "cats" won this year over the "dogs," regaining their traditional title. People who call in with donations to WFMT are asked to declare on behalf of their pets (usually a cat or dog) in a long-standing informal contest.

Luciano Pavarotti will appear in a new recording of the Verdi "Requiem" Angel/EMI will record this month at La Scala in Milan. The tenor, an exclusive Decca/London artist, needed special permission to participate. The conductor in the live taping will be Riccardo Muti; the other soloists are Margaret Price, Dolora Zajic, and Samuel Ramey.

Indie GRASS ROUTE



by Linda Moleski

Violet & Rose and is backed by a visual concept that incorporates three furry—get it?—cat puppets. The cats are the focus of the group's debut video, which was recently picked up by such national programs as HBO and the syndicated "Top 40 Videos" as well as local and regional outlets like Houston-based Hit Video USA, Akron's TV-23, and the California Music Channel in L.A.—and a number of video pools.

"We like to create something different," says Stu Sleppin, who co-founded the Manhattan-based label with Bob Teeman. "We like to combine a good sound with interesting, entertaining visuals." Sleppin and Teeman were also the creative team behind concept artist Nolan Thomas on Atlantic.

The record—released four weeks ago and which sounds like a cross between the Pointer Sisters and Exposé—is currently being tested at several top 40 and urban stations, says Sleppin, who adds that it's had particularly strong response in the Southeast. "It

Beehive & Jungle celebrate union with Killer Bees LP

has an upbeat, feel-good, summery sound," he says. The song was produced by Bill Heller, whose credits include the soundtrack to "My Science Project."

TSE is in the process of setting up distribution. A 12-inch single and album are expected shortly. The label can be reached at 212-243-7836.

SEEDS & SPROUTS: Joyce Sim's "Lifetime Love" on Sleeping Bag sounds like a sure crossover hit. At press time, it had debuted on the Top Black Singles chart at No. 91. . . . In other chart news, Luke Skyywalker's 2 Live Crew continues to make a showing on the Top Pop Albums Chart. (See story page 58.) The controversial record has prompted Macola to re-release the rappers' first 12-inch, "What I Like" . . . Teen vocalist Glenn Medeiros' smash single, "Nothing's Gonna Change My Love For You," on Amherst, has shown up in the Canadian market under the A&M imprint.

LABEL-RADIO FACE-OFF: Most record company panelists at a recent Concert Music Broadcasters Assn. conference session turned thumbs down on industry proposals to cut a notch in the frequency spectrum of digital recordings to frustrate dubbing on digital audiotape recorders.

Michael Fine, who heads the Nimbus operation in the U.S., said his company would "never do anything to alter the quality of its product" and that even if the public couldn't hear a difference between coded and uncoded recordings, a consumer perception might develop that "something was missing."

The record company session, a feature of the CMBA conference in San Diego May 13-15, was chaired by Loren Toolajian, operations director of WQXR New York. Panelists, in addition to Fine, were Bonnie Barrett of CBS Masterworks, Peter Elliott of RCA Red Seal, Nancy Perloff of Delos, René Goiffon of Harmonia Mundi, and Carol Marunas of Moss Music.

Panelists were also subjected to criticism by CMBA members for neglecting radio as a medium of record advertising in favor of print. Another issue discussed was the fear by some that valuable recorded performances of the past may disappear from circulation with the anticipated demise of the LP. Too many LPs will be judged too expensive to reprocess on compact disk, in view of limited sales potential, it was noted. On the positive side, joint promotional opportunities between record retailers and stations were probed.

Mike Langner of KHFM Albuquerque, N.M., was elected president of CMBA, replacing Simona McCray of WQXR. Other officers named were Laura

BEEHIVE AND JUNGLE RECORDS of Austin, Texas, cement their new association with "Groovin'," the second album from reggae outfit Killer Bees. The record features an impressive list of guest artists, including Cyril Neville, Timbuk 3, and the Wailing Souls. It ships this week.

According to company spokesman Louis Jay Meyers, the two labels joined a few months back to strengthen their catalog and distribution. Beehive/Jungle will focus on ethnic-type music, like reggae, funk, and rap, while Jungle will continue to put out roots-rock, guitar-oriented product.

Artists on Jungle's roster are the Wild Seeds, Evan John & the H-Bombs, and the Big Guitars From Texas, which were nominated for a Grammy two years ago. Upcoming releases under the Beehive/Jungle logo are 12-inches from rap/funk act Bad Mutha Goose (titled "One Man, One Vote") and Pato Banton and a solo project from Neville, with the Uptown All-stars.

The Killer Bees are currently playing dates on the West Coast with Tippa Irie and Banton. The group is slated to hit the East Coast in July and will participate in the 10th annual Reggae Sunsplash Festival in Jamaica this August.

Beehive/Jungle can be reached at P.O. Box 50063, Austin, Texas 78763; 512-451-9949. Distributors handling the line are City Hall, House, Important, and Rounder/RAS.

NEWCOMER TSE RECORDS has taken a unique marketing approach with its first release, "You're A Sensation," a hot 7-inch dance/pop single by Furrever Friends. The record features female vocal trio Ske,

FOR WEEK ENDING JUNE 6, 1987

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TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	32	★★ NO. 1 ★★ HOROWITZ IN MOSCOW DG 419-499 (CD)	30 weeks at No. One VLADIMIR HOROWITZ
2	2	64	PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD)	KATHLEEN BATTLE, CHRISTOPHER PARKENING
3	3	12	CARNAVAL CBS IM-42137 (CD)	WYNTON MARSALIS
4	4	42	HOROWITZ: THE STUDIO RECORDINGS DG 419-217 (CD)	VLADIMIR HOROWITZ
5	5	44	KATHLEEN BATTLE SINGS MOZART ANGEL DS-38297 (CD)	KATHLEEN BATTLE
6	6	68	HOROWITZ: THE LAST ROMANTIC DG 419-045 (CD)	VLADIMIR HOROWITZ
7	8	4	HOLST: THE PLANETS LONDON 417-553 (CD)	MONTREAL SYMPHONY (DUTOIT)
8	16	4	DANCE PIECES CBS FM-39539 (CD)	PHILIP GLASS
9	7	22	SALZBURG RECITAL DG 415-361 (CD)	KATHLEEN BATTLE
10	NEW▶		POPS IN LOVE PHILIPS 416-361 (CD)	BOSTON POPS (WILLIAMS)
11	11	6	MUSSORGSKY: PICTURES AT AN EXHIBITION RCA 5931-RC (CD)	BARRY DOUGLAS
12	9	36	DVORAK: CELLO CONCERTO CBS IM-42206 (CD)	YO-YO MA
13	12	50	THE KRONOS QUARTET NONESUCH 79111 (CD)	THE KRONOS QUARTET
14	10	26	TCHAIKOVSKY: PIANO CONCERTO NO. 1 RCA 5708-RC (CD)	BARRY DOUGLAS
15	13	20	REICH: SEXTET/SIX MARIMBAS NONESUCH 79138 (CD)	STEVE REICH
16	15	134	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	● NEVILLE MARRINER
17	23	4	PROKOFIEV: PETER AND THE WOLF ANGEL S-49122 (CD)	PAUL HOGAN, PARIS ORCHESTRA (MARKEVITCH)
18	14	12	TCHAIKOVSKY/SIBELIUS: VIOLIN CONCERTOS PHILIPS 416-821 (CD)	VIKTORIA MULLOVA
19	18	8	ROTA: CONCERTO/BARBER: ADAGIO PHILIPS 416-356 (CD)	I MUSICI
20	NEW▶		HANSON: SYMPHONY NO. 2 ANGEL DS-47850 (CD)	SAINT LOUIS SYMPHONY (SLATKIN)
21	19	20	COPLAND: SYMPHONY NO. 3 DG 419-170 (CD)	NEW YORK PHILHARMONIC (BERNSTEIN)
22	17	10	GERSHWIN: RHAPSODY IN BLUE LONDON 417-326 (CD)	KATIA & MARIELLE LABEQUE
23	NEW▶		TCHAIKOVSKY: 1812 OVERTURE LONDON 417-400 (CD)	CHICAGO SYMPHONY ORCHESTRA (SOLTI)
24	20	30	VIENNA, CITY OF MY DREAMS ANGEL DS-38280 (CD)	PLACIDO DOMINGO
25	21	8	ITALIAN SERENADE RCA 5679-RC (CD)	JAMES GALWAY

TOP CROSSOVER ALBUMS™

1	1	10	★★ NO. 1 ★★ TRADITION ANGEL DS-47904 (CD)	6 weeks at No. One ITZHAK PERLMAN
2	2	14	IN IRELAND RCA 5798-RC (CD)	JAMES GALWAY & THE CHIEFTAINS
3	4	12	BOLLING: SUITE FOR FLUTE & JAZZ VOL. 2 CBS FM-42018 (CD)	JEAN-PIERRE RAMPAL, CLAUDE BOLLING
4	3	38	OPERA SAUVAGE POLYDOR 829-663 (CD)	VANGELIS
5	6	8	NEW YORK COUNTERPOINT RCA 5944-RC (CD)	RICHARD STOLTZMAN
6	5	28	STRATAS SINGS WEILL NONESUCH 79131 (CD)	TERESA STRATAS
7	7	12	ANDREW LLOYD WEBBER: VARIATIONS PHILIPS 420-342 (CD)	JULIAN LLOYD WEBBER
8	8	18	ROUND-UP TELARC 80141 (CD)	CINCINNATI POPS (KUNZEL)
9	10	42	DOWN TO THE MOON CBS FM-42255 (CD)	● ANDREAS VOLLENWEIDER
10	9	34	RODGERS & HAMMERSTEIN: SOUTH PACIFIC CBS SM-42205 (CD)	TE KANAWA, CARRERAS
11	12	4	ATMOSPHERES CBS FM-42313 (CD)	VARIOUS ARTISTS
12	11	42	BEGIN SWEET WORLD RCA AML1-7124 (CD)	RICHARD STOLTZMAN
13	13	42	BACHBUSTERS TELARC 10123 (CD)	DON DORSEY
14	NEW▶		BASIN STREET CBS FM-42367 (CD)	CANADIAN BRASS
15	NEW▶		WE KNOW WHAT WE LIKE - MUSIC OF GENESIS RCA 6242-RC (CD)	LONDON SYMPHONY ORCHESTRA

(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.

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Beginning July 1, 1987, 3000 leading record retailers across the country will participate in the The Billboard Hot 100 Poster Program. Be one of the first! Every participating retailer will receive:

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And that's not all! Because participating dealers will enjoy increased traffic and sales from the national television, radio and magazine promotions we will be running throughout the year.

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Find out how you can chart bigger sales today. Participation is limited to first 3,000 dealers, so sign up soon. Quantity discounts available.

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We, the undersigned, agree to participate in the BILLBOARD HOT 100 CHART PROGRAM. This document confirms that we will post the permanent frame in a high traffic area in our store(s) and that we will change the chart on a biweekly basis as supplied to us by Billboard. It is understood that this agreement is valid for one year beginning July 1, 1987, and renewable based on the mutual consent of both parties. We also agree to periodically participate in any research Billboard may conduct to assess the program.

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

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

Signature _____

Name (Printed) _____

Title _____

Company _____

Date _____ Number of stores _____

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

Phone Number _____

Billing Address _____

NOTES:

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

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

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



NASHVILLE SCENE

(Continued from page 44)

multicity schedule through Germany, the U.K., and the Netherlands in late August . . . What did **Randy Travis** request for his birthday? A chance to shoot pool with Minnesota Fats. The match was arranged on May 4, his birthday, and the two got down to business at Nashville's Hermitage Hotel. Travis took one match from Fats, but it's rumored that he's happy to be back on the road touring.

Bob Dylan, **Henry Mancini**, **Steve Wonder**, **Burt Bacharach**, and Travis will appear on a special salute to ASCAP at Wolf Trap in Washington, D.C., Wednesday (3) . . . Frickie and the Gatlin Brothers combined their talents May 23 in Clayton, N.Y., to benefit the Disabled Persons Organization in that area . . . **Hank Williams Jr.** hosted an impromptu jam session during a recent Jacksonville, Fla., concert date. Williams was joined by the three remaining members of **Lynyrd Skynyrd**—**Gary Rossington**, **Leon Wilkerson**, and **Billy Powell**—for a few rousing numbers. One of the cuts on Williams' "Hank Live" LP is the group's classic "Sweet Home Alabama."

In addition to booth and media appearances during this year's Fan Fair, **Mason Dixon** will be performing at a special Fan Fair For The Kids at Vanderbilt Children's Hospital. This appearance is one of a series of children's hospital visits scheduled around the country.

Johnny Cash, who canceled several tour dates after being diagnosed as suffering from exhaustion in mid-May, is scheduled to resume his tour schedule in Memphis May 30 at Mud Island.

The W.O. Smith/Nashville Community Music School is accepting registrations for its summer program of music instruction for children ages 9-18. According to **Kenneth Wendrich**, director of the school, the summer session will be held June 8-July 24 and will offer instruction on all band and orchestra instruments to low-income families for 50 cents per lesson. Classes in music theory and literature are also offered. For information, call 615-255-8355.

ATLANTA FEST '87

(Continued from page 44)

and the comedy team of Hicks & Co-hagen.

There will be a circus tent with clowns and puppet shows for children attending.

In addition to co-sponsoring the event, the Chick-fil-A fast-food chain will use its outlets to promote the festival via ticket giveaways. Chick-fil-A also sponsored the recent Gospel Music Week activities here, including the televised Dove Awards Show.

The sponsors have provided the festival's promoters with a cash grant but will not reveal the amount.

Organizers are predicting a turnout of up to 30,000 people. Ticket prices vary, for one evening (after 4 p.m.), one day, and three days: adults, \$11, \$14, and \$39; adult groups (contingents of 15 people or more), \$10, \$13, and \$37 each; children ages 6-11, \$5, \$7, and \$13; five and under admitted free.

Ticket reservations can be made by calling 404-928-1163.

Camping facilities are available on the festival grounds.

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Olive Jar Reshapes Clay Animation

MTV And VH-1 IDs, Clips Among Work

BY DAVID WYKOFF

BOSTON In the wake of Peter Gabriel's "Sledgehammer" and "Big Time" and several other artists' videos, clay animation has quickly become the videoclip "flavor of the month."

Capitalizing on this trend is Olive Jar Animation, an award-winning firm based here that has been waiting years for clay animation to come into its own.

"There was a time a few years ago when it seemed no one wanted clay animation. Now, it appears that everyone is knocking on our door. John Fogerty's 'Vanz Can't Dance,' the 'Heard It Through The Grapevine' raisin ad, and Gabriel's two videos have really helped raise the profile of clay animation," says Olive Jar co-owner/producer Mark D'Oliveira.

What D'Oliveira neglects to mention is that some of his firm's own work—including a series of widely known MTV and VH-1 IDs and a recent music video for Elektra recording artist Grandmaster Flash's "U Know What Time It Is"—are also responsible for the technique's rising stock.

D'Oliveira and partner Bill Jarcho, who works as Olive Jar's head director, have been in the clay animation business for three years. D'Oliveira says, "When we first started Olive Jar, it seemed that no one had any idea of what we were doing. We had a short piece that we had done while we were students at Emerson College that had won the student version of an Oscar. Now, all those people we'd have loved to work for want us, but our staff and facility costs have run us out of their price range."

What sets Olive Jar apart from most other clay animators, according to D'Oliveira and Olive Jar's supporters, is their open-ended sense of humor. He says, "[People who have been] in the business for years and years have the technical aspects of it down pat. But what we can offer is our sense of humor and the fact that we densely pack our work with all sorts of different ideas and jokes."

"Our 10-second clips aren't just one joke sequence. There will be a major joke or final punch-line idea, but there's also eight or 10 other things going on in them. They bear up to repeated viewing, because you can see something new every time you watch it. A lot of the other animators' work tires quickly, even if it is a little more technically sophisticated than ours."

Nina Silvestri, a former senior on-air producer for MTV and now an on-air producer for the Nickelodeon children's cable channel, agrees with this assessment: "There are a lot of people doing clay animation now, but Olive Jar is certainly among the best. And it's because they're so creative. They come up with great ideas of their own and are very good with working from their clients' suggestions. When they bat around ideas with you, they instinctively know when and how to get real loose and crazy and

when to get serious and business-like," she says.

Though they've made their name with clay animation, D'Oliveira and Jarcho are expanding on their animation techniques. "We started with clay work, but we've now moved to doing just about anything

'Eight or 10 things are going on even in our short clips'

that's three-dimensional and fun—those are the two overriding principals," says D'Oliveira.

"And that's one of the real enjoyable parts of doing the Grandmaster Flash project. The people at Elektra wanted all clay work, but there was no way that we could finish the work under their time restrictions. So we ended up doing just about every different technique we know—strict clay animation, cutout animation, pixilation, drawn animation, cell animation, and a variety of video effects—and we think it turned out very well," he says.

Robin Sloane, Elektra's VP of Video, has nothing but words of praise for the pair. "I had worked with them on a different Elektra project that never actually came to fruition, but I had very high hopes for what they might be able to do with this video. And they exceeded my expectations. Not only is their clay work fantastic, but their whole array of different animation and

cartoon work is incredible," she says.

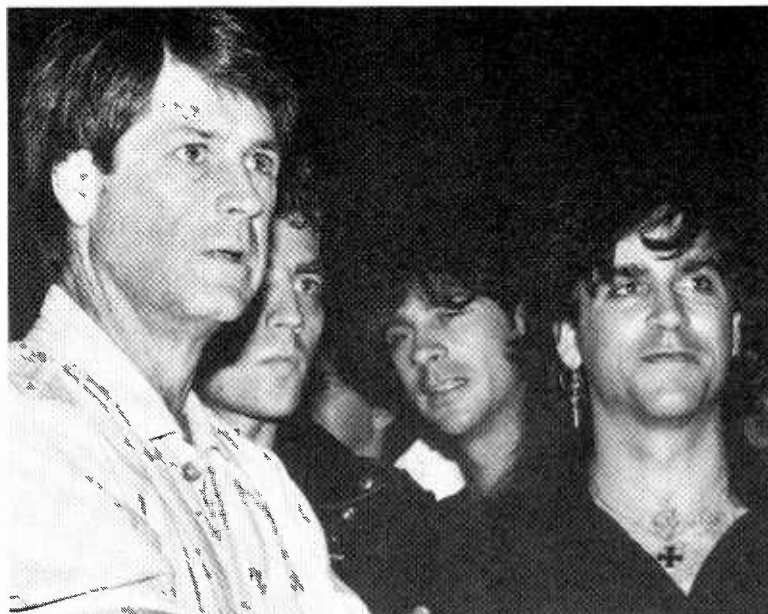
Following the "time" theme of the Grandmaster Flash song, the video makes a hip-hop trip through all sorts of animated scenes—dancing groups of people, time-action photography, cartoon movements—and easily sidesteps the fact that the band never actually performs in the video and only appears in a short sequence featuring a cutout photograph of the group that appears to come alive.

Not all of Olive Jar's IDs for MTV and VH-1 feature clay animation, however. A short MTV ID titled "Masks," which focuses on cutout mask caricature, is a contender in the prestigious Anney International Animation Festival finals. Also, a VH-1 ID that presents a scene in which a bottle of champagne appears to be poured into a glass with fish in it has garnered much critical respect.

"We're very much looking forward to working with them again," says Elektra's Sloane. "In a field that's becoming increasingly consolidated around a small number of production houses, it's refreshing to see a small company that's as exciting and creative as this."

D'Oliveira notes that the "U Know What Time It Is Video" cost approximately \$75,000, a price that Sloane terms fairly moderate in this field. Says D'Oliveira, "That's very cheap as overall costs go. I'm told that 'Big Time' and 'Sledgehammer' cost around \$150,000."

(Continued on next page)



Voodoo Children Meet Beach Boy. Brian Wilson, at left, views the video in which he stars with I.R.S. Records act Wall Of Voodoo. The clip is set to the Jackie Wilson classic "Do It Again." With Wilson at the premiere party in Los Angeles are brothers Bruce (right) and Mark Moreland (second from right). The clip's director is Stephen Sayadian.

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.

BELOUIS SOME
Let It Be With You
Belouis Some/Capitol
Julian Ludlow/4-D Productions
Willie Slax

BOOGIE BOYS
Dealing With Life (Enemy Territory Version)

Survival Of The Freshest/Capitol
Jay Roewe/The Company
Mel Bradford, Wayne Isham

ACE FREHLEY

Into The Night
Frehley's Comet/Atlantic/Megaforce Worldwide
Janaki Rathod/David Rathod Productions
David Rathod

GEORGIA SATELLITES

Myth Of Love
Georgia Satellites/Elektra
Fisher & Preachman
Brent Bowman

LOU GRAMM

Ready Or Not
Ready Or Not/Atlantic
Paul Morphos/Ken Walz Productions
Mako Hirano

HEART

Alone
Bad Animals/Capitol
Rabia Dockray/Cream Cheese Productions
Marty Callner

MARILLION

Incommunicado
Clutching At Straws/Capitol
Annie Crofts/PMI
Julian Caidan

POISON

I Want Action
Look What The Cat Dragged In/Enigma/Capitol
Jay Roewe/The Company
Jean Pellerine, Doug Freel

READY FOR THE WORLD

Long Time Coming
Long Time Coming/MCA
Jon Small/Picture Vision
Peter Israelson

DIANA ROSS

Dirty Looks
Red Hot Rhythm & Blues/RCA
Michael K. Riffle/Anaid Films
Bernard Auroux

CARLY SIMON

Give Me All Night
Coming Around Again/Arista
Joel Hinman/Bell One
Cathy Dougherty

THOMPSON TWINS

Long Goodbye
Close To The Bone/Arista
Paul Spencer/Midnight Films
Meiert Avis

TINA TURNER

Break Every Rule
Break Every Rule/Capitol
Luc Roeg
Andy Morahan

PETER WOLF

Can't Get Started
Come As You Are/EMI
Curt Marvis, Juliana Roberts
Jean Pellerine, Doug Freel

Video Track

NEW YORK

KEN WALZ PRODUCTIONS recently completed Lou Gramm's video for "Ready Or Not," the title track off his new Atlantic album. Lensed in black-and-white and color film, it's a moody conceptual piece that employs heavy shadows and light. The piece was conceived and directed by still photographer Mako, marking his debut in the music video field. Paul Morphos produced. Denver Collins served as cinematographer. Norman Smith edited.

LOS ANGELES

SIRE/WARNER BROS. recording act Depeche Mode's clip for "Strangelove" is said to revolve around a voyeuristic love fantasy. It was lensed in black-and-white film by director Anton Corbijn, who was also responsible for U2's video for "With Or Without You." Richard Bell produced for Vivid Productions.

Vivid was also behind Red 7's video for "When The Sun Goes Down," the title track off the group's new MCA album. The dreamlike performance piece was shot on location in the Mojave Desert with director Tony Vanden Ende. Siri Aarons

and Lyn Healy co-produced.

Hardcore rockers Suicidal Tendencies created a clip for "Possessed To Skate," a track off their latest release, "Join The Army," on Caroline Records. The piece, which recently debuted on MTV, features cameo appearances by actress Mary Woronov and Dr. Timothy Leary, who play the roles of mom and dad. It was directed and produced by Fisher & Preachman, who were also behind the scenes for the clips on the Georgia Satellites' "Keep Your Hands To Yourself" and the L.A. Dream Team's "Nursery Rhymes."

Japanese metal group E-Z-O just wrapped a video for "Flashback Heart Attack" with director Grey Lipey. It was produced by N. Lee Lacy. The clip supports the first single off the band's eponymous debut album, on Geffen.

Greg Dougherty performed the editing on Janet Jackson's latest video, "Let's Wait A While," at Unitel Video in Hollywood. The surreal piece was directed by Dominic Sena and produced by Propaganda Films. It supports Jackson's latest single off her smash A&M album, "Control."

The Company recently completed a number of diverse projects, ranging from Megadeth's "Wake Up

Dead," directed by Penelope Spheeris, to Peter Wolf's "Can't Get Started," directed by Jean Pellerin and Doug Freel. Other clips were for Ozzy Osbourne & Randy Rhoads ("Crazy Train," directed by Wayne Isham), Anthrax, and Pretty Maids.

OTHER CITIES

CANADIAN RECORDING ACT Chalk Circle's video for "This Mourning" is a conceptual piece that utilizes special layering and intense imagery to accent the song's lyrical content. It was directed by Robert Quartly and produced by Allan Weinrib for Champagne Pictures. Daphne McAfee served as editor. The clip supports the group's single off its Duke Street album, "Mending Wall," distributed by MCA Records Canada.

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.

MTV PROGRAMMING

This report does not include videos in recurrent or oldie rotation.

WEEKS ON
PLAYLIST

VIDEOS ADDED THIS WEEK	VIDEOS	WEEKS ON PLAYLIST
STAN CAMPBELL YEARS GO BY Elektra	BREAKOUT	
JUDE COLE LIKE LOVERS DO Warner Bros.	BREAKOUT	
THE COLOURFIELD RUNNING AWAY Chrysalis	BREAKOUT	
DANNY WILSON MARY'S PRAYER Virgin	BREAKOUT	
LOU GRAMM READY OR NOT Atlantic	BREAKOUT	
STEVE JONES MERCY MCA	BREAKOUT	
RICK MELOCCKE & BLACKFOOT SATURDAY NIGHT Atlantic	BREAKOUT	
SIMPLY RED INFIDELITY Elektra	MEDIUM	
PATTY SMYTH DOWNTOWN TRAIN Columbia	ACTIVE	
TNT 10,000 LOVERS (IN ONE) PolyGram	BREAKOUT	
SUZANNE VEGA LUKA A&M	HIP CLIP	
WANG CHUNG HYPNOTIZE ME Geffen	SNEAK PREVIEW	
PETER WOLF CAN'T GET STARTED EMI	SNEAK PREVIEW	
WARREN ZEVON SENTIMENTAL HYGIENE Virgin	MEDIUM	
SNEAK PREVIEW VIDEOS		
BEASTIE BOYS NO SLEEP TIL BROOKLYN Columbia	2	
CUTTING CREW ONE FOR THE MOCKINGBIRD Virgin	4	
HEART ALONE Capitol	3	
BRUCE HORNSBY & THE RANGE EVERY LITTLE KISS RCA	4	
POISON I WANT ACTION Capitol	3	
REO SPEEDWAGON VARIETY TONIGHT Epic	4	
TINA TURNER BREAK EVERY RULE Capitol	4	
STEVE WINWOOD BACK IN THE HIGH LIFE Warner Bros.	3	
HEAVY ROTATION		
*BRYAN ADAMS HEAT OF THE NIGHT A&M	10	
*BON JOVI WANTED DEAD OR ALIVE Mercury/PolyGram	6	
DAVID BOWIE DAY-IN DAY-OUT EMI	11	
BREAKFAST CLUB RIGHT ON TRACK MCA	13	
*CROWDED HOUSE SOMETHING SO STRONG Capitol	7	
EUROPE ROCK THE NIGHT Epic	14	
FLEETWOOD MAC BIG LOVE Warner Bros.	8	
GENESIS IN TOO DEEP Atlantic	4	
*BILLY IDOL SWEET SIXTEEN Chrysalis	6	
*JOURNEY WHY CAN'T THIS NIGHT GO ON FOREVER Columbia	6	
KENNY LOGGINS MEET ME HALF WAY Columbia	12	
EDDIE MONEY ENDLESS NIGHTS Columbia	6	
TOM PETTY & THE HEARTBREAKERS JAMMIN' ME MCA	6	
PSYCHEDELIC FURS HEARTBREAK BEAT Columbia	18	
BOB SEGER SHAKEDOWN MCA	2	
*U2 WITH OR WITHOUT YOU Island	12	
WHITESNAKE STILL OF THE NIGHT Geffen	11	
KIM WILDE YOU KEEP ME HANGIN' ON MCA	5	
ACTIVE ROTATION		
*ROBERT CRAY BAND RIGHT NEXT DOOR (BECAUSE OF ME) PolyGram	7	
CHRIS DeBURGH LADY IN RED A&M	2	
RICHARD MARX DON'T MEAN NOTHIN' Manhattan	2	
OZZY OSBOURNE CRAZY TRAIN CBS	5	
OTHER ONES WE ARE WHAT WE ARE Virgin	8	
MASON RUFFNER GYPSY BLOOD CBS	3	
SURVIVOR MAN AGAINST THE WORLD Scotti Bros./CBS	2	
THE TRUTH WEAPONS OF LOVE I.R.S.	7	
MEDIUM ROTATION		
JON ASTLEY JANE'S GETTING SERIOUS Atlantic	3	
THE CULT LIL' DEVIL Sire/Warner Bros.	2	
IMMACULATE FOOLS TRAGIC COMEDY A&M	2	
LEVEL 42 LESSONS IN LOVE PolyGram	11	
LIVING IN A BOX LIVING IN A BOX Chrysalis	3	
GARY MOORE OVER THE HILLS AND FAR AWAY Virgin	7	
PSEUDO ECHO FUNKY TOWN RCA	3	
ROCK & HYDE DIRTY WATER Capitol	8	
TESLA LITTLE SUZI Geffen	8	
XTC DEAR GOD Geffen	4	
BREAKOUT ROTATION		
AUTOGRAPH DANCE ALL NIGHT RCA	4	
BILLY BRANIGAN CAN'T LUV U PolyGram	3	
BRIGHTON ROCK CAN'T WAIT FOR THE NIGHT Atlantic	3	
CONCRETE BLONDE DANCE ALONG THE EDGE I.R.S.	4	
THE CURE WHY CAN'T I BE YOU Elektra	5	
SHEILA E. KOO KOO Warner Bros.	2	
JOHN FARNHAM YOU'RE THE VOICE RCA	3	
FATE I WON'T STOP Capitol	4	
ACE FREHLEY INTO THE NIGHT Atlantic	2	
HIPSWAY ASK THE LORD Columbia	2	
KBC BAND WHEN LOVE COMES Arista	4	
LITTLE STEVEN TRAIL OF BROKEN TREATIES Manhattan	3	
MONDO ROCK PRIMITIVE LOVE RITES Columbia	7	
PARTLAND BROS. SOUL CITY Manhattan	5	
STRYPER FREE Enigma	11	
SUICIDAL TENDENCIES POSSESSED TO SKATE Caroline	2	
T'PAU HEART AND SOUL Virgin	4	
GINO VANNELLI WILD HORSES Epic	4	

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

V VIDEO MUSIC

Building Business In Europe

Panel: Channels Should Target Audiences

BY STEVEN DUPLER

MONTREUX Targeting specific audience blocks is the only way new European music video channels will be able to build business and existing outlets will continue to build advertiser support.



ence (IMMC). The panel also concluded that the European public has an "insatiable" desire for ever-increasing programming variety, although whether European TV producers could meet that need remains in question.

"If you're new, you have to search for a niche. If you're already on the air, you have to search for what's missing from your niche," said Rob Jones, head of programming for Pan-European video outlet Music Box Ltd.

"Producers are going crazy to try and satisfy the public's thirst for new programming," Jones continued. "But the danger is if everyone tries to do the same thing."

One way to keep the advertising income flowing, said Jones, is to create programs tailored for the same demographic a particular product is attempting to reach. Both Pepsi-Cola and Coca-Cola have sponsored programs designed for them by Music Box, and the channel intends to create more of these, Jones said.

John Briley, international director of Zomba/Jive, agreed that the multitude of video outlets should be giving more consideration to audi-

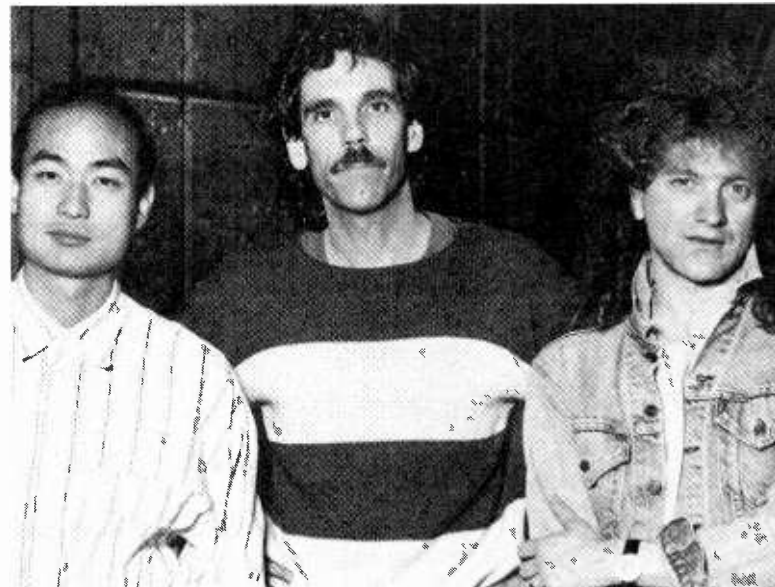
ence targeting. His reason for urging such a move, however, is not to aid stations in making money, but rather to get "more meaningful" exposure for his videos.

"There is an overavailability of music on TV," said Briley. "We've said this before, but it's still true. If every channel is playing nothing but the same clips, followed by a bit of VJ talk, and then more clips, nothing is getting accomplished."

The videos must be surrounded by effectively targeted programming in order to get their message across to the right audience, Briley said.

One country that has no such problem with music video overkill is France. According to Guy de Luz, managing director of EMI-Pathe Marconi in France, "The problem is underkill, not overkill. The only French video channel is TV6, and it is not possible to get enough exposure for videos on only one outlet."

Also appearing on the panel were Andreas Thiesmeyer, producer of Bavaria Atelier's "Formula One" video show; Rob de Boer, who produces Holland's "Countdown" for Veronica; and moderator Guillaume Cheneviere, director of programming for TSR in Switzerland.



Back In The Saddle. Although he's essentially been out of the music video business for about a year, producer Ken Walz (Cyndi Lauper, Oak Ridge Boys) can still be coaxed into an occasional shoot or two. He's shown here, center, on the set of the shoot for Lou Gramm's video for "Ready Or Not." Also pictured are director Mako, left, and Gramm.

OLIVE JAR RESHAPES CLAY ANIMATION

(Continued from preceding page)

Though Elektra has seen some resistance to adding the clip to video outlets, MTV has accepted it for the channel's Friday evening "Club MTV" show and will air it soon, according to Sloane.

D'Oliveira says that the Lifetime Cable channel, HBO, the Boston Symphony Orchestra, Marshall Batteries, Krunchers Potato Chips, Rice Chex, and the syndicated "Tales From The Darkside" are among the firm's other clients.

In addition to the Ancey Festival citation, Olive Jar has won or has

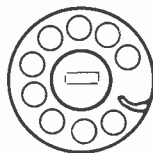
been nominated for a number of awards. It won an award for best station ID two years in a row from the New York Art Directors Club and a gold medallion from the Broadcast Promotions and Marketing Executives for the MTV "Main Course" ID.

"The awards serve as a good sales tool and increase our exposure greatly. And that's pretty much the measure in this kind of art, trying to get your work exposed to as many people as possible," says D'Oliveira. "Right now we're trying to bal-

ance the advertising, ID, and music video work. Everybody knows that there's the best money in ads, but sometimes also a lot less freedom. The IDs and the music videos are a lot of fun, which definitely keeps morale up all the way around, and they provide us the opportunity to do some experimenting that we might not otherwise do. But, of course, it's always important to remember that we've got at least 10 people working here at any time, so the dollars need to keep rolling in," he says.

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ITA Panels Examine Audio Trends In Late '80s

This is the second of a two-part look at the recent International Tape/Disc Assn.'s "How & Why" seminar on cassette quality.

BY AMY ZIFFER

LOS ANGELES The International Tape/Disc Assn. here May 4-7 was kicked off with a keynote address by Billboard associate publisher and chart director Tom Noonan, who examined the outlook for audio recording through the rest of the decade.

Touching on the new cassette single and the rapidly declining 7-inch vinyl singles market, Noonan noted that the industry has learned much from formats that failed and stressed the importance of the single as a promotional tool to sell albums, whatever the format.

Among the other panels presented at the ITA meet:

The Tapeless Master

Sandy Richman, Capitol Records marketing manager for XDR and custom manufacturing, spoke about the company's development of a digital loop bin. Richman said that improvements made under the XDR banner, both mechanical and electrical, have gradually convinced Capitol of the limitations of tape as an analog storage medium.

Richman went on to describe the digital bin as a RAM-based "calibrationless system eliminating approximately 80% of the elements known to cause variations in the manufacturing process which lead to product inconsistency and overall signal degradation."

She says the digital loop bin will be installed at Capitol facilities soon, but it is not meant for commercial production at this time.

Richard Clark, president of Con-

cept Design-AMI, described his company's disk-based, tapeless-master system, which can duplicate at speeds of up to 80:1. Approximate price will be \$100,000, said Clark. Such a system will include real-time monitoring and other options. First units are expected to be shipped early next year.

Consumer Attitudes On Tape

Terry O'Kelly, national sales manager for BASF professional audio/video products, started off the second day of the conference with the results of a recent BASF consumer-research study in which 229 respondents were asked questions regarding their motivations for audiocassette purchases.

The BASF report shows that quality is second only to artist selection in importance to the cassette buyer. Thus, said O'Kelly, BASF believes that high-quality prerecorded analog cassettes can coexist with digital media as a viable lower-cost alternative.

O'Kelly stressed the importance of marketing and presentation of material duplicated with methods that result in higher quality. He also urged hardware makers and labels to make their information about quality products easily available to the consumer.

Real-Time Vs. High-Speed

Conference chairman Sam Burger, formerly vice president of manufacturing and r&d for CBS Records, led off the panel by reading an open letter to Los Angeles recording studios, sent by Pacific Cassette Labs, a West Coast real-time duplicating outfit.

The letter, headed "Real-Time or Real Quality?" alleged that only real-time duplication can yield high

quality cassettes. Using that thought as a focus, the floor was opened to discussion.

The consensus of the panel was that there is a market for both real-time and high-speed, that real-time is obviously not feasible in volume production situations, and that existing high-speed technology and techniques are more than adequate if aggressive quality control is employed at every stage of the duplication process.

Although it was invited, PCL declined the opportunity to defend its position.

A Niche In The Marketplace

William Schubart, president of real-time duplicator Resolution Inc., spoke of his firm's beginnings and how its market-share growth benefitted the "poor reputation" for quality that local high-speed duplicators had built for themselves in the Burlington, Vt., area.

Schubart presented a breakdown of Resolution's customer base, indicating that the clientele could be broken into two main groups: audiophiles and those who needed short runs and could not afford to go to high-speed because of the 300- to 500-piece minimums commonly imposed by high-speed outfits.

Schubart also outlined Resolution's formula for success, which utilizes local advertising, a toll-free 800 number, and most important, personal client attention, with ac-



Sandy Richman, Capitol Records' marketing manager for XDR and custom manufacturing, speaks about tapeless masters during the International Tape/Disc Assn. "How & Why" seminar on cassette quality. Seated at the dais, from left, are Sam Burger, former senior vice president of manufacturing and r&d for CBS Records; Henry Brief, executive director of the ITA; and Richard Clark, president of Concept Design-AMI, who also spoke on creating and using tapeless masters in duplication.

count reps providing marketing and packaging advice to clients.

Measuring Azimuth

The panel attempted to discover if there is sufficient industry consensus on methodology for measuring the azimuth of cassette shells for the ITA to adopt a standard. Julio Suarez, director of electronic engineering for CBS Records, chaired the discussion among representatives from MCA, Capitol, and

BASF. The conclusion: No industry consensus on the subject exists, despite the ITA's 2-year-old efforts to create one. Still, significant steps have been taken in that direction in recent months, said panelists. A proposal was made that hardware manufacturers be urged to provide a tracking control knob on consumer decks so that playback azimuth could be adjusted by the user.

Sound Investment

A weekly column spotlighting equipment-related news in the audio and video production, post-production, and duplication industries.

GEAR FOR SALE—and plenty of it. The contents of the former installation of New York City's **Regent Sound** is being parceled out, and a list of the equipment available includes an SSL 6000E 56-input mixing desk, Sony 24- and two-track digital recorders, and Ampex 1-inch video recorders. A 25-page catalog detailing the goods is available by calling 212-245-3100. The sale runs through Friday (5) at 1619 Broadway, second floor, 10 a.m.-5 p.m.

PACIFIC MOVES: Pacific Cassette Laboratories, the exclusive manufacturer and distributor of the "Sound Of Nakamichi" reference audiocassette line, has relocated its offices and studios to a new, larger location about a mile from its original site in Torrance, Calif. PCL duplicates in real-time only on modified Nakamichi ZX-9 cassette decks using TDK metal tape and TDK Reference Standard cassette shells. The duplicator also offers both Dolby B and C noise reduction. Contact the company at 213-618-9267.

MOXIE GOES MOBILE: New Orleans-based Moxie Media has acquired a production/postproduction mobile unit housed in a 45-foot trac-

tor-trailer. The vehicle features a multiformat editing suite, narration booth, remote shooting and switching capabilities, a 40-kilowatt generator, and a multiline phone system. Company president **Martin Glenday** says the unit will be offered in tandem with a 32-foot luxury mobile home to visiting producers, both in New Orleans and in "remote regions of the South."

EYEING THE NEW FRONTIER: In the wake of its acquisition by **Lanesborough Corp.** (Billboard,

May 16), **Ampex Corp.** has launched a multimillion dollar, multiyear investment program at its Opelika, Ala., manufacturing and research and development center. Central to the program is the construction of a new warehouse and distribution center for magnetic tape products. According to **Robert Wilson**, division vice president and general manager, the influx of new capital will ultimately reach every aspect of the magnetic tape division's operations, including research, product

(Continued on page 56)

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BASF

Audio Track

NEW YORK

THE WIRES ARE burning at West 55th Street Studios. Robert De Niro and Ellen Burstyn along with co-stars Willem DeFoe, Kathleen Turner, Judd Nelson, Matt Dillon, Harvey Keitel, and Spalding Grey were in to record dialog for their new movie, which is called "Dear America" and is about Vietnam veterans. John Marino and Steve Rosenthal engineered. Also, Angelo Bendelemonte, score composer for the movie "Blue Velvet," was in putting down the music for an upcoming movie written by Norman Mailer. Rosenthal engineered with the assistance of Marino, and Andy Barrett handled the synthesizer programming. Producer Andrew Loog Oldham prepared the Rolling Stones' "Got Live If You Want It" and "More Hot Rocks" for compact disk digital release. Again, Rosenthal engineered. Frank Garfi assisted.

Street talk at 39th Street Music includes Philip Michael Thomas' visit to the room to lay tracks for Atlantic Records. Ashford & Simpson were producing. Tim Cox was at the board with assistant Dennis Wall. The new group Alia sounded out tracks for its EP under the production hand of British wonder bassist Percy Jones. Mick Cantarella engineered, assisted by Susan Fisher. Additionally, British recording artist Junior paid a visit to the U.S. to cut tracks for London Records, a subsidiary of PolyGram Records. Steve Broughton Lunt produced the project, Rick Kerr engineered, and John Paul Cavanaugh assisted.

At Evergreen Recording, Elissa and Gary Schreiner were in recording music for "Sneakers," a musical to be broadcast on WPBT Miami. Bob Kirschner steered the controls, assisted by Andrea Bella and Gary Clugston. Also, Harry Belafonte popped in to work on his upcoming release for Capitol/EMI. Belafonte was assisted by

Baghilhi Kumalo, a bass player on Paul Simon's "Graceland." David Belafonte ran the board with Clugston assisting.

Vocalist Randi Michaels recorded and co-produced her new project at The Record Plant with co-writer Paul Weinberg. Her list of musicians included Rick Derringer, Kevin Hupp (of the Derringer band), Keith Mack (Scandal), Ricky Bell (of the Lou Reed band), and Gerardo Velez (Spyro Gyra). Sam Ginsberg engineered and mixed the project.

Rapping at Power Play Studios recently saw Salt 'N' Pepper MC's (Supernature) in with producer Herb Azor. Sitting in on the sessions for the group's next Plateau LP were Jam Master Jay of Run-D.M.C. and drummer Chris Praker, who was featured on select cuts. The Miami-based group Nice And Wild eased in to set tracks on its follow-up to "Diamond Girl." Joe Granda and Gary Henry produced the sessions on this Atlantic release, which is titled "Dangerous In The Dark." Julian Herzfeld and Tim Meyer manned the controls.

LOS ANGELES

JELLYBEAN BENITEZ recently mixed the theme song for "Spaceballs," the upcoming Mel Brooks comedy, at Larrabee Sound. The United Artists release teamed the Spinners with Benitez for the title cut on the soundtrack. Louil Silas Jr., vice president of a&r, MCA Records/Los Angeles, worked with Andre Cymone on two projects. In studio A, they were hot on the remix of Jody Watley's "Still A Thrill," and in studio B, Cymone produced the Pebbles tune "Love/Hate" for the "Beverly Hills Cop II" soundtrack. Also, Silas remixed Klymaxx's "Divas Need Love Too," with Erik Zabler engineering.

Studio 11 was sunny-side up at Sunset Sound recently. Bob Dylan hit the room for tracks, overdubs, and mixing on material for his self-

produced forthcoming release. Contributors to the project include Randy Jackson, Steve Jordan, and Danny Kortchmar. Steve Shelton handled the controls, assisted by Brian Soucy and Jeff Musel. Later, Jennifer Holiday graced the wires with vocals for her latest album release on Geffen Records. Holiday produced; Rene Moore of Rene & Angela fame co-produced; and Rick Wilson and John Van Ness engineered with the assistance of Jim Preziosi and Shelton. Wang Chung produced and mixed material that was recorded live at the Roxy for Westwood One. Spinning the knobs was Mike Carver, with Shelton assisting.

Studio D saw its co-owner, Joel Jaffe, in engineering two songs for Embassy television's show "Glorious Days." Jeff Labes produced. Preston Glass stopped by to produce tracks on Anita Pointer for her first solo LP on RCA. Maureen Drowney was stationed at the desk with Jim "Watts" Vereecke assisting. Glass also co-produced several cuts with Philip Bailey and Maurice White for an Earth, Wind, & Fire reunion album. Acar Key guided the controls with Vereecke's assistance.

Billy Young, formerly associated with the Gap Band, payed a visit to Live Oak Productions to record and mix tracks on his single, "Squirmin' Herman And The Magnificent Seven" on To The Top Records. Charles Howell was executive producer, Richie Corsello engineered, and all sequencing was handled by Jim Gardiner. Solstice Films was there to record a music demo for a new feature film project titled "Counter Culture." The project was produced by Ann Rutledge and Mark Scarborough. Covering the board was Dale Everingham. Gardiner assisted with synthesizer sequencing.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, 14 Music Circle E., Nashville, Tenn. 37203.

SOUND INVESTMENT

(Continued from page 54)

development and testing, and production.

NEVE IN PARADISE: In the land of El Dorado (the studio in Hollywood, that is) manager Gary Gunton says his recently installed Neve 8232 is providing trouble-free service for what he terms his "street-level" rock'n'roll clients. The board has no automation and is not customized in any way—just a straight Neve out of the factory—and for El Dorado, it's like being in Shangri-la. Or so to speak.

THE LINK UPGRADES: Audio-Link, the Boston-based audio post-production facility, has added more "hi" to its tech with the acquisition of an Apple Macintosh Plus computer, which runs Performer, Sound Designer, and a number of various editor/librarian software packages. The studio has also added 22 new all-digitally recorded compact disks

to its CD sound-effects library.

MORE AT MAYFAIR: London's Mayfair Studios reports it has had so much call for digital mixing/editing that it has added another Sony 1630/DAE 1100 editing package to cope with the workload.

LISTEN TO THE FUTURE: The latest studio project completed by Los Angeles-based Lakeside Associates Inc. is Future Sound Studios in San Diego County. The new, 24-track facility features custom Lakeside/TAD monitoring, an API 40-by-16-by-24 mixing desk, and variable studio acoustics. The 500-square-foot control room is stocked with a Sony JH-24 24-track recorder, Otari MTR-12 two-track deck, two Nakamichi cassette decks, UREI tube limiters, dbx compressors, Drawmer DS201 noise gates, a Yamaha REV-7, a 26-inch video monitor, Akai sampling gear, and

other equipment. The studio itself is 1,250 square feet and features a Yamaha grand piano. Lakeside says its most recent projects have been private studios for Eddie Murphy, Donna Summer, and producer David Foster.

JOINING FORCES: Corporate Video Center of Stamford, Conn., and Cetco of Hartford, Conn., have merged under the former's logo. The new firm, CVC, will provide studio and field production facilities, interformat editing, and video conferencing services to producers of corporate programming, cable and broadcast programs, home videos, and commercials.

AUDIO FOR VIDEO: It's no secret that most big console makers are eager to keep racking up sales to the broadcast and teleproduction industries. Neve reports that a 5462

(Continued on next page)

APG Acquires Positive Video

NEW YORK The Canadian-based Andre Perry Group, owner of Le Studio outside Montreal, has acquired Positive Video, a teleproduction firm based in Orinda and San Carlos, Calif.

APG has been steadily diversifying its audio/video communications business for several years. In addition to Le Studio, which has hosted Sting, Bryan Adams, David Bowie, and other star clients, the firm owns a video production/postproduction company, Andre Perry Video; an entertainment property production firm, Premiere Television; a new post-production facility currently under construction in Washington, D.C.; and a recently formed technology research and development arm.

Positive Video is an award-winning teleproduction firm with a client base in the advertising, broadcast, and corporate markets.

According to APG chairman Andre Perry, the acquisition provides the company with a much-needed West Coast presence and is "a further step in [our] U.S. expansion program."

The new firm will operate under the name Positive Video Ltd., an Andre Perry Group USA Limited Co.

SOUND INVESTMENT

(Continued from preceding page)

12-input board sold to Miami's WPBT-Channel 2 is being put to good use by Comtel, a division of WPBT that provides commercial postproduction services. Comtel director of engineering Graham Simmons says no modifications were made to the desk and credits the board's reputation with helping increase his audio-for-video business.

AUDIO FOR FILM: Another sizable name in the console business, Solid State Logic, is garnering plaudits from the film industry. Steve Hallquist of Ameraycan Studios (where Ray Parker Jr., owner of the facility, composed and recorded the music for "Ghostbusters"), says that installing an SSL board helped increase the studio's bookings by "between 200% and 300%."

Edited by STEVEN DUPLER

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Large Dealers Jump Ship On 2 Live Crew Album Remains Strong At Independent Level

BY CHRIS MORRIS

LOS ANGELES More large-chain retailers have gotten cold feet about the controversial rap album by 2 Live Crew, but the title is still showing legs at smaller outlets as an underground seller.

The album, "2 Live Crew Is What We Are," released by the Miami-based independent label Luke Skyywalker Records, has been the focal point of national attention since April 20, when a Florida retail clerk was arrested for selling an unstickered cassette of the record to a minor (Billboard, May 2).

The clerk, 18-year-old Laura Ragsdale, could face felony obscenity charges carrying penalties of five years in jail and a \$5,000 fine. According to Jeffrey Whitten, Ragsdale's attorney, the Florida state attorney will probably make a decision about whether to prosecute the case in June.

In the wake of the Florida bust, giant retailers Musicland and Camelot Music quickly yanked the album from their shelves. They have since been joined by 75-unit National Record Mart and 22-store Harmony House, which have also swept their aisles clear of the title.

The 2 Live Crew album has since experienced a severe national sales

spike, dropping from No. 135 to No. 182 on Billboard's Top Pop Albums chart in the month following the Florida arrest. However, last week it spurred back up to No. 166.

The album has remained a relatively steady presence on Billboard's Top Black Albums chart: It dropped only two points to No. 38 last week, after a 13-week run that saw it climb as high as No. 24.

Distributors around the country—most of them far removed from the Florida "hot seat"—report that the album continues to move on an indie-store level.

"It's still selling very well—[there's been] no slowdown at all," says Robin Cohn, owner of City Hall Records in San Rafael, Calif. "We're selling thousands per week."

Cohn adds that the 2 Live Crew cassette now holds a J-card with an "adults-only" advisory printed directly on it, and Clay Pasternack, buyer for Action Music Sales in Cleveland, says that LP copies of the 2 Live Crew album now have the 18-and-over warning printed directly on their covers.

"You've got to be careful because there's a lot of witch-hunting going on out there," says Pasternack. "You've got to deal with the narrow minds of a lot of people."

Pat Monaco, owner of Long Island-based Landmark Distributors, characterizes the 2 Live Crew LP as a "cult underground sell-through item. You walk into the Wiz or you walk into Crazy Eddie, you may not find it." He says that "it sells quite well" for some of the firm's accounts and adds, "I have no intention of pulling it off—I have a lot worse records than that."

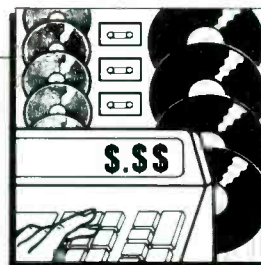
"Things like [the arrest] really don't affect us," he continues. "The people in New York don't care about image."

Action's Pasternack says that sales have shifted from the chains
(Continued on page 65)



Artful Introduction. A jovial threesome gathered at The White Columns Gallery in Manhattan when Sunkyong introduced the SKC cassette line and its support campaign, The Art Of Audio. Shown, from left, are Ron Willman, director of sales, audio/video, Billboard; Sandy Cohen, SKC Southern California sales rep; and S. W. Park, general manager of Sunkyong's audiotape division. (Photo: Chuck Pulin)

RETAIL TRACK



by Earl Paige

ON TARGET: The refixturing of Target's video departments for new sell-through product is right on track, according to **Bill Veeneman**, director of marketing and operations for **Jetco**, the web's internal rack arm for music and home entertainment products. It will at least double—and in many cases, triple—video's SKU profile. But, he adds, the upward move from 200 pegged titles to 600 (or even 800) face-out on shelves has much more impact.

"Our movie retrofit is the hottest thing going," Veeneman says of the rolling conversion taking place in the company's existing 253 stores. All new units—and Target will be at 272 by July—will have new-video exposure in front of the record and tape departments." New genre signing will reach out and grab shoppers, Veeneman says. What's more, he adds, there will now be video endcaps allowing for tie-ins to national television spots—such as Disney's—and other in-store promotions on Target department monitors.

In addition to greater catalog depth, Veeneman sees more involvement in nontheatrical product as well. "We're now after that business. It's not as volatile, and we have to be more careful in selection."

MUSICLAND'S IN—ONE-STOPS, TOO: The list of stores that will track the **Recording Industry Assn. of America's** cassette-singles rollout has been finalized by the staff of **Jim Cawley**, vice president of sales and distribution for **Arista Records**. **Musicland** units have been added to the sample.

Along with the chain's seven **Eastern Sam Goody** locations, which were included from the start, 35 **Musicland** stores will also compile data. Earlier trade reports said that the company would not participate, although the chain had said all along that it was supportive of the effort.

The sample represents almost 1,000 outlets and also includes independent stores: 10 accounts each from **Valley**, **Woodland**, Calif.; **City-1-Stop**, Los Angeles; **Bassin's**, Miami; **Justin**, Atlanta; **Nova**, Norcross, Ga.; **Bib**, Charlotte, N.C.; **South West**, Houston; **Big State**, Dallas; and **One Stop**, Atlanta. Also, five accounts each from **Southern** in New Orleans and **South Texas** in San Antonio.

Stores that track cassette-singles sales will each receive the 5-foot-high, cassette-shaped fixture, designed to draw attention to the product. The display has been funded by **RCA/A&M/Arista**, **MCA**, and **WEA**.

TRAVEL PLAN: Mark your calendar for several

committee events set by the **National Assn. of Recording Merchandisers**. **Retail Advisory**, June 15-16, Chicago; **Merchandising**, June 17, Chicago; **Rackjobbers**, June 18, Chicago; **One-Stop**, June 18-19, Chicago; **Independent Advisory**, July 14, Chicago; **Operations**, July 17, New York. The board meets in Chicago July 15. The **Retail Advisory/Manufacturer Advisory** fall affair is Sept. 28-Oct. 1 at San Francisco's **Hyatt Embarcadero**.

COMBO TWIST: **Gary Messenger's North American Video**, a 12-store video chain in North Carolina, is continuing its emphasis on compact disk. After a year stocking CDs in the Durham store, near **Duke Univ.**, and six months with CD at a Raleigh unit, Messenger now says, "We are going to convert Chappel Hill and rack CD in all the other stores." CD is credited with 38% of total volume at the Durham unit, the first location in which Messenger tested the product.

CD success stems from two principal strategies, says Messenger. "First, we realized that video people cannot be expected to switch over to audio. That's why three of our key people involved in our CD activity are ex-**Record Bar** employees": **Al Coffeen**, present video buyer and former national supervisor for the **Bar**; **Vince Delap**, marketing director and once a **Bar** media buyer; and **Rick Culross**, manager of the Durham unit and CD buyer and former manager of **Record Bar's** Northgate store.

"The other factor was our decision to move into CD in phases," says Messenger.

But as some video store operators steadily add CD, one of the first to cite the audio product's allure still hasn't made the move. That's **Allen Caplan**, fiery captain of the 19-store **Applause Video** in Omaha. Now something of an industry media attraction because of his guerrilla outfit, Caplan says, "We don't want to go into anything without going all the way." As for where the chain will pop up next, a recent **Applause** advertising section identifies—sort of—markets such as St. Louis, Chicago, Cleveland, Pittsburgh, Kansas City, Atlanta, Phoenix, Indianapolis, and Dallas (Billboard March 14).

Another hint of Caplan's plans for CD is indicated by his recent hosting of **Dave Ballstadt**, president of the 10-store **Adventures In Video**, in Minneapolis. Ballstadt, who added CD chainwide last summer via a rack hookup with **Lieberman Enterprises**, spent two days looking over Caplan's operation.

ANOTHER TWIST: Two-store **Home Entertainment** in Albuquerque is more video than audio—but the latter is key, according to **Andrew Beare**, partner with his brother, **Patrick**. Andrew, in Los Angeles at the **VSDA** financial management seminar, recently sketched the firm's approach. One store has been open nearly 3½ years; the other, three months. "We stock about 250 titles in CD and cassette—the top hits. We discount about 50 cents," says Beare."

Retailers and wholesalers: To reach **Retail Track**, call **Earl Paige** at 213-273-7040.

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FOR WEEK ENDING JUNE 6, 1987

Billboard®

TOP COMPACT DISKS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	1	10	★ ★ NO. 1 ★ ★ U2 ISLAND 2-90581/ATLANTIC	THE JOSHUA TREE 9 weeks at No. One
2	2	2	4	THE BEATLES CAPITOL CDP 46440	RUBBER SOUL
3	3	3	4	THE BEATLES CAPITOL CDP 46441	REVOLVER
4	5	5	6	FLEETWOOD MAC WARNER BROS. 2-25471	TANGO IN THE NIGHT
5	6	6	38	PAUL SIMON WARNER BROS. 2-25447	GRACELAND
6	4	4	4	THE BEATLES CAPITOL CDP 46439	HELP
7	7	7	4	BARBRA STREISAND COLUMBIA CK 40788	ONE VOICE
8	8	8	32	BON JOVI MERCURY 830264-2/POLYGRAM	SLIPPERY WHEN WET
9	9	9	43	STEVE WINWOOD ISLAND 2-25448/WARNER BROS.	BACK IN THE HIGHLIFE
10	11	18	7	WHITESNAKE GEFEN 2-24099/WARNER BROS.	WHITESNAKE
11	10	11	16	THE ROBERT CRAY BAND MERCURY/HIGHTONE 830 568-2/POLYGRAM	STRONG PERSUADER
12	12	10	12	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 2-25491	TRIO
13	13	14	9	CROWDED HOUSE CAPITOL CDP 46693	CROWDED HOUSE
14	19	—	2	TOM PETTY & THE HEARTBREAKERS MCA MCAD 5836	LET ME UP (I'VE HAD ENOUGH)
15	15	13	47	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH
16	14	19	4	DAVID BOWIE EMI-AMERICA 46677	NEVER LET ME DOWN
17	18	22	3	SUZANNE VEGA A&M CD 5136	SOLITUDE STANDING
18	20	17	8	PRINCE PAISLEY PARK 2-25577/WARNER BROS.	SIGN 'O' THE TIMES
19	21	15	36	BRUCE HORNSBY & THE RANGE RCA PCD 1-8058	THE WAY IT IS
20	17	16	7	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMD 93312	THE TONIGHT SHOW BAND, VOL. II
21	16	12	8	BRYAN ADAMS A&M CD 3907	INTO THE FIRE
22	25	29	3	THE JIMI HENDRIX EXPERIENCE RYKODISK RCD 20038	LIVE AT WINTERLAND
23	24	20	3	R.E.M. I.R.S. CD 70054	DEAD LETTER OFFICE
24	23	23	5	PIA ZADORA EPIC ZK 40533/E.P.A.	I AM WHAT I AM
25	22	25	38	ANITA BAKER ELEKTRA 2-60444	RAPTURE
26	RE-ENTRY			XTC GEFEN 2-24117/WARNER BROS.	SKYLARKING
27	27	—	2	KENNY G. ARISTA ARCD 8427	DUOTONES
28	30	24	5	CARLY SIMON ARISTA ARCD 8443	COMING AROUND AGAIN
29	NEW ▶		1	CUTTING CREW VIRGIN 90573-2/ATLANTIC	BROADCAST
30	RE-ENTRY			PETER GABRIEL GEFEN 2-24088/WARNER BROS.	SO

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLASSICAL™	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	30	★ ★ NO. 1 ★ ★ HOROWITZ IN MOSCOW DG 419-499	27 weeks at No. One VLADIMIR HOROWITZ
2	2	2	9	CARNAVAL CBS MK-42137	WYNTON MARSALIS
3	3	4	48	PLEASURES OF THEIR COMPANY ANGEL CDC-47196 KATHLEEN BATTLE, CHRISTOPHER PARKENING	
4	4	5	8	TRADITION ANGEL CDC-47904	ITZHAK PERLMAN
5	5	3	39	HOROWITZ: THE STUDIO RECORDINGS DG 419-217	VLADIMIR HOROWITZ
6	6	6	29	KATHLEEN BATTLE SINGS MOZART ANGEL CDC-47355	KATHLEEN BATTLE
7	7	8	10	IN IRELAND RCA 5798-RC	JAMES GALWAY & THE CHIEFTAINS
8	8	7	41	DOWN TO THE MOON CBS MK-42255	ANDREAS VOLLENWEIDER
9	9	9	63	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ
10	10	11	7	BOLLING: SUITE FOR FLUTE & JAZZ VOL.2 CBS MK-42018 JEAN-PIERRE RAMPAL, CLAUDE BOLLING	
11	12	15	4	HOLST: THE PLANETS LONDON 417-553	MONTREAL SYMPHONY (DUTOIT)
12	16	20	4	OPERA SAUVAGE POLYDOR 829-663	VANGELIS
13	11	10	15	ROUND-UP TELARC 80141	CINCINNATI POPS (KUNZEL)
14	14	14	106	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
15	13	12	13	THE CLASSIC EXPERIENCE PRO ARTE CDM-800	VARIOUS ARTISTS
16	17	23	3	CBS MASTERWORKS DIGITAL SAMPLER CBS MXK-42070	VARIOUS ARTISTS
17	15	13	70	BACHBUSTERS TELARC 80123	DON DORSEY
18	NEW ▶		1	POPS IN LOVE PHILIPS 416-361	BOSTON POPS (WILLIAMS)
19	19	19	5	ATMOSPHERES CBS MXK-42313	VARIOUS ARTISTS
20	18	16	18	TIES AND TAILS PRO ARTE CDD-276	ROCHESTER POPS (KUNZEL)
21	20	18	36	HOLST: THE PLANETS TELARC 80133	ROYAL PHILHARMONIC ORCHESTRA
22	22	21	14	STRATAS SINGS WEILL NONESUCH 79131	TERESA STRATAS
23	23	24	51	BACH MEETS THE BEATLES PRO ARTE CDD-211	JOHN BAYLESS
24	21	17	31	SOUTH PACIFIC CBS MK-42205	TE KANAWA, CARRERAS
25	26	—	74	BEETHOVEN: SYMPHONIES 5 & 6 DG 413-932	BERLIN PHILHARMONIC (KARAJAN)
26	29	—	22	DVORAK: CELLO CONCERTO CBS MK-42206	YO-YO MA
27	25	25	106	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
28	24	22	44	SYNCOATED CLOCK PRO ARTE CDD-264	ROCHESTER POPS (KUNZEL)
29	27	27	6	FANTASIA SOUNDTRACK BUENA VISTA CD-001	KOSTOL
30	30	28	16	MOZART: REQUIEM TELARC 80128	ATLANTA SYMPHONY (SHAW)

New Releases

ALBUMS

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number. ◆=Simultaneous release on CD.

POP/ROCK

FIGURES ON A BEACH Standing On Ceremony

LP Sire 1-25596/WEA/\$8.98
CA 4-25596/WEA/\$8.98

LEVITICUS Setting Fire To The Earth

LP Solid Rock Import 20499/\$9.98
CA 20561/\$9.98

NITZER EBB That Total Age

LP Geffen GHS 24155/WEA/\$8.98
CA M5G 24155/WEA/\$8.98

ANNETTE SANDERS The Time Is Right

LP Sovereign SOV-502/\$8.98
CA SOV-C-502/\$8.98

◆ TEEN DREAM Let's Get Busy

LP Warner Bros. 1-25493/WEA/\$8.98
CA 4-25493/\$8.98
CD 2-25493/\$15.98

Y&T

Contagious

LP Geffen GHS 24142/WEA/\$8.98
CA M5G 24142/WEA/\$8.98

VARIOUS ARTISTS

Boston Rock & Roll Anthology: Vol. 8

LP Var VAR 13D/\$5.98

COMPACT DISK

BERLIN

Pleasure Victim

CD Geffen 2-2036/WEA/\$15.98

MICHAEL FRANKS

The Camera Never Lies

CD Warner Bros. 2-25570/WEA/\$15.98

GENE LOVES JEZEBEL

Gene Loves Jezebel

CD Geffen 2-24118/WEA/\$15.98

THE GRATEFUL DEAD

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(Continued on page 64)



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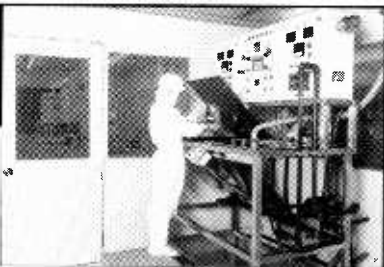
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Cleveland's Record Revolution Fights Back In The Hands Of Mike Allison

BY DAVID WYKOFF

CLEVELAND Northeastern Ohio has seen a changing of the guard in music retailing. Combo music/boutique dealer Record Revolution just opened a second outlet in a downtown Cleveland space that had been occupied by the Record Rendezvous chain for 25 years.

Record Rendezvous vacated the 1,500-square-foot store on May 9, and Record Revolution opened its doors there six days later.

The transfer of the lease heralds another step in the rejuvenation of the 20-year-old Record Revolution since Mike Allison purchased its original 4,000-square-foot Cleveland Heights location in July 1985 (Retail Track, June 30).

Record Revolution's new location, at 142 Euclid Ave. on Public Square, can be counted among downtown Cleveland's prime retail areas. "We're very happy to be able to move in here," says Allison. "We have studies that estimate between 80,000 and 100,000 people walk along this section of Public Square every day, and right across the street is the new Sohio Building, which houses 8,000 workers.

"It's also a store location that people associate with music, and you can't hope to buy a much better reputation," he says, noting that downtown Cleveland, like the rest of the metropolitan area, is riding an emotional and economic rebound.

Allison believes that the area's high concentration of young, up-scale professionals is the perfect demographic for a "highly modern, up-to-date record and boutique store." He carries a music inventory heavy on CD titles (especially in the classic rock and r&b fields), with specialized selections of cassettes, LPs, accessories, and music video product.

The boutique's inventory is a "scaled-down version of what we do at the other store, with strong stocks of jewelry, women's fashion items, and T-shirts," he says.

Allison undertook a preliminary remodeling in order to open on May

15, and he plans to close doors for a week in the fall for a more extensive job. Current plans call for an art deco decor as well as a back-wall special section for a Rock and Roll Hall of Fame display, which will include an old Wurlitzer jukebox and other memorabilia.

'We're now in a strong position'

The restoration of the original Record Revolution—following five years of decline after it lost its cutting-edge reputation as a gathering spot—and a resulting rise in revenues has enabled Allison to open a second unit.

Record Revolution's previous owners allowed the store to rest on its laurels, and its music and clothing inventories were both grossly understocked and out of date, according to Allison, a 15-year music business veteran who was once director of retail operations for the Camelot Music chain and a supervisor for Trans World Music.

Allison followed a three-step plan in rebuilding Record Revolution's trendy reputation:

- He updated and strengthened the store's identity-forging product categories, import and independent label rock and boutique clothing.

- He brought the store's prerecorded music product mix into the '80s. He introduced cassettes and CDs; filled out catalog selection in the top-100 album and single, rock/pop, blues, jazz, and dance music categories; and replenished its base-stock used-LPs division.

- He is "pushing Record Revolution into the '90s by fine-tuning the CD inventory and anticipating

trends in the music video and accessory product fields," he says.

"What we've done here has really put me back in touch with what the record business is all about. There's a real excitement about being on the edge of what's breaking in music and related fashion."

Allison says he saw revenues increase significantly following these inventory improvements, and all local accounts agree that store traffic and name recognition are on the rise.

"We're now in a very strong position because we've been able to bring back the old clientele and attract new buyers out of the upwardly mobile 22-40 group as well," he says.

CDs are garnering Allison's largest growth figures. "They're increasing each and every week, and they've supplanted boutique items as the store's biggest profit generator," he says, noting that CDs account for approximately 20% of pre-recorded music revenues.

Nevertheless, Allison is hesitant about devoting too much space and inventory dollars to CDs in the original store. "It's the dilemma of the small dealer right now. You want to ride the CD growth, but as the mall-oriented chains back out of LPs, we can catch their leftover record business," he says.

The original store is located in Cleveland Heights' Coventry neighborhood, Northeastern Ohio's answer to Greenwich Village, in close proximity to Cleveland's East Side colleges (Case Western Reserve, Cleveland State, and John Carroll). Allison devotes approximately 1,000 square feet each to cassettes and CDs, LPs and 45s, and used records—all in separate rooms of the store.

Total Music's Big Push Mainstream 1-Stop Builds Image

BY MOIRA McCORMICK

MILWAUKEE Total Music Services, the one-stop launched here last fall by 10-store music chain Mainstream Records, has built a client list of 100 accounts within six months.

Founded by president Michael Mowers, former sales manager at Milwaukee one-stop/retail outlet Radio Doctors, and Mainstream president Jim Peterson, Total Music began servicing Mainstream's stores in September 1986. In mid-January, it took on outside accounts.

Business is divided 50-50 between Mainstream and outside accounts, says Mowers. Those accounts mostly consist of independent record stores, with the majority of them located in Illinois, Wisconsin, and Michigan's Upper Peninsula, though it also handles accounts in Minnesota and Missouri.

Says Mowers, "Our feeling is that we have the ability to service these stores with the product they have difficulty getting at good prices."

Total Music's focus, says Mowers, is to be "promotionally oriented, to give total service on new product—not just taking orders and shipping." He cites as an example a recent store opening that Total Music oversaw. Mowers describes the store as small, with \$18,000 worth of stock. He says, "We gave them complete service: stocking, helping them choose point-of-purchase material, showing them how to reorder, and displays—the step-by-step process of opening a brand-new person in the record business."

A major area of concentration for Total Music is compact disks. "The way CDs have excited the marketplace and the way people have responded have created untapped new markets," says Mowers. "Many of our accounts were audio stores and video stores who had never carried music. With the real merging of video and music as a total home entertainment center, there's a lot of new business out there. Video and audio stores make up 80% of our new accounts.

(Continued on next page)

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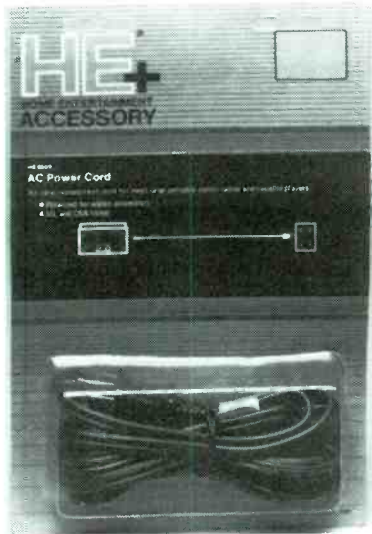
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Audio Plus

BY EDWARD MORRIS

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



From Jasco Products' HE+ accessories line comes this replacement AC power cord, which lists for \$3.59.

NEW FROM Jasco Products (405-752-0710): The HE+ AC power cord. The item works as a replacement cord for most large portable stereo radios and cassette players. Polarized to protect the consumer's equipment, the cord is UL and CSA listed. Suggested retail price for the Model HE 8669 is \$3.59.

Castalia Publications (707-778-7635) is offering a teaching and reference poster for fans and students of the electric bass. Shown on the 24- by 36-inch full-color poster are nine historically significant basses—as well as a variety of musical rules and technique tips, including how to build a bass line, how the electric bass works in a band, altering scales and arpeggios, and choosing and using the right equipment. Suggested retail price is \$6.95.

Retailers who stock spoken-word audiotapes will want to peek into the latest catalog from **Listen For Pleasure** (716-298-5150). It has 56 additions to its already extensive line of books-on-tape titles. Among them are six Agatha Christie mysteries, "Silent Spring," "Mommie Dearest" (read by Christina Crawford, its author), "Born Free," "Psycho," "Billy Budd," "Lord Jim," "The House Of Mirth," "On The Road," and assorted children's stories.



Champions Of Breakfast. SRO Marketing Research had breakfast on the house courtesy of new age label Music West Records when sales for the Ray Lynch album "Deep Breakfast" passed 150,000 units. From left are SRO president Scott Martin and staffers Ingrid Willis, David Orleans, Maria Niles, Kevin Beringer, Caroline Mills, Margaret Goldfarb, and Debbie Schaeffer.

TOTAL MUSIC STRESSES SERVICE

(Continued from preceding page)

"We're getting new accounts at a rate of one a week," Mowers says.

Total Music's 10,000-square-foot headquarters are located in the same building as Mainstream's megastore, which encompasses 15,000 square feet. The headquarters encompasses executive offices, buyers' offices, a conference room, a billing area, a warehouse, and shopping and receiving areas. At present, the one-stop handles 30,000 combined pieces of LPs, cassettes,

'We get a new client every week'

and CDs. Some 20,000 of 45 titles are handled for both wholesale and retail from adjacent Mainstream Records.

The one-stop also stocks blank tape, needles, cleaning equipment, custom record crates, and custom record/tape cases by Laning. Accounts that require posters, T-shirts, and any other accessories or boutique items not carried by Total Music are referred to other purveyors by the one-stop's sales reps.

Two full-time telemarketing reps are employed at the headquarters. A total of 20 people are employed by the one-stop.

Total Music is in the process of being computerized via a system designed by Dennis Young of Young Systems Ltd. in Atlanta. "We're his first one-stop account," notes Mowers. "He has many retail accounts, including Q Records in Florida, Flip Side, JR's Music in Chicago, and Waxy Maxy's in Washington, D.C."

The computers will be installed both in the one-stop and in all Main-

stream stores, he adds.

"We've set up a data base that can be tripled or quadrupled," Mowers notes. "Our warehouse can be easily expanded."

Total Music seeks to hasten that expansion by increasing its public profile. It has been involved in a number of promotions with its accounts, including Mainstream. For instance, on Mother's Day, Total Music set up a promo with US Sprint, who put mobile phones in the megastore from which customers could call their mothers anywhere in the world free of charge. The promotion was done in conjunction with Milwaukee album rock station WKTI-FM.

Another recent promotion involved bringing 50 vintage cars to a record store's parking lot and tying them in with CBS' '60s-oriented Nice Price cassettes. That promotion was done in conjunction with Milwaukee album rock station WKTI-FM.

"We work a number of promos in conjunction with radio stations," says Mowers. "Distributors love it because they're getting more than just a time buy on the radio. We suggest cross-promotions to all our accounts and teach them how to do them."

While Mowers acknowledges the difficulty of convincing record stores in the same market to buy from a one-stop affiliated with a retailer, he says that Total Music already has five Milwaukee-area accounts.

"If you look at Milwaukee, it's a viable, exciting market," he says. "There's lots of record stores, and there's always room for a one-stop which does its job well."

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RETAILING

Consumers Can Buy Listing Of 14,000 Albums Infomedia Offers CD Catalog Service

BY JIM BESSMAN

NEW YORK Data-research firm Infomedia is making its CD catalog trade service available to consumers.

The Detroit-based company offers retailers 20- to 30-piece catalog packets for in-store sale and also sells its listings through direct-mail trade ads, retail display posters, and word of mouth. Until now, its publications were trade sources used solely by retailers and distributors.

"We've found that a lot of consumers who collect CDs want reference material to help them collect more of them or just keep track of what they have," says Infomedia manager Terry Pochert. "They end up marking off the ones they either already have or want with a highlighter and then pass [the catalogs] around in swap clubs or whatever."

Pochert says that an Infomedia employee who was a CD enthusiast began listing CDs "as a hobby" three years ago, but that his original 1,200-title list has now mushroomed to 14,000. Currently, Compact Disclist is issued quarterly in separate sections—popular, classical, and imports—which are hole-punched for insertion into three-ring binders. Each section costs \$8, though distributors who order 100 or more get a 30% discount.

Monthly updates are \$2 each, or \$17.50 by yearly subscription. Pochert says that the updates capitalize his ability to turn around manufacturer-supplied data within days. He claims that Compact Disclist is thus more timely than the Green and Schwann catalogs, its "more consumer-oriented" competitors.

"The biggest problem for stores is accuracy of information, especially when consumers ask for specific items," says Pochert. "We're fully computerized, so we're the quickest on the market with the latest information." Pochert adds that computerization also allows Infomedia to send lists via floppy disks.

Having begun as a side project, Compact Disclist has become a main part of Infomedia's business, says Pochert. He says that 500 labels

now supply the company with release data and that many distributors and mail-order houses that buy the listings request their own custom imprint. Otherwise, Compact Disclist carries no advertising.

Pochert says that radio stations

and production houses similarly use his catalog to maintain their music archives. He adds that a computerized cash register manufacturer has recently proposed integrating the data directly into music retail check-out systems.



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NEW RELEASES

(Continued from page 61)

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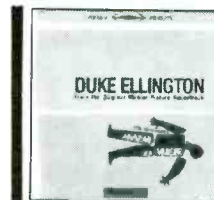
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2 LIVE CREW ALBUM

(Continued from page 58)

to the mom-and-pop outlets.

"We've seen somewhat of a decrease in sales because our major chains have dropped out," Paster-nack says. "But our independent stores have picked up the slack, especially the independent urban stores."

In Florida, home front of the controversy, retailer caution has increased, and sales of the record have leveled off considerably.

Joe Andrules, vice president and general manager of Spec's Music, the 34-store Miami-based retail chain, says that the 2 Live Crew album is the chain's No. 18 seller, despite the fact that it's strictly being sold as a behind-the-counter item.

"It's not hot like it was before," Andrules says. "I don't know how much we can attribute to us pulling it or if the song just isn't as hot. But it's not dead."

"It's basically peaked," says Jerry Suarez, president of Miami-based JFL Distribution. "In recent weeks it's slowed down considerably. I have had some one-stops and chains say they aren't going to bring in the product anymore."

Suarez thinks that enforcement of the adults-only prohibition accounts for the flattening of sales: "People over 18 are not buying this record. This record is for the kids. When they put the sticker on it. I saw the change in the sales."

Suarez is unsurprised by strong sales outside of the Southeast, where the 2 Live Crew LP got its start: "They didn't start selling it other places until three months after we were blowing it out the door."

**Why aren't entertainment retail stocks measuring up on Wall Street?
...see page 95**



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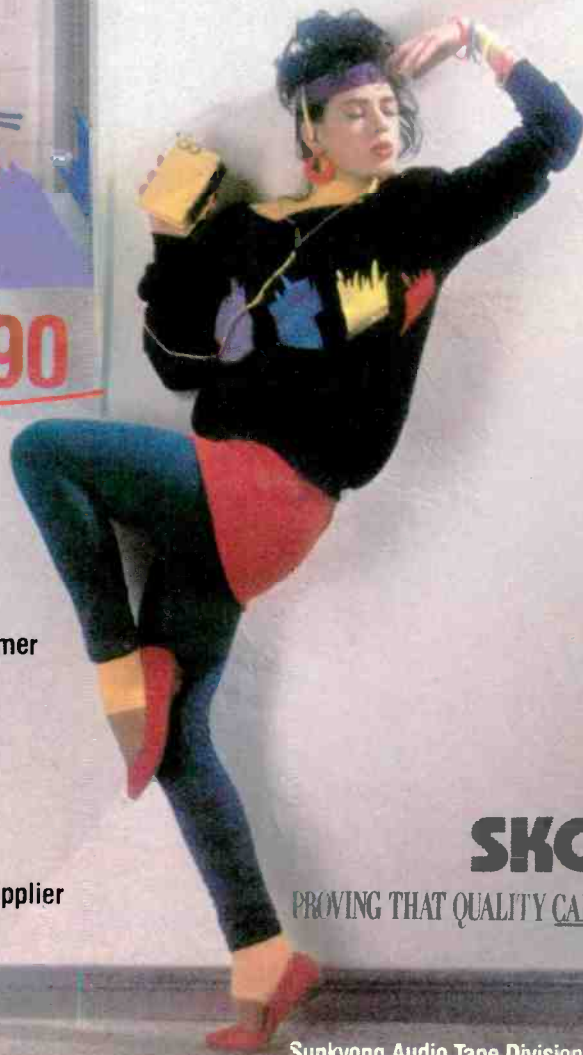
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SUMMER 1987

Billboard

By JIM McCULLAUGH

Compact disk video catapults to the spotlight at the 21st International Summer Consumer Electronics Show as 30 hardware, software and music companies participate in a 6,000-square-foot exhibit.

In addition to combi-players from such hardware giants as Magnavox, Denon, Technics and

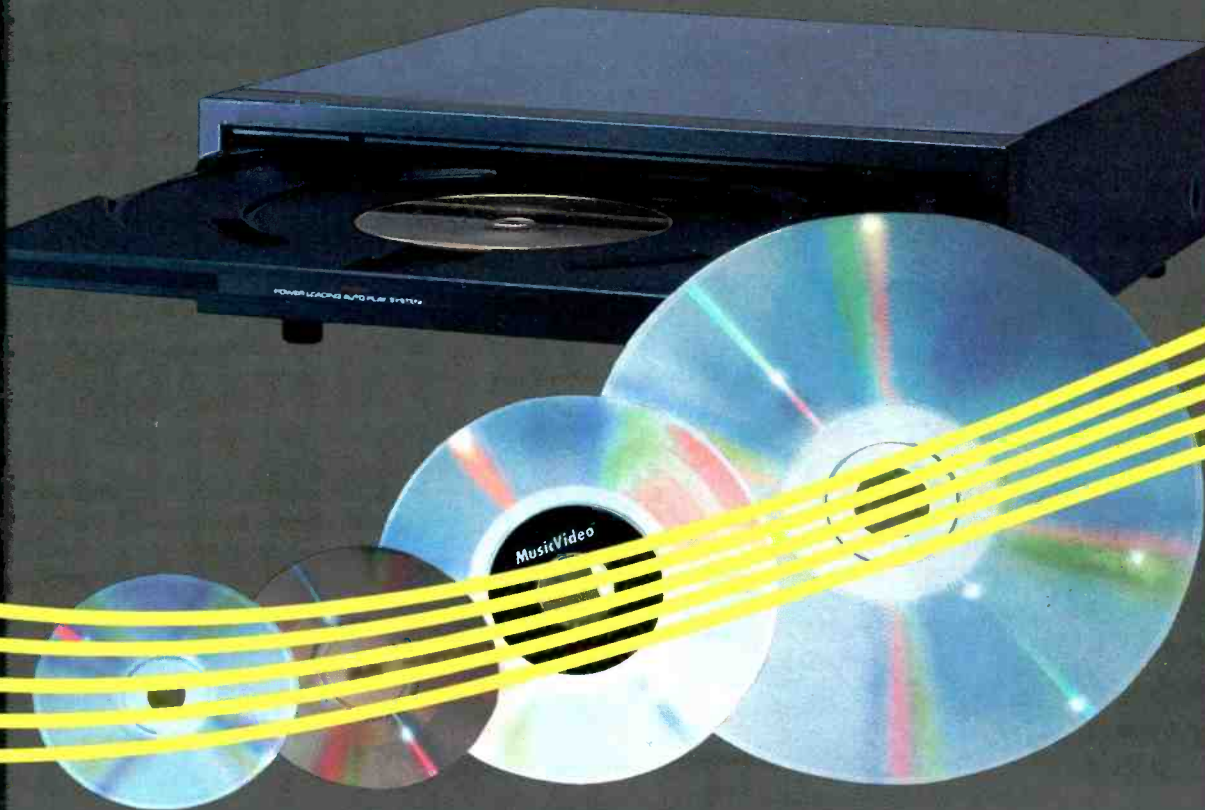
others, several hundred 5-inch CD-V disks should be on hand as programming, including movie and music video, begins to roll out. Product is expected to be available on dealer shelves this fall.

For many consumer electronics industryites, the technology is the ultimate step in the...
(Continued on page C-15)

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CD VIDEO



Top: Fisher PCD-100 CD player.
Below: Pioneer PD-M90X CD player.

Top: Sony D-160 CD player.
Below: Panasonic SC-3046CD system.

Top: Sony DiscJockey CDP-C5F.
Below: Sanyo CP12 CD player.

Strong Software Flow Meets Expanding Title Pool CD ZOOMS PAST GROWTH MARK; LOWER PRICES PROPEL INDUSTRY TO NEW LEVEL OF ACTIVITY

By IS HOROWITZ

In the earliest days of compact disk, the fledgling technology was said to be at its most vulnerable as long as its market penetration remained under 5% of American homes. Well, according to best estimates, that critical point has passed.

Most informed observers place the penetration point currently at 6% and growing. More than three million players were sold in 1986, well over estimates.

With players plentifully available, and at prices that make them accessible to young buyers, rapid growth prospects remain bullish.

Complaints, however, continued to center on the cost of software. It became more difficult last year to rationalize the disparity between the affordable cost of CD players and the high ticket asked for disks. Many believed that true mass acceptance could come only with more economical software.

This has now begun to happen. Not only have significant portions of catalog product been turned out to market at new "midline" levels. There is increasing evidence of lower manufacturing costs, a trend that can only lead to reduced prices at retail in the near term.

Within recent weeks it has become routine to see newspaper ads that plug the new midlines at under \$10 and, in some cases, at just under \$8. If hardly front-line product, neither are these distress items.

One doesn't need total historical recall to remember industry pronouncements made over a year ago that promised midlines in short order. But hard-pressed manufacturer capacity that trailed well behind soaring consumer demand kept the price level fairly static.

Why produce cheaper CDs when practically everything that could be issued at top dollar found a ready buyer?

But that situation is changing rapidly. Consumers have become more selective as the depth and breadth of the CD title pool expanded.

Of perhaps even more significance is the turnaround in the demand-fill ratio. Even as the numbers of players in consumer homes snowballed, industry manufacturing capacity increased at an even greater rate. Early this year, the new generation of CD pressing plants, as well as established producers, began trimming margins as they sought reasonable market share.

It was the classic story of aggressive competition driving down prices.

In the U.S. the number of active plants rose from two or three—only one of which was a major supplier until the end of 1986—to at least seven this spring. Two—Denon Digital Industries in Madison, Ga., and JVC America in Tuscaloosa, Ala., even

competed for press and industry attendance at same-day ceremonial plant openings April 15.

Prices for raw disks, less packaging, began dipping late last year. From an average book rate of about \$2.50 per unit the price fell to around \$2 in many cases in the first months of 1987. Printed rate schedules became mere starting points for many price negotiations. Gone, too, was the complaint of many small labels that they could not secure pressing commitments from suppliers.

The big hit, of course, came from Digital Audio

Disc Corp., the Sony plant in Terre Haute, Ind. The industry reacted with shock when DADC disclosed that it was reducing prices for raw disks to major users to as little as \$1.75 each, with significant, if lesser, reductions to smaller clients as well.

This move served to bring into the open much of the price maneuvering that went on quietly in preceding months, shielded in some cases from competitor view.

For pressing plants, the new pricing climate evaporated.
(Continued on opposite page)



Labels Rally Music, Movie Software Support CD VIDEO CATAPULTS INTO SPOTLIGHT WITH THREE-WAY PLAY FOR AUDIO/VIDEO SUPREMACY

By CHRIS MCGOWAN

The new software of five-inch CD-Videos may not only create a new profit center for retailers, but may indirectly help boost the sales of eight and 12-inch laserdisks (which may be called CD-Video as well by Philips and other firms). If economies of scale sufficiently lower the 12-inch price, they may, because of their high quality and durability, even overtake video cassettes as the primary format of pre-recorded home video product.

The new five-inch CD-Vs may also become a new type of single for record companies in the future.

The new three-way CD/CD-Video players being introduced at CES will be able to play five-inch audio CDs, five-inch video CDs, eight-inch laserdisks and 12-inch laserdisks. The five-inch CD-Vs (which some would like to call video singles) provide up to

Eight-inch CD-V jewel-boxes and 5-inch gold CD-V single (far left), and 12-inch jewelbox. On cover: Magnavox CD-V player, 5-inch singles, 5-inch CDs, and 12-inch LV disks, analog or digital sound.

five minutes of video plus 25 minutes of digital audio.

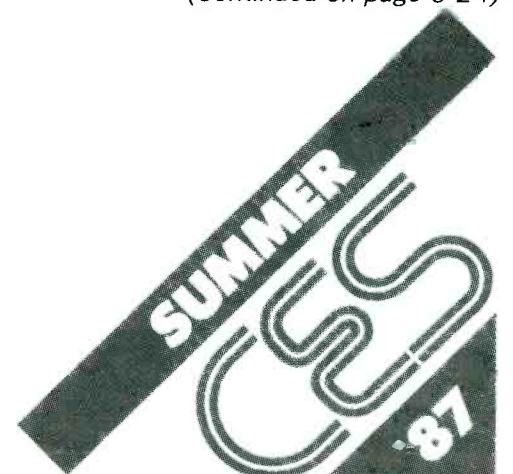
PolyGram estimates that the new format will retail for \$8, and expects the disks to be gold-colored, to distinguish them from audio CDs.

"CD-Video is a name that the industry has agreed to adopt," says Dave Mount, Warner Home Video sales vice president. "But on 12-inch product, you'll probably be seeing both that name and 'laserdisk' appearing for a while. On ours we will also be putting the LaserVision logo on it, so as not to confuse consumers, so they know it's not something different."

"The new machines are compatible with existing laserdisk on the software side. We will also be remastering some of our previous laserdisk titles to include CD digital soundtracks."

Five-inch product, however, will probably be released by Warner Reprise Video, rather than Warner Home Video. "That's record company product. It's a video single, like Madonna, U2, etc.," says Mount.

The fall hardware launch of the new three-way players is expected to be supported by some 150-
(Continued on page C-24)



CD

(Continued from opposite page) orated hopes of quickly recouping heavy capital investments. Gone was the rosy prospect of enjoying a long term sellers market thriving on continuing shortages.

Some current predictions posit that pressing costs will drop to as low as \$1.50 by mid-summer.

In cases where plant financing was pegged to returns that quickly declined by 20% or more, sharp pencils were put to account books to refigure profit and loss factors. For some, observers speculate, the new economic reality might even spell shakedown.

True, a number of plants may be facing tough reappraisal, but for the industry as a whole falling prices is seen as a positive development. It may well be the prime catalyst that propels CD into a new level of activity, attracting hosts of consumer converts.

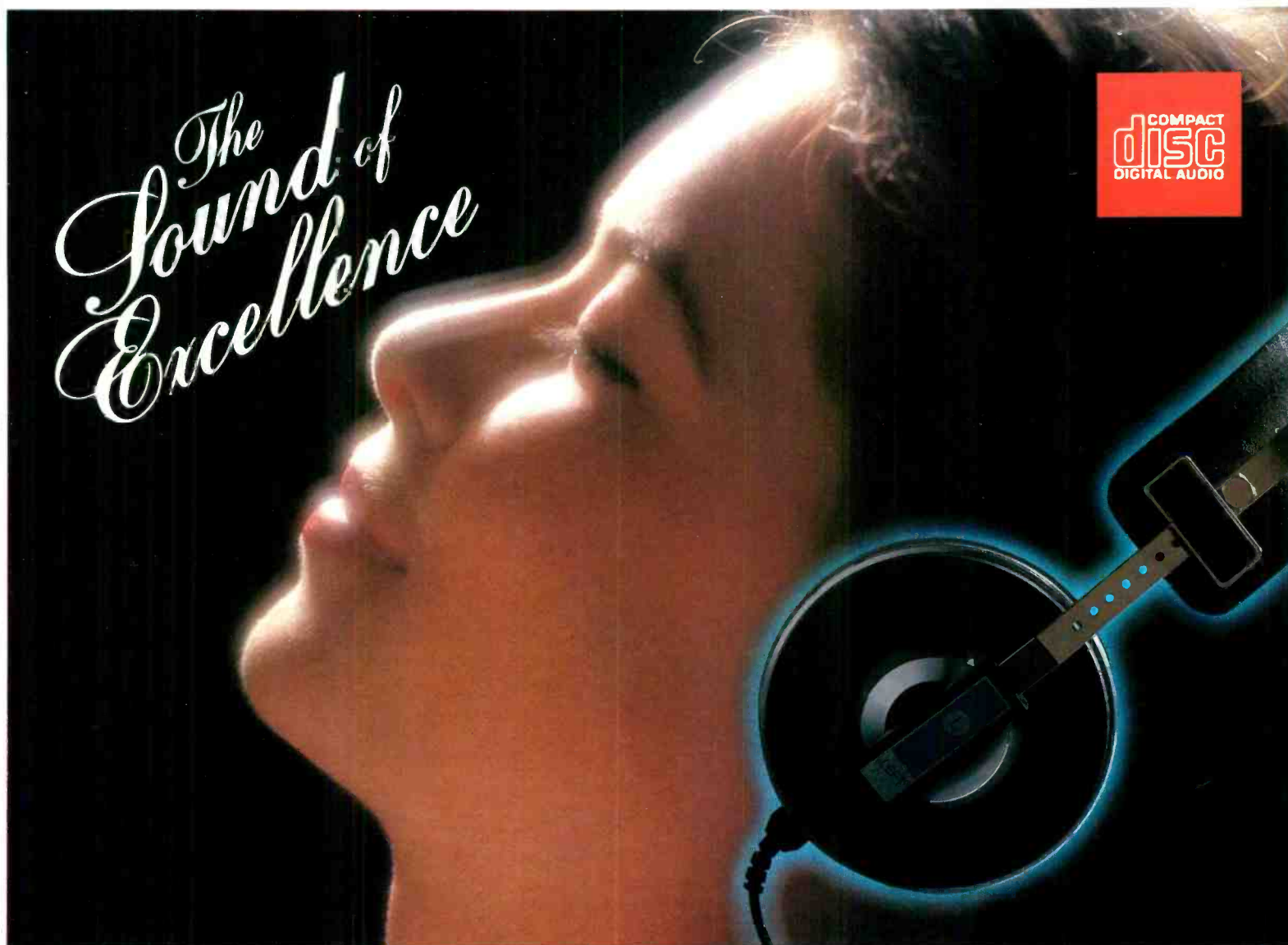
Last year, says the Recording Industry Assn. of America, domestic labels shipped 53 million CDs, worth some \$930 million at suggested retail. In units, net shipments this year should double, seasoned observers expect. If this prediction is realized, and LPs sales continue to slide, 1987 will be the first year that the new configuration tops the old—in dollars and in units.

Other promising growth indicators are the CD variants that are bound to appeal to various segments of the public. CD-Video, for one, which will have such high visibility at this year's CES, may well be a merchandisable product by year's end. More should be heard, too, about Sony's proposed 3-inch CD single.

Greater accessibility to manufacturing capacity can only speed up the timetable of new developments, some of which may turn out to boost the medium to yet unanticipated heights.



Sony's SRF-16W FM walkman.



Compact Discs by SKC

With a Firm Pledge of Fidelity



Take a look, give a listen. If you could see the sound, it would have a radiant aura. The glow of excitement that comes from sheer sensation. Mirror reflections of your original recording, masterfully reproduced on SKC Compact Discs. They're the medium that makes the difference. A sound difference that you can see from our firm pledge of fidelity in quality, delivery and economy!

Manufacturer of Compact Discs

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 Cable: SKCHL SEOUL. Fax: 752-9088, 757-9240. Phone: 756-5151, 6161

■ SKC AMERICA, INC. (NEW JERSEY) Phone: (201)438-8787 Telex: 4972203, SKC, USA. ■ LOS ANGELES OFFICE: Phone: (213)327-2347 Telex: 3723663, SKC LSA.
 ■ SKC EUROPE GmbH. (FRANKFURT) Phone: (069)666-3059 Telex: 414446, SKC D. ■ TOKYO OFFICE Phone: (03)591-6325 Telex: 2223873, SKC TK J.

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STUFF
JUST
KEEPS
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Introducing Fuji Super-VHS Videotape, Fuji Digital Audio Tape and Improved Fuji Videocassettes.



Video and audio technology is changing fast. And Fuji is the company that's changing

along with it.

In video, Super-VHS VCRs are on the way and so are Fuji's new PRO-S videocassettes. This new S-VHS tape takes full advantage of the latest in video technology. In fact, when the developers of the S-VHS format first demonstrated S-VHS recorders in Japan, Fuji PRO-S was the tape they chose to use.

In audio, Digital Audio Tape is what everyone's waiting to hear. And once again, Fuji is ready to play.

We're ready to take orders for Fuji PRO-S now, and we'll be delivering Digital Audio Tape as soon as the hardware is available.

And at Fuji, new products are only part of the story. We've improved our complete line of videotape for even better performance. Our packaging is improved, too. It's designed



to make Fuji stand out on your shelves, with distinctive graphics and grade designations that are easy for customers to understand.

Of course, all this new stuff is backed by a network TV campaign that has brought Fuji videotape into virtually every living room in America.

And by a full line of Fuji promotions and merchandising programs designed to bring people into your store.

So if you want to keep your customers coming, make sure you keep the good stuff coming. Call 1-800-223-6535 and we'll put you in touch with the Fuji Regional Office nearest you.

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Keeping Up With High-Profile Competition HARDWARE STORES HOLD ON TO SHARE OF RENTAL BUSINESS TO DRIVE VCR SALES

By GEOFF MAYFIELD

For many communities, hardware dealers were the first stores to offer videocassette rentals.

"When you talk about video's earliest days, in many cases it was the hardware dealers who carried video tapes for rental," says John Power, president of the 2,000-member American Video Assn. (AVA, based in Tempe, Ariz.)

"It was such a new product then, and for the hardware dealer, it was a way to pump VCR sales."

Now, of course, the market is much more crowded. Independent and chain video stores, convenience and grocery chains, even gas stations and sandwich shops have jumped into the rental arena. But in several pockets, particularly smaller towns, hardware stores still hold a strong share of the rental business.

In the Greater Springfield, Mass., four DelPadre's stores—originally a hardware-only outlet—began carrying video software four years ago, and now carry some 25,000 tapes, representing more than 10,000 titles. In Warren, Pa., C.B.'s Electronic Center also saw video rental as a smart way to augment and drive hardware profits: Three years ago, a single store brought in 200 tapes. Today, there are three stores carrying 10,000 tapes each.

Like other hardware sellers, Louis DelPadre, president and principal owner of the 38-year-old DelPadre's chain, sees a "softening" in his VCR sales. But, in the meantime, his stores' \$1-per-day rentals have served their purpose, at first as a catalyst for VCR sales: "That first year, we saw our VCR sales go up 50%-60%," he says. "The next year, it went up by 100%."

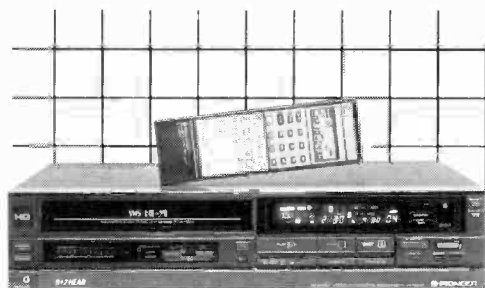
Now, however, video software serves another purpose, as the DelPadre's web has emerged as one of the community's more prominent rental firms.

"We're surrounded, but we love it," says DelPadre. "I've seen at least five stores in this area go under recently—they're going by the wayside. By the end of '87, I think 10%-15% of the stores that do rental here will be closed."

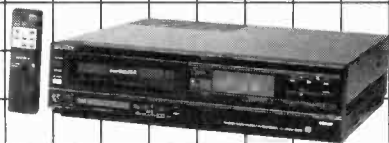
"There's a lot of competition now," agrees Richard Chase, owner of C.B.'s Electronics. He says that two video specialty stores have opened in his market with a population of 30,000, and there are other outlets, too. "Of the 10 convenience stores here, I'd say that at least seven of them have video rental."

Chase's chain is thriving, though, and he has his eyes on opening a new store in Erie, Pa., some 60 miles away.

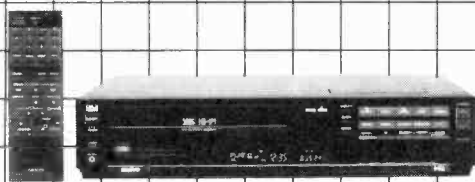
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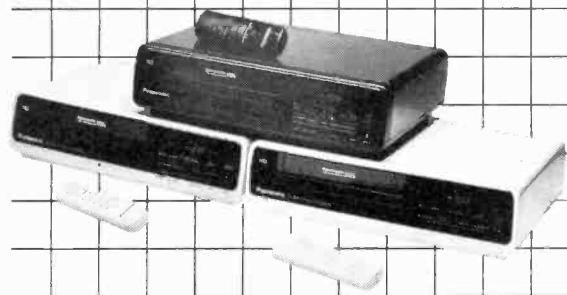
Pioneer VH-900 Hi-Fi HQ VCR.



Sony SLHF350 Super Beta Hi-Fi.



Sanyo VHR3900 Hi-Fi MTS/dbx VCR.



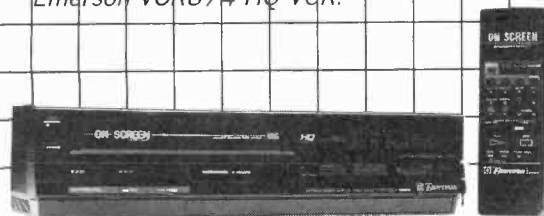
Panasonic PV-2700 Designer VCRs

Goldstar GHV-8200M Hi-Fi HQ MTS VCR



Magnavox VR9670 "Digital Effects" MTS VCR.

Emerson VCR874 HQ VCR.



Affordable Digital VCRs Move Into Christmas Orbit VCRs OFFER SMORGASBOARD OF TECHNOLOGICAL DELIGHTS

By KEN JOY

There is no denying that the VCR has become the ubiquitous appliance of the '80s. As 60 firms rollout more than 500 different models of VCRs, the race for model supremacy is almost as hot as the one for format supremacy.

To be sure, VHS is the top contender in the format race, outselling Beta 9 to 1. But, Beta isn't dead yet, although Sony and Sanyo are the only two manufacturers of record who are bringing new versions of Beta VCRs to market.

Technical advancements for format leader VHS extend an impressive array of improvements to both audio and video.

Special effects, such as slow-motion and freeze frame, are being enhanced considerably by the installation of additional video heads in some top-of-the-line models. Pioneer and RCA currently offer models with five video heads that carry suggested list prices that exceed \$900, but they are the exception. The balance of manufacturers, from Akai to Zenith, have remained with two and four head configurations with suggested retail prices ranging from a low of \$280 (Sanyo 2-head model VHR500) to a high of \$1,295 (JVC 4-head model HR-D756), with the exception of a three-head machine from Panasonic which, according to Panasonic's general manager for video, Stan Hametz, is meant to "be an improved version of the two-head machines offering better special effects, and not a competing model with four head machines." A growing number of manufacturers are also including HQ circuitry in this year's models.

JVC's announcement of "Super-VHS" (a format JVC claims to be equal in quality to professional 1-

inch VTRs used by television stations) may take the VHS format into the picture-quality arena that was once the exclusive domain of Beta. Questions of incompatibility with standard VHS machines (Super VHS machines will be able to play tapes recorded on standard VHS machines, but the reverse is not true) and the required use of a specially formulated recording tape may limit this format's initial appeal to die-hard videophiles. Matsushita/Panasonic, Mitsubishi, Hitachi and Sharp are expected to display or announce Super VHS machines during the show.

HiFi VHS machines are available in 55 models from 32 manufacturers, ranging in price from \$380 to \$1,895, and 75% of those models are also MTS (Multi-Channel Television Sound) ready.

While not equal to compact disks in their audio reproduction capabilities, the combination of hi fi and its ability to reproduce MTS broadcasts with crystal clarity have become popular enough to

(Continued on page C-24)



A/V ACCESSORIES BRING OUT BEAUTY IN HI-TECH HARDWARE

By EDWARD MORRIS

There are some mighty fascinating pieces of hardware shouldering their way onto the shelves of audio and video retailers these days. And that's a welcome relief from the predictable workhorse parade of re-named and re-packaged accessories, particularly cleaners and cases.

But look at these beauties:

For television addicts who always suspect there's something better playing on the next channel, **Rabbit Systems** is offering its new Double Play device. The Double Play, which works on any standard TV set or VCR, supplies a screen-within-a-screen to enable viewers to watch two picture sources simultaneously.

The inside mini-screen is one-eighth the size of the regular screen. Among the features the Double Play boasts are auto-scanning on the mini-screen; freezing the small-screen image; switching programs back and forth between the small and large screens; monitoring a videotape on the small screen while the large shows regular programming; moving the mini-screen to any corner of the large screen; and ability to display station identification in the mini-screen window. Suggested price: \$229.

The Universal Video Stabilizer, from **Showtime Video Ventures**, is built to unscramble the images on all prerecorded videotapes, no mat-

(Continued on page C-24)

Right: RCA Video Accessories generator



Left: Monster Cable's Zapit's optical power booster

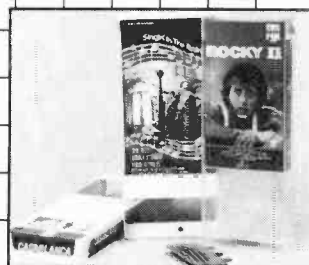
Below: Rabbit Systems Double Play



Above: Labo 15 tape VHS/Beta Video Cabinet

Above right: Showtime Video Ventures' universal video stabilizer

Right: Alpha's Reusable Video Security package



Left: Scotch 8mm metal particle (MP) videocassette

Below: Maxell "Mini-VHS" Start-Up Kit for VHS-C camcorders.

Above: BASF "2-pack special trail offer" for T-160 chrome extra quality videocassette.

BLANK VIDEOTAPE: NEW FORMATS, BRANDS AND COMPETITION FLATTEN GROWTH CURVE

There's more happening in blank videotape than at any CES in years, more new formats, more new promotions and more new competition. All this in a market segment that has finally flattened out.

Just why blank videotape has softened can't be pegged to any one factor, according to Gerry Ghinelli, marketing manager at **Maxell**. "The first quarter of 1987 was flat for video." Ghinelli indicates one factor may be the second and even third VCR going into many U.S. households. "These second time buyers [of VCRs] are not as apt to buy so much blank tape," Ghinelli says. For one thing, they may have libraries of older items and will often re-record over them.

One thing Ghinelli and others are sure of, however, is more competition. "There are 11 different brands out there offering cash rebates," Ghinelli says. Another factor spurring competition is the

(Continued on page C-25)

Right: Free front-row concert tickets via Fuji/Coke tie-in.
Below: Ad for TDK's \$450,000 "Dash For Cash" sweepstakes



BLANK AUDIOTAPE: ON THE GROW AGAIN WITH DAT, FLURRY OF BRAND PROMOS

By EARL PAIGE

This will be the first CES in years where blank audiotape, thanks to all the hoopla over the new digital variety, will make more noise than videotape. But the digital flap isn't all that audiotape has going for it.

For one thing, even though digital audio tape (DAT) is still in its infancy, audiotape is on the grow again. Unit sales in 1986 increased 22% from 214 million cassettes to 261 million, according to T. Tsujii, executive vice president TDK.

Comparatively, blank videotape increased 30%, to 275 million units from 207 million.

Also adding to the excitement in audiotape is a continuing flurry of promotions, the likes of which usually are seen for video. Some of this hype derives from those brands offering both audio and video tape, hoping one helps the other gain another point of brand share. But even audio-only brands are making promotion noise.

One example is **Denon** where Ken Furst, marketing planning manager, says a five-pack "brick" will be the brand's biggest promotion in years. Typifying the effort to grade up the consumer, one tape in the pack will be HD 8, a high bias top grade. The other four the budget HD 6 grade. All are C-90s. "Most brands use cheap shrinkwrap in these types of promotions. We're going with a very expensive wrapping that will support our quality image," says Furst who adds Denon is shooting at No. 5 on the brand share chart.

Yet another audio-only brand, **Sunkyong**, is going to new packaging for its SKC brand, says S. W. Park, general manager audiotape (Sunkyong videotape is sold by another division). SKC packaging is somewhat unusual in that art is keyed to demographics and psychographics, according to Tom Anderson, national sales and marketing manager. Park says more tie-ins for dealers are in the works, too.

As for DAT, which Sunkyong is marketing now in other countries, Park gets right to the heart of the matter as regards what he calls "legislative clouds in Washington" and U.S. record/tapes chains, one of the major distribution channels for blank tape.

"Record retailers are not too enthusiastic about

(Continued on page C-25)

OVERVIEW

(Continued from page C-1)

digital audio and video marriage, featuring both "forward and backward" compatibility. Co-existence with VCRs, which CD-V is not expected to displace, is predicted.

More than 1,400 companies in all will be exhibiting at CES while attendance is projected at 100,000. One measure of the size of the industry is Show sponsor, the Electronic Industries Assn.'s statistic that factory sales of consumer electronics to U.S. dealers have risen from \$4 billion to more than \$30 billion annually from 1967, a 750% increase.

The main locomotives driving the business continue to videocassettes and VCRs.

At mid-year, some of EIA's forecasts relevant to the music and home entertainment business, for 1987 include:

- **Compact Disk.** Hardware sales should be 4.2 million, up from 3 million last year, and up from only one million in 1985. The average player price this year is estimated to be at \$200, down from \$210.

- **VCRs.** Total video cassette recorder sales are estimated at 14.2 million, up from 13.2 million the previous year. The average price of a VCR is estimated at \$407, slightly up from last year's \$399.

- **Prerecorded Video Cassettes.** More than 110 million are forecast, up from last year's estimate of 75 million. The average price per cassette has dropped to \$25, down from \$28.

- **Blank Video Cassette.** Blank sales should be 338.5 million, up from last year's 296 million.

- **Blank Audio Cassettes.** This medium projects sales of 319 million, up from last year's 297 million.

- **Video Accessories.** Total factory sales of this category (including plugs, jacks, adaptors, connectors, etc.) will be \$700 million, up from last year's \$600 million.

- **Audio Accessories.** Total factory sales of this category (including speaker wire, CD accessories, tape head demagnetizers, etc.) will be \$150 million, up from last year's \$140 million.

- **Portable Audio Tape Equipment.** This total category should be \$37 million, up from last year's \$36.2 million.

A quick recap of the some of the product and marketing (Continued on opposite page)

Home Viewer that lets you

Now you can reach millions of people who are using their VCRs — and missing your TV commercials.

Because now there's Home Viewer, the exciting new network of video entertainment guides that reaches over a million VCR households.

A video fan's best friend.

Home Viewer is filled with capsule reviews of the hottest video releases. Colorful feature stories from Hollywood. Exclusive interviews with the stars. And reports on the newest home viewing

technology and trends.

So it's the one magazine that video fans pick up again and again.

Buy a magazine, get a network.

In addition to national newsstand, checkout counter, and subscription circulation, your Home Viewer ad gets extra impact from our exclusive network of nearly a dozen major video chains. Including 7-Eleven's coast-to-coast MovieQuik Systems. Plus



A Billboard Spotlight

The network **ZAP** back.

Sam Goody, RKO Warner Video, Video Shack, Camelot Music, West Coast Video, and many more. Each chain gets its *own* customized cover and its own space for in-store merchandising and promotions. So you can bet they work hard to put our magazine — and *your ad* — in customers' hands.

Your best video buy.

With a very attractive CPM, Home Viewer

is the most efficient way to reach this elusive, affluent audience. Because no other magazine offers this unique combination of merchandising and promotional opportunities, plus a unique editorial environment.

Join the major advertisers and retailers who have discovered Home Viewer. Contact Bruce Mishkin at (215) 629-1588, today. And ZAP your way back into video-watching households everywhere.

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OVERVIEW

(Continued from opposite page)

trends pertinent to the home entertainment industry include:

STEREO TELEVISION

It's expected that more than 30% of all color television sets sold this year will be equipped for stereo audio reception, up from 17% last year. More models of this type will be in evidence as penetration is predicted now to grow rapidly. While more network, syndicated and cable stations are passing stereo signals, this bodes well for the VCR hardware and software industry. Stereo reproduction could be the catalyst for music video. Also benefiting will be audio component and loudspeaker manufacturers.

VIDEO HARDWARE

In addition to lower prices, smaller models, stereo compatibility, play only machines, and integrated camcorders, manufacturers are continuing to add features and sophistication, all based on digital technology. One example: Picture within a picture. At the high-end, JVC hopes to make converts for Super VHS, while Sony is countering with Beta ED. Both are touted as the state-of-the-art in picture quality. More combination VCR/television players is yet another significant trend.

VIDEODISK SYSTEMS

The laserdisk could come full circle as CD-V begins to accelerate. Using the same optical read technology, newer versions of combination laserdisk machines, which can already accommodate 12-inch and 8-inch laserdisks and 5-inch CDs, will also be adding CD-V software compatibility. The multi-disk players will also be able to accommodate CD-ROM.

COMPACT DISK

Compact disk hardware has been coming down in price. Significant trends include more CD/stereo cassette and stereo radio combo players, both portable and table models. Multi-disk machines will be more in evidence while the car CD should begin to make gains as price points begin to inch downward. A related technology, of course, is the DAT player, which should, again, have a CES presence.



IMPROVED TECHNOLOGY SPARKS VHS, BETA, 8MM CAMCORDERS

Radical improvements in camcorder technology will provide highlights for summer CES attendees as several manufacturers roll out new models in VHS, Beta and 8mm formats. Among them are:

Panasonic, with its introduction of the OmniMovie VHS HQ Camcorder (Model PV-320), with rotary flying erase heads that virtually eliminates "rainbow color noise" and distortion. Using a solid-state CCD imager with seven lux sensitivity, the PV-320 also incorporates the ability to operate the camera in a "high-speed shutter mode" which can capture action at 1/1000th of a second, eliminating frame-to-frame blurring during slow-motion and freeze-frame playback.

The camcorder also acts as a playback unit and comes with an audio and video dubbing feature which allows sound and picture to be dubbed or replaced while in the field. Suggested retail price still to be announced.

Also from Panasonic is the OmniMovie VHS-C (Model PV-100), an ultra-light camcorder utilizing compact VHS cassettes which weighs in at a slight 3.1 pounds (without battery). Carrying a suggested list of \$1,600, the PV-100 features "Piezo Zone Auto Focus" which lets the user switch the auto focus so that the center of the scene is always in focus regardless of what moves in and out of the viewfinder's peripheral vision.

The PV-100, with its 2/3-inch black and white electronic viewfinder can operate up to an hour on the rechargeable NiCad battery which is included.

Sanyo is slated to show its new lightweight (2.9 lbs.) 8mm camcorder (Model VM-10) that utilizes a high-speed electronic shutter which results in an effective imaging period of 1/1800th of a second. Viewing is accomplished through a high-resolution monochrome CRT which can be removed from the camera for remote monitoring.

Using a CCD image sensor, the VM-10 is also equipped with a 6:1 power zoom with auto focus, automatic iris and white balance, as well as a backlight compensation mode. The VM-10 can record up to two hours on an 8mm tape, and carries a suggested list price of \$1,299.99.

Sony will introduce what it calls "the world's lightest video camcorder" when it unveils its new CCD-M7U 8mm video system. A 30% weight reduction from the prior camcorder model and automatic camcorder operation are among the features of the Pak 7 8mm video system.

The Pak 7, consisting of the new CCD-M7U camcorder and the new EV-P10U portable video cassette recorder, will serve as the basic video system in the Sony 8mm product line.

About the size of a paperback novel, the CCD-M7U at 2.2 pounds (with battery and cassette) offers users the choice of operation with dry batteries (six AA alkaline) for up to an hour of instantaneous recording, or a single rechargeable nickel cadmium battery which also provides an hour's worth of record time. The Pak 7 video system's suggested list: \$1,450.

Also from Sony is the new Betamovie Pro (Model BMC-1000K) which features HQ circuitry for an increased luminance signal carrier frequency, and weighs in at 5 lbs. 11 oz. without battery.

Utilizing a CCD imaging device, the Betamovie Pro offers a minimum illumination of 15 lux, automatic white balance and a 1-inch electronic black and white viewfinder. Suggested list: \$1,799.

New from **Magnavox** is the Moviemaker (Model VR9240), a full-size VHS camcorder featuring a solid-state CCD imager, flying erase head, 1/1000th high-speed shutter and audio/video dubbing within the camera.

KEN JOY



Left: Sanyo VM-D10 camcorder

Right: Panasonic PV-320 OmniMovie

Above: Sony Betamovie Pro BMC-1000K

Right: Sony CCD-M7U Handycam

Left: Magnavox VHS Movie Maker camcorder

4mm Returns To CES

Samsung's winter announcement of plans to market its proposed 4mm format created a gale of media controversy, but produced very little in the way of marketable product. The original model, the SBC-41, will in fact never make it to market.

Instead, Samsung will show its successor this summer, the 4Vision (model SBC-43) with an outboard color LCD view finder, and a promise of fall release in Korea. A U.S. release date is still to be announced.

Carrying a suggested list of \$1,300 (not including the LCD TV) the 4Vision can record up to an hour in its current configuration and is designed to use the same tape as the still-to-arrive Digital Audio Tape (DAT) machines. That in itself may pose a major obstacle to the introduction of this compact format.

Says Samsung spokesperson Richard Leister: "Digital audio tape, at this point, is in kind of a netherworld because the recording industry is trying to push for legislation which would limit the kinds of DAT recorders that are sold in the U.S."

Leister says that, should legislation unfavorably affect the import of DAT machines, many blank media manufacturers will eschew the production of

Samsung's SV-C43 4mm camcorder



tape that would serve both DAT and 4mm video machines, thereby killing the new format before it reaches the consumer.

According to Samsung, 4mm is primarily a camcorder medium, and there would be little call for pre-recorded video. The major software suppliers that Billboard spoke with voiced no plans at present to release any pre-recorded programming on the tiny format should it actually make it down the retail pipeline.

From a performance standpoint, there is a decided advantage to consumers in the ability to use the same tape for both audio (DAT) and video (4mm) recording. The only caveat here is that Samsung's current model cannot record digital audio, but instead uses a thin strip along the edge of the tape which could pose quality problems in sound reproduction.

From a marketing standpoint, Samsung faces the obstacle of non-cooperation from other hardware
(Continued on page C-24)

8MM HOLDS ITS OWN IN SHIFTING MARKET

In a market that is sometimes spotty, where manufacturers and consumers are embroiled in a love-hate relationship, 8mm video is holding ground.

While Sony clearly owns the 8mm camcorder market, several other manufacturers, led by Kodak, are hoping to carve out enough market share to stay profitable. Says **Kodak's** director of marketing Tony Berardi: "Sales of 8mm product in our targeted channel has been as we expected—slower than our initial outlook, but equal to revised expectations."

According to **Aiwa's** national sales manager Robert Fisher, "the market could be better. There are still too many people [consumers] who are not too sure about 8mm, but the market is growing and so are we."

Along with that market increase comes the growing pains that accompany every industry's foray into new technology, and 8mm has been no different. "I think there's been a misconception of the way the format application works," says Sparky Wren, vice president of **Canon's** Video Division. "There was a great misunderstanding among consumers that 8mm was incompatible with TV, but as more units are sold, consumers are becoming better educated about the format."

Also becoming better educated about the format are software producers who initially viewed 8mm as a curiosity not to be taken seriously. But, according to Ted Cott, executive director for the 8mm Video Counsel, software availability has accelerated dramatically in recent days, with more increases on the way.

There are currently some 800 titles being produced on 8mm, says Cott. "While that's not a threat at this point to VHS, the numbers are growing."

(Continued on page C-24)



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ARETHA, DOORS LIGHT UP MUSIC VIDEO SUMMER

This summer a wide variety of music video releases will further diversify one of the richest categories of home video.

One of the most eagerly awaited releases is "The Doors Live At The Hollywood Bowl" (\$24.95), due on July 16 from MCA Home Video. The 1968 performance, retrofitted with a digitally-mixed audio track, features the legendary Jim Morrison and his cohorts performing "Light My Fire," "5 To 1," "Back Door Man" and other classics. Also due from MCA, in June, is "Otis Day And The Knights" (\$29.95).

Another music legend—this time Aretha Franklin—will perform hits from the "Aretha" LP as well as from the Grammy-winning "Who's Zoomin' Who" album in a new longform video, "Ridin' On The Freeway" (\$19.95), due from MusicVision on June 25.

A number of pop stars will accompany the Queen of Soul in this video showcase, such as George Michaels ("I Knew You Were Waiting For Me"), Keith Richards and Ron Wood ("Jumpin' Jack Flash") and Clarence Clemons ("Freeway Of Love").

Also due from MusicVision in June is "Billy Ocean In London" (\$29.95), featuring the '85 Grammy winner and romantic balladeer in a live concert at the Hammersmith Odeon in London. "Lover Boy," "Suddenly" and "When The Going Gets Tough" are among the hits performed.

Two new "Monkees" volumes will complete the MusicVision month. Each is priced at \$19.95 and features two episodes from the popular '60s musical sitcom. The first has the shows "Monkees Get Out More Dirt" and "Art, For Monkees Sake." The second has the episodes "The Monstrous Monkees Mash" and "The Devil And Peter Tork."

Rock from the '80s will be showcased in "R.E.M. Succumbs" (\$19.98), the band's first home video release, which bowed on A&M Video on June 1.

On the 50-minute tape, the critically-acclaimed band performs "Can't Get There From Here," "Fall On Me," "Driver 8" and many other tunes, including all of side two of their LP "Reckoning" and two previously-unreleased videoclips, "Life & How To Live It" and "Feeling Gravity's Pull."

Sony will release several music videos in June: "Hits Live From London" (\$19.95); "The Jazz Life: Art Blakey" (\$29.95), featuring the venerable jazz drummer and his band; "Late Night Romantics" (\$19.95), with love songs by various acts; "Jazz On A Summer's Day" (\$29.95), a tribute to the Newport Jazz Festival with Louis Armstrong, Chuck Berry and many others; and, "Supershow" (\$29.95), a 1969 concert in England that featured Led Zeppelin, Eric Clapton, Stephen Stills and many others.

Elvismaniacs will be pleased to know that MGM-UA will be releasing ten Elvis Presley movies at \$24.95 each in June.

"Lone Justice Live At The Ritz" (\$19.98) is due from Geffen Home Video in June. The Los Angeles-based band, fronted by vocalist Maria McKee, performs seven songs: "I Found Love," "Ways To Be Wicked," "Wheels," "Shelter," "Belfry," "East Of Eden" and "Don't Toss Us Away."

"Country Love Songs" (\$19.98) includes romantic tunes by Dolly Parton, Linda Ronstadt, Emmylou Harris, Michael Martin Murphy, Randy Travis and others, and is out on Warner Reprise Video this month.

The music-oriented films "One Trick Pony" (\$24.98) and "Round Midnight" (\$79.95) will be released by Warner Home Video in June.

"One Trick Pony" was scripted by and stars Paul Simon, who portrays a struggling, once-popular singer-songwriter who strives to revitalize his career without compromising his music, and also to patch his rocky marriage together. Blair Brown, Lou Reed and Rip Torn co-star. Video may get a boost from Gram-

my and chart-success of Simon's "Graceland" LP.

"Round Midnight" was directed by Bertrand Tavernier and features an Oscar-winning score by Herbie Hancock and an Oscar-nominated acting performance by Dexter Gordon.

The film depicts the last days of an aging, creatively-brilliant, alcohol-worn saxophonist (Gordon) who comes to Paris and meets an ardent jazz fan (Francois Cluzet) who helps him rekindle his musical flame. Tavernier based the story on actual incidents in the lives of Francis Paudras and jazz legend Bud Powell.

Hancock, Wayne Shorter, Ron Carter and Bobby Hutcherson appear in cameo roles in the critically-acclaimed film.

Two other music-oriented films, the Beatles' "Help!" and "A Hard Day's Night" are being put out on laserdisk by Criterion Collection of Los Angeles. "Help!" (\$39.95) appeared in April, while "Hard Day's Night" is due later this summer.

The zany music of comedian Spike Jones will appear in "The Best Of Spike Jones, Vol. Two" (\$29.95), a Paramount June release which features selections from Jones TV appearances in the '50s.

In the classical music area, Kultur Video will release "Going On 50" (\$39.95) in June, with Zubin Mehta and the Israeli Philharmonic.

The tape looks at the 50-year history of the orchestra, from its roots in Tel Aviv under the direction of Arturo Toscanini through the current Mehta era.

FASHION IS THE PASSION IN COLORFUL STEREO-TO-GO

Fashion is the passion this summer as "stereo-to-go" manufacturers skew their product designs toward trend conscious consumers.

Many boom boxes, radio/player/recorders, CD combos and other stereo-to-go products are sporting softer designs and pastel colors, with the emphasis on cosmetics and color-coordination.

Here are some highlights:

•**Sony**, the company that invented stereo-to-go with the first Walkman in 1979, debuts 11 new Walkman personal stereos to "meet the expanding lifestyle applications of personal audio products."

The Sports Walkman series, seven units in all, boast bright yellow, water-resistant shells. The WM-F73 features a stereo cassette player with auto reverse for uninterrupted play of both cassette sides. Suggested list: \$119.95. The WM-F107 is a stereo cassette player utilizing solar-power when used outdoors, and rechargeable NiCad batteries for indoor use. Suggested list: \$229.95.

Making a fashion statement are three new Walkmans, the WM-68 and WM-F68 that come in pink, blue, yellow and white, and the slimline stereo SRF-16W, available in pink, blue, black and white. Suggested list: \$54.95 and \$89.95, respectively.

Sony also bows its new CD Boombox, the Mega Bass (CFD-D77), a 3-piece design with two-way detachable speakers, Automatic Music Sensor, and three-way repeat mode for the entire disk. Suggested list: \$599.95

Magnavox displays five new products in the stereo-to-go category, with the most notable entry its MDHQ (Model D8300). Available in yellow or black, the D8300 features a three-way five speaker system, dual cassette decks with high-speed dubbing and continuous play and a 5-band graphic equalizer. Suggested list: \$169.99.

Fisher intros the PHD715, billed as "HiFi to Go," and featuring a 16-selection programmable CD player with AM/FM stereo tuner, dual cassette deck with "one-touch" high speed dubbing, and a built-in 5-band graphic equalizer. Suggested list: To be announced.

Emerson is banking on the stereo fashion craze

Clips are included of Artur Rubinstein leading the orchestra and musical highlights include excerpts from works by Weber, Puccini, Berlioz and Tchaikovsky and others.

Kultur's "Classical Images" (\$29.95), also out this month, features classical compositions by Debussy, Mozart, Mendelssohn, Tchaikovsky, Pachelbel, Schumann and Beethoven set against scenic and natural images from the four seasons of the year. The video is a classical counterpart to Paramount's Windham Hill Video line.

Later this month, VAI will offer "OperaFest" (\$59.95), a gala at the Zurich Opera House with Gwyneth Jones, Jose Carerras, Mirella Freni, Nicolai Ghiaurov, Alfredo Kraus and the Orchestra of the Zurich Opera.

Also out this month is HBO Video's "Spontaneous Innovations" (\$29.95), which features Bobby McFerrin and is an original video production.

HBO's "Break Every Rule" (\$19.95) is another June release and features Tina Turner. The intimate portrait of the superstar singer shows her singing her classic hits as well as cuts from the LP of the same name. Max Headroom and Robert Cray are among the guest stars.

Currently, HBO is also promoting 14 of its music video titles, including "Phil Collins Live," "Kate Bush Live" and "Ready Steady Go, Vols. I, II and III."

CHRIS MCGOWAN



Above: Sony's water-resistant CFS-930 boom box. Left: Sanyo F4 AM/FM stereo cassette player.

with two new models, the CTR-945 and CTR-947, both dual-cassette portables with high-speed dubbing and 3-band graphic equalizers. Suggested list: \$89.95 and \$99.95 respectively.

Panasonic takes personal stereo to the limit with its introduction of the "One Piece" units (Models RF-H2 and RF-HD5). The "One Piece" is an FM stereo built into a collapsible headphone unit that can be folded and carried in a pocket. Suggested list: \$59.95.

Panasonic also bows the Extra Bass System (XBS, Model RX-SA79) that boasts extra bass amplifier circuitry to boost and increase the low frequency range to provide full dynamic stereo sound in a portable unit. There's also a 3-band graphic equalizer and lightweight headphones. Suggested list: \$159.95.

In the fashion arena, the company offers mini AM/FM stereo radio cassette recorders in pink, lavender, yellow and black (model RX-FM14) aimed at the female market. With the accent on soft corners and smooth lines, the units feature one-touch recording, auto-stop, soft-eject and built-in condenser microphones. Suggested list: To be announced.

Sanyo will display its portable line-up that boasts a revolutionary flat motor design for improved performance and compact design. The F4 Sportster is an ultra-slim AM/FM stereo radio/cassette player with two-way auto reverse, Dolby (r), built-in antenna and FM stereo indicator. The F4 comes in black, silver and burgundy red. Suggested list: \$199.99. **KEN JOY**

ACCESSORIES

(Continued from page C-17)

ter what kind of anti-copying features have been incorporated into them. Connects between VCR and monitor or between two VCRs and retails for \$279.95.

RCA Video Accessories has bowed two versatile and moderately priced character generators for home video buffs. The generators can be attached to video cameras or camcorders to add titles and special effects to videos—or they can add titles while a tape is being copied from one VCR to another. Special effects made possible by the machine include closing curtain, window-fr me-to-wipe, scroll, time-lapse, and clock/calendar displays. The CGA010 (\$269.95) is suitable for most major brands of video cameras equipped with 1/8-pin connector, while the CGA020 (\$249.95) is primarily for use with RCA camcorders.

To eliminate the need for a sheaf of remote-control devices, the **R.J. Drake Co.** is selling a universal remote control (model PRC/U) that allows the user to operate up to three separate remote-controlled components (such as TV, VCR, satellite TV system, CD player) from one device. This one sells for \$119.95.

Monster Cable's Zapit is a wireless, optical power booster for electronic remote control devices. The Zapit is battery-operated. It receives infrared light from a remote control through a lens system that amplifies and retransmits the infrared signal. This boost in power enables the beam to bounce off walls and ceilings for quick activation of the components; and the increased power allows users to move up to more than 100 feet away from the component and still be able to operate it by remote. Zapit's price tag is \$24.95.

For video retailers interested in establishing secure, home-delivery service for their renters, **Aanon's Video Milk Box** fills the bill. The Milk Box, which comes in several different models, can be bolted to the customer's outside wall, attached to a U-hitch in the wall, or hung securely on a door-knob. The boxes feature combination or electronic locks, as well as a standard lock that uses a non-duplicable key. With these boxes in use, the retailer's delivery can leave and pick up video at any time, whether the customer is home or not. Anon says the boxes encourage customer loyalty. Prices for these safe containers range from \$50 to \$159 each.

While we're on the subject of security, we should mention **Alpha's** new Video Security packages, which come in both reusable and "take home" models. The packages allow the videotapes within to be displayed vertically or horizontally. The reusable package opens with a hand key to yield the tape, while the take-home pack requires the customer to snip a strip to retrieve the tape. However, the take-home unit can also be reused by cutting out the locking plug and inserting new ones for subsequent uses.

Other accessories worth noting:

- **Case Logic's** CP-30 carrying case for audio-tapes. It has a full-width zippered pocket across the front, thick foam padding, and a newly designed molded plastic tray that holds 30 tapes for easy removal and insertion. Suggested price: \$14.95.

- **Lebo's** Dual Purpose VHS or Beta Video Cabinet. It holds 15 videocassettes vertically and is designed to allow additional racks to be stacked on top. Suggested price: \$21.

- **Erase-A-Label.** A labelling kit for those who use and reuse the same videotapes. Contains a special marking pen, blank labels sized to fit the spine of the tape, and an eraser. The marking ink dries in 10 seconds, but can be easily erased. Suggested price: \$6.95.

- **Maxell's** camcorder starter kit. Includes a nickel cadmium rechargeable power pack battery, Maxell Gold VHS-C or MP 8mm videocassettes, an instruction book, and a carrying case for all these items. Suggested price: \$79.95.

CREDITS: Design, Stephen Stewart; Cover, Adrian Vega, Design & Direction.

8MM

(Continued from page C-20)

Because of 8mm's extreme portability, camcorders have taken the lion's share of sales away from tabletop units as consumers view 8mm more as a picture-taking format rather than a "playback" format, slowing the demand for pre-recorded programming.

Kodak's Berardi likes to make the analogy between the audio 8-track and cassette in the late '60s: "If somebody in '67 told you that cassettes would be the wave of the future, and that you one day wouldn't be able to buy an 8-track tape, you'd have laughed in their face. 8mm is following the path of the audio cassette."

Says **Sony's** Michael Meltzer, vice president/consumer video products division: "We see 8mm as a personal video product. We intend to show customers the real application for 8mm in conjunction with other video formats."

When asked if Sony was competing with itself by adding 8mm to its lineup while Beta sales faced serious erosion, Meltzer said, "We are committed to camcorders, both Beta and 8mm. We're proving that by introducing two new Beta camcorders this summer along with a new 8mm unit. It's a growing business, and we intend to grow with it."

The 8mm Video Counsel's Ted Cott concurs: "We believe 8mm is more than an emerging format. It will be a successful format. We're not saying that VHS will disappear, but 8mm will certainly be as successful as VHS, if not more so."

KEN JOY

4MM

(Continued from page C-20)

manufacturers in establishing a worldwide standard for 4mm in the same way that standards were established for VHS, 8mm and compact disks. Samsung's research and development director Tae-Won Moon did open the door for "discussions" at Winter CES, but there was little interest from manufacturers already immersed in developing 8mm and VHS-C formats.

Leister voices optimism that other companies would join Samsung in "bringing this logical and evolutionary product" to market, but a census of Japanese companies revealed a condescending attitude toward Korean-originated product, and an environment for mutual production seemed unlikely.

"The entire issue remains unclear," says Leister. "The trade bill now before the Congress will be the deciding factor as to whether 4mm can be viably marketed in conjunction with its DAT cousin or will have to go it alone."

KEN JOY

CD VIDEO

(Continued from page C-4)

200 titles on five-inch CD-Vs from at least eight record companies. Warner, PolyGram, A&M, Angel, Chrysalis, RCA/Ariola, Virgin and CBS are all likely participants at this point.

PolyGram is currently showing a 10-minute CD-V educational program for dealers and consumers (produced by Propaganda Films) that will be made available to retailers on eight-inch CD-Vs (or LaserDiscs).

The educational disk—a slick, expensive production—stresses the familiar qualities of the disk format, including durability, random access and interactive capability. The program spokesman (a Humphrey Bogart imitator) assuages dealer fears by informing them that all three CD-V sizes (five, eight and 12-inch) fit into existing record store fixtures.

The PolyGram educational disk will probably be distributed this fall to record stores and consumer electronics dealers, and possibly as well to video retailers. The first CD-V players are expected to hit the market at the same time.

The disk avoids any mention of LaserDisc, which seems to affirm Philips' plan to use CD-V as the designation for all types of optical videodisks. Although the Laservision Assn. Pacific voted in Japan recently to retain the Laservision (LV) name for use on the two larger types of optical videodisks, while utilizing CD-V

for five-inch disks, Philips is expected to use the CD-V name for all formats in Europe, where laserdisk players were pulled off the market several years ago.

CD-V may be the only designation used on Magnavox (Philips) players in the U.S. as well. It remains to be seen what designation will be used by Sony, Pioneer and other industry heavyweights.

Prices on the three-way players are expected to be between \$750 and \$1,000. Pioneer, Philips (Magnavox is its U.S. subsidiary), Yamaha and Sony will all probably have such hardware either at CES or available in the near future.

Panasonic (a subsidiary of Matsushita) will probably field a combo player that plays CDs and CD-Vs, but not full-sized videodisks.

Matsushita may have a conflict with the new three-way players because of its backing of the VHD videodisk developed by its subsidiary JVC. In Japan, VHD is in a close race with the optical LaserVision system for the number one spot in a market that may purchase some 700,000 videodisk players in 1987.

Nevertheless, Matsushita, Yamaha and Philips have all cooperated on the technical standards of the new players. Yamaha has covered mechanics and laser optics, Matsushita is responsible for specs for NTSC standard models to be sold in North America and Japan, and Philips is handling the European PAL standard players' specs. "The engineering standards have been agreed on by the major hardware manufacturers," says Mount.

Hitachi and Nippon Columbia (Denon) are other firms that may be in the combo-player on-deck circle.

As more manufacturers offer three-way players and prices come down, more program suppliers will press five, eight and 12-inch CD-Vs (or laserdisks, depending on your nomenclature). "We expect economies of scale to have a great impact on the prices of 12-inch CD-Videos," says Warner Home Video's Mount. "Once you have the larger product runs, then prices will drop."

Concludes Mount, "We're very supportive of the new technology, and we think that this is a tremendous growth opportunity."

"We want to do everything we can to support it."

VCR

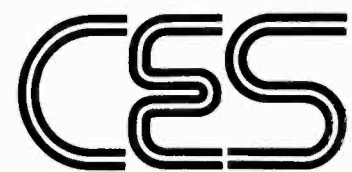
(Continued from page C-8)

move these two features into most of the mid-priced models being offered at CES.

As manufacturers eye the coming of the Christmas marketing season, "digital" will no doubt become the buzzword of competition. While introduced at Winter CES on only a few top models with hefty price tags, competition is moving this technology into mid-line units with affordable prices. The sales of digital VCRs that offer jitter-free "freeze frames" from broadcast or tape, "picture-within-a-picture" (PIP), as well as the possibility of producing a wide range of custom visual effects, have encouraged manufacturers to make them more widely available at mass market prices.

Also new in the bells and whistles arena are VCRs with vastly improved methods for programming "time-shifting" operations. Panasonic will be introducing a bar-code programmer, similar to scanners used in grocery check out lines, that will allow users to pass a "wand" over a chart of programming instructions that have been translated into bar code. On-screen displays will confirm the programming without the user ever having to touch the VCR's programming keys. Price is yet to be announced.

Fashion will also play a role in the marketing of VCRs for the balance of the year as manufacturers, chief among them Panasonic, introduce "designer VCRs" with soft, contoured lines in pastel colors to complement almost any decor.



HARDWARE

(Continued from page C-8)

Both C.B.'s and DelPadre house service centers, which they see as an advantage over their competitors. C.B.'s also carries audio hardware and music software.

Kathy Sheppard, vice president of Popcorn Video's two stores, based in Bacaville, Calif., has seen changes in the market, too. When she and her husband Stev first set up shop seven years ago, between Sacramento and San Francisco, just outside of Travis Air Force Base, they carried a broad range of video hardware, along with rental cassettes. Now, with competition from mass merchants and the base's PX, their hardware mix is skewed more toward low-end units. Thus, VCRs have taken a back-seat to rentals.

Hardware/rental combos differ in their ad strategies. DelPadre pumps 97% of his chain's ad budget for hardware—including televisions and appliances—into TV ads. "I do all my own spots," he says. "We don't talk about price much. Mostly we talk about quality and service." He drives rentals mostly with ads in small local papers, but disdains mailings.

Direct mail, however, is the preferred medium for C.B.'s Chase. He does do some newspaper advertising, but has seen his greatest pull come from quarterly mailings that saturate homes in his markets, with rental coupons dated to cover the entire three-month period.

Meanwhile, at Popcorn Video, Sheppard shies away from mailers. Instead, she says the mix that cooks up business is radio and newspaper.

Hardware inventories vary, too. While Sheppard says Popcorn now concentrates on low-end VCRs, with frequent special orders for camcorders through the chain's AVA affiliation, C.B.'s Chase continues to offer a full-range of VCR equipment. VCR rentals translate into low-end model sales, while long-time VCR consumers encouraged to step up to hi fi VCRs and stereo TVs.

And although DelPadre's has had its hardware numbers flatten, the web's chief says tape rentals still deliver VCR profits. "We still make money out of hardware," says DelPadre. "We're not in business for love, we're in it for profit—and 'profit' not a dirty word."

TAPE YOU CAN SELL



VS. TAPE YOU GIVE AWAY



While charity has its proper places, your selling floor isn't one of them. So why are most retailers giving audio tape away? Because competitive pricing on mass-distribution tape simply prevents them from making any money. Finally, there is an alternative: Denon. Tape so much more desirable, it makes the difference between profit and loss.

Denon has been recording music for over 75 years and making tape for over 32. Just one of our milestones was the world's first commercial digital recorder. Denon's expertise does more than make a better tape. It establishes Denon as one of the strongest brand names in audio. Which explains why the most knowledgeable consumers and dealers are turning to Denon tape.

It also helps that the Denon line is organized by logical formulation numbers, driven by powerful national advertising, and supported by intelligent, customized dealer promotions.

Isn't it time to put Denon to work for you? Call Bill Muster, our National Sales Manager for tape at (201) 575-7810. And stop blank tape from turning your store into a non-profit organization.

DENON

The first name in digital recording.

Denon America, Inc., 222 New Road, Parsippany, NJ 07054

AUDTAPE

(Continued from page C-17)

DAT as some feel it will slow compact disk sales which account for an amazingly fast-growing percentage of over one-third in many cases. I think there is room for both technologies. I see CD as a home medium. Hardware manufacturers have not been able to perfect play-back [CD] units for automobiles at a reasonable price. DAT will be perfect for cars."

Just where DAT fits into all the marketing strategy for blank audiotape vendors is difficult to predict. Not everyone is pushing DAT. As an example, although Denon's hardware division has been offering DAT machines, blank DAT will not be seen in Denon's CES tape exhibit. "There may be some in the back of the [separately located] hardware exhibit," Furst says.

At Maxell, DAT is "a hot potato," says Gerry Ghinelli, marketing manager. "Did you see that full page ad in USA Today by the right to tape coalition? There's so much over-reacting, so much paranoia."

Actually there's a division of opinion inside Maxell over how hot DAT will be. Mike Golacinski, vice president consumer sales division, says, "The market for digital audio recording is forecasted to explode during the second half of 1987." Ghinelli isn't as bullish. "I don't see it [DAT] a big boom right out of the box. It will be a matter of time."

In any event, Maxell is ready and introducing DAT in 120-, 90-, 60- and 30-minute lengths. Ghinelli says the 120 length has

been selling in Japan for 2,000 yen or about \$14.99.

Maxell is not forgetting regular audio either. In a move similar to other brands emphasizing accessories, Maxell will offer a 10-pack with four free AA batteries (Maxell manufacturers batteries too, actually deriving its name, Ghinelli claims, from "Maximum Power Cell"). UDS can sell from \$19.99-\$24.99; XL from \$24.99-\$29.99; and XLS from \$29.99-\$39.99.

In terms of overall success in audiotape, Ghinelli cites a brand share study that shows the top four brands to be Maxell, TDK, Memorex and Sony. He says the others are bunched at the No. 5 mark Furst mentions. Ghinelli's share chart shows a different mix in video with 3M on top, followed by Maxell, then Polaroid and TDK tied at No. 3, Sony and Kodak slugging it out at No. 4 and Memorex No. 5.

If 3M seems obvious by its absence in the audio brand share sweepstakes, the giant manufacturer is poised to change things. In a dramatic move, 3M will promote its XS-II high bias audio entry via a television campaign centering on a commercial developed by Robert Blalack (involved in special effects for projects like "Star Wars," "Cat People" and "The Day After.")

Also, 3M is jumping right into the DAT fray bowing four new cassettes (C-46, \$8; C-60, \$9, C90, \$11 and C-12-, \$13).

Among brands putting promotional pizzazz in audio is BASF with a back-to-school campaign Aug. 2-Oct. 31 that combines audio and video. Em-

ploying what it calls a "value added" feature, consumers can get a \$1 cash refund by mail. With a purchase of three videocassettes, consumers can receive \$3 and a free BASF Chrome Extra C-90 plus a cash rebate certificate for the purchase of additional audio cassettes.

Once the province of video, where Ghinelli says there are 11 brands offering them, rebates continue in audio, too. Fuji is continuing its 50 cents rebate, according to Brad Friedrich, marketing manager magnetic products, and has a merchandising offer, too, a carrying bag with purchase of 10 audio cassettes.

As for DAT, Fuji "will be taking orders" at the show, Friedrich says. Shipment dates depends on how this volatile new entry in audio fares. "The machines are up in the air," says Friedrich of the continuing hullabaloo going on in Congress and elsewhere over the controversial technology.

VIDTAPE

(Continued from page C-17) emergence of new brands achieving success, principally Kodak and Polaroid. According to Maxell's brand share, Polaroid is pushing TDK for a No. 3 slot and Kodak is slugging it out with Sony for No. 4 share just ahead of Memorex.

Much of where brands achieve market share depends on distribution. "Polaroid shows up very strong in the Texas, Louisiana and Oklahoma markets because they are selling Wal-Mart and Target," Ghinelli says.

Actually, videotape has only recently flattened. Sales for 1986, according to TDK executive vice president T. Tsujii, were up 30% (275 million pieces from 207). Speaking to video softness and alluding to the new competition, Tsujii says, "Although our growth in video may appear to be modest, we would like to point out that a number of new manufacturers have moved into the marketplace. Our video share currently stands at about 12%, which is about 1% lower than a year ago, which we attribute to diminished sales of Beta format."

Beta may be dwindling but it will remain 10% of the market and "be there for a long time," says John Birmingham, senior vice president Sony Magnetic Products. In fact, Birmingham notes that an entirely new format, Beta ED, has been introduced in Japan and is aimed at the fiercely loyal Beta user who now wants to upgrade to the S-VHS high resolution picture.

If anything captures the attention in new formats at the show,

it will be S-VHS, though some brands have yet to move into the category.

Another format that is taking off is VHS-C, the compact camcorder format. "It's outselling 8mm 2:1," says Ghinelli.

As for S-VHS, Ghinelli says "the jury is still out." Hardware will initially be on the pricey side with television sets capable of the new resolution selling for as much as \$1,000. But there is no "backward obsolescence," that is, new sets will handle both VHS tapes. Maxell's S-VHS T-120 will list for \$19.95.

Actually, even though Beta is dwindling there are now at least four viable formats. One is the VHS, then S-VHS, then the two compact formats, 8mm and VHS-C.

To point out how new all this is, 3M is bowing tapes in both so-called "home video shooting" market formats. "Making home movies is an increasingly popular pastime," says Bob Burnett, marketing director for 3M's Scotch brand products. He sees between 5-6 million VHS-C units being sold this year.

As could seem obvious, blank videotape suppliers will have to pare down lines. Kodak has been doing this. Cut out in regular grade are the T-30, T-60 and L-500. Axed in the extra high grade T-100, L-250, L-500 and L-830.

Initially, S-VHS will not be seen in the blur of grades characterizing VHS for so long. "We have learned our lesson," says Brad Friedrich, Fuji marketing manager for magnetic products. Fuji will bow one version of S-VHS "that will exceed the capabilities of our top of the line VHS."

Increased quality tape is a byword for all blank videocassette manufacturers. As an example, Sony is going back and upgrading its standard line with a new coating, Birmingham says, in both T-120 and the various Beta lengths.

Fuji is also among those brands upgrading. Its new Pro S line will feature VHS in 30, 60 and 120 lengths and a VHS-C tape.

As for promotions, activity here grows exponentially. Many brands are packaging other products with tape. Fuji has a holiday package combining two standard tapes with two library boxes and another pair of tapes with a VCR dustcover with one tape a higher grade.

In a market so competitive and crowded as blank videocassette, some brands shoot for a certain niche. This can even be a certain length of tape. As an example, BASF claims a 50% share in the 8-hour length market, according to Richard Howland, Jr.

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VSDA Seminar Focuses On Management Styles

BY EARL PAIGE

LOS ANGELES Managing a home video store or department ultimately entails "people skills," delegates were told here at the kickoff of a new series of regional

'For our group to remain viable, we need to be better business people'

seminars held by the Video Software Dealers Assn.

The May 13 Video Retail Store Management session—part of VSDA's enlarged effort to educate its largely independent store constituency—was paired on consecutive days with the Financial Planning & Inventory Management, initiated by VSDA a year ago (Billboard, May 30).

VSDA is not limiting its upgrading of members' knowledge to the four-market set of seminars either, said director Dave Ballstadt, here for the two days of workshops at the Sheraton Plaza La Reina. He said that for the first time, VSDA is requiring its direc-

tors to attend each meeting of its 33 chapters. Most meetings take place every other month.

"We're realizing that if VSDA is to remain strong and viable, we have to help our members become better business people," said Ballstadt. Leaving for a meeting in Santa Fe, N.M., after the Los Angeles seminars, Ballstadt said he was hopeful of organizing a new Las Vegas VSDA chapter before heading back to Minneapolis, where he operates the 10-store Adventures in Video.

Conducting the management session was Ilene Wasserman, an associate with Laventhol & Horwath's Philadelphia office. Wasserman authored a six-section text that delegates received. An extensive, 73-page addendum included excerpts from the employee manuals of VSDA board members Gary Messenger (12-store North American Video Ltd., Durham, N.C.) and Frank Barnako (11-store Video Place in Herndon, Va.).

The largest segment of the day-long workshop involved a management-style analysis of delegates, who rated themselves in various categories. The idea behind such sessions, said Wasserman, is to recognize the styles of both managers and staff and implement the

best possible fit.

As an example, she said, the "intuitive" person and the "sensor" person make a good team, provided both recognize mutual components of style. "The intuitive is a dreamer, a deep thinker, who will weigh various possibilities," Wasserman said. "The sensor is practical, interested in the here and now, who sees things in concrete terms and would go crazy in an academic environment."

Two other basic types of management styles are practiced by the "feeling" and "thinking" per-

sons, she added. A feeling-type person tunes into emotions and would describe a disgruntled customer as "storming out the door"; a thinking-type person would focus on the fact that the customer departed and would be concerned primarily with "ethics, justice, and whether something was right or wrong."

Wasserman used numerous practical examples to elaborate on her concept, dividing the discussion into segments on management systems and controls, style and communication, employee se-

lection, staff motivation, and performance evaluation.

In particular, Wasserman focused on delegating tasks. "Give them a deadline, then review. Be clear. Tell them you will check back, but recognize there's a big difference between checking in and checking up," she said.

The two-day pairing of VSDA seminars—already held in Dallas May 13-14 and East Elmhurst, N.Y., May 19-21—will wind up June 17-18 at Chicago's Holiday Inn O'Hare.

FOR WEEK ENDING JUNE 6, 1987

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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	32	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
2	2	88	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
3	7	60	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
4	5	51	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
5	12	51	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
6	9	50	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
7	3	83	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
8	6	88	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
9	11	25	THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron Video 1547	1986	24.95
10	10	13	TEDDY RUXPIN: GUEST OF THE GRUNGES	Hi-Tops Video HT 0022	1986	12.95
11	4	13	TEDDY RUXPIN: ESCAPE FROM THE TREACHEROUS MOUNTAINS	Hi-Tops Video HT 0023	1986	12.95
12	8	51	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
13	17	12	THE TRANSFORMERS: THE MOVIE	Family Home Entertainment 26561	1986	79.95
14	RE-ENTRY		CANINE COMMANDO	Walt Disney Home Video 477	1986	14.95
15	23	21	A TALE OF TWO CHIPMUNKS	Walt Disney Home Video 477	1986	14.95
16	16	34	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
17	18	22	MY PET MONSTER	Hi-Tops Video HT 008	1986	29.95
18	14	13	TEDDY RUXPIN: TREASURE OF THE GRUNDO	Hi-Tops Video HT 0021	1986	24.95
19	25	2	MADBALLS GROSS JOKES	Hi-Tops Video HT 0048	1987	12.95
20	20	6	TEDDY RUXPIN: GRUBBY'S ROMANCE	Hi-Tops Video HT0034	1987	12.95
21	19	30	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
22	13	6	TEDDY RUXPIN: TAKE A GOOD LOOK	Hi-Tops Video HT0033	1987	12.95
23	22	36	THE IMPORTANCE OF BEING DONALD ♦	Walt Disney Home Video 443	1986	14.95
24	24	46	POUND PUPPIES	Family Home Entertainment F1193	1985	14.95
25	15	5	TEDDY RUXPIN: TEDDY OUTSMARTS MAVO	Hi-Tops Video HT0035	1987	24.95

● 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.

West Coast Attacks U.K. Launch Set For Fall

BY GEOFF MAYFIELD

PHILADELPHIA With great flourish and fanfare, the West Coast Video franchise formally announced its intention to open stores in the U.K., with its first store targeted for a fall opening in Manchester, England.

The Philadelphia-based web's British expansion will be spearheaded by Kenneth Taylor, a former chief for U.K. specialized advertising media firm Taylor Harrison Group. As managing director of West Coast Video U.K., Taylor's role in relation to the company's U.S. headquarters has been described by executive vice president Richard Abt as "master franchiser."

Blue-sky predictions are common in the U.S. video franchising arena. But as Taylor sketched his British invasion at the Warwick Park hotel here during a press conference that included a delegation of more than a dozen U.K. trade reporters and video suppliers who had been flown in by West Coast, his projections managed to be even more bullish than those of his most optimistic U.S. counterparts. Further, his demeaning characterization of U.K. video retailers riled some of his countrymen.

Taylor said he aims for 500 U.K. stores, 50 of which would be company-owned, to open over the next "three to four years." In roughly that same time frame, the web's U.S. store count has reached 105 stores. West Coast opened its first store in September 1983 and says it will reach 200 stores by the end of

this year.

Although franchising is uncommon in the U.K. video retail market, Taylor said he expects to charge even more for new-store franchisees and conversions than is charged here. Current buy-in price for a new U.S. West Coast Video store is \$20,000, with conversions of existing independent stores charged at a lower fee.

In describing the video retail market in the U.K., Taylor said there are 10 million homes with VCRs that spend some \$375 million on rentals annually in what he characterized as "an unprofessional set of stores."

Taylor estimated the country has some 10,000 video rental outlets, most of them the "mum-and-pop stores, as you call them here," although some members of the British contingent here privately disputed his numbers.

Taylor said that a seminar will be held in London on June 10 in which he and John Barry, vice president of franchise sales for the U.S. operation, will acquaint independent dealers with West Coast's system. Store owners will be invited to buy conversion-fee franchises—Taylor described the offer for independents to join as "their opportunity for a secured future, and if not, they'll be left behind."

Chris Windle, sales and marketing director for CBS/Fox-U.K., and Bill Caren, field sales manager for Rank Video, joined Taylor in battering the British rental store's image. Windle cited a survey that estimated that only 30% of the country's
(Continued on next page)

WEST COAST EXPANSION

(Continued from preceding page)

VCR population rents on a regular basis and characterized the most typical customer as "blue collar, young, and male," a demographic that he and Caren attributed to a lack of a family environment in U.K. stores and an emphasis on "sex and horror" genres.

The U.K. video market, said Windle, "has grown in spite of the video retailers—and not because of them."

These criticisms of the marketplace prompted a rebuttal from Jon Treanor, national sales manager for MGM-U.K. Treanor said his company welcomes West Coast's move into his turf, but following the conference he said the U.S. chain "will not be the savior of the U.K. market. It will enhance the market, and for that I applaud them. But it is the core of the video retailers that are the saviors of the market—West Coast will merely rubber-stamp their efforts."

Likewise, Julie Lefebve, news editor for British trade publication Video Week, also felt stung by the manner in which that country's video store environment had been described. While acknowledging that early U.K. stores tended to lack sophistication, she said growing competition has enhanced sophistication in the marketplace and likened that evolution to the maturation of the country's music retail industry.

"Ten years ago, there were hundreds of them, and then record retailers like Virgin, and HMV, and Our Price emerged, and many of the smaller stores faded," said Lefebve. She added, "It's not that the video business has been so bad, but because it's not as mature an industry. But the dealers have become much sharper—they're not a bunch of grubby little stores."

Abt cited the density of population in the U.K. as one of the West Coast's motivations to move across the Atlantic. He said such pockets lend themselves to the cluster approach the chain has employed in the metro-Philadelphia area, where it has some 81 stores.

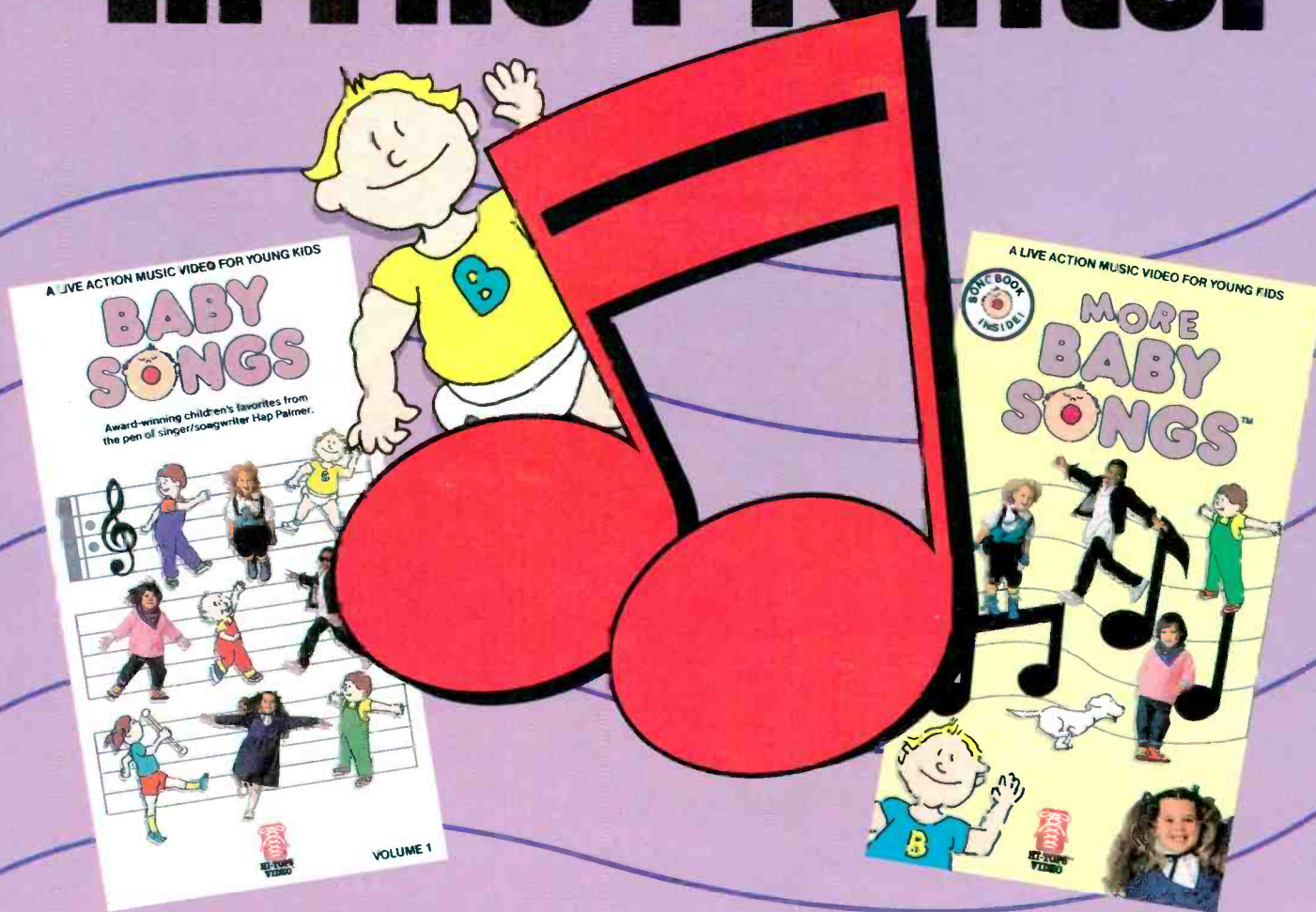
Noting that the Philadelphia-based operation has stores as far West as Los Angeles, Abt added, "England is not that much farther away than California."

According to Abt, U.K. franchisees will be charged the same monthly royalty that is charged to U.S. stores—a 5% royalty on billing. West Coast's U.S. headquarters will split those fees with Taylor's division. Stores also pay a monthly 2% advertising commission, which will also be charged to U.K. stores, with no split going to the U.S. office.

Taylor's headquarters will be located in Manchester. Plans call for the construction of a training facility there, where British franchisees will receive the same classroom instruction that West Coast's Philadelphia office gives to its U.S. new store owners.

Founded by Elliot Stone, president and CEO, West Coast is the sister company of Sorbee International Ltd., which makes sugarless candy, and Medical Products Laboratories, which produces dental/pharmaceutical products.

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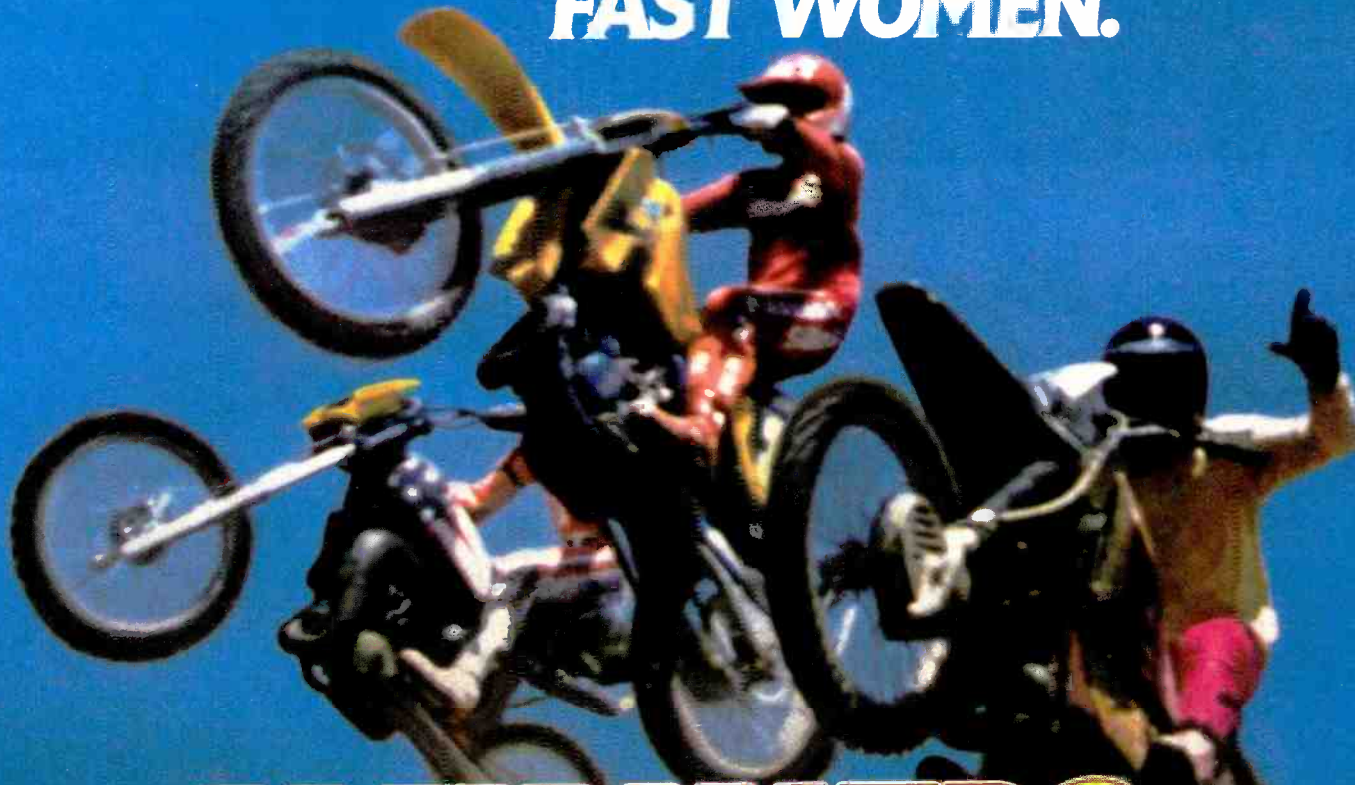
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♠♥ Warner Reprise 3-38134/WEA/\$19.98
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George Kennedy
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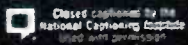
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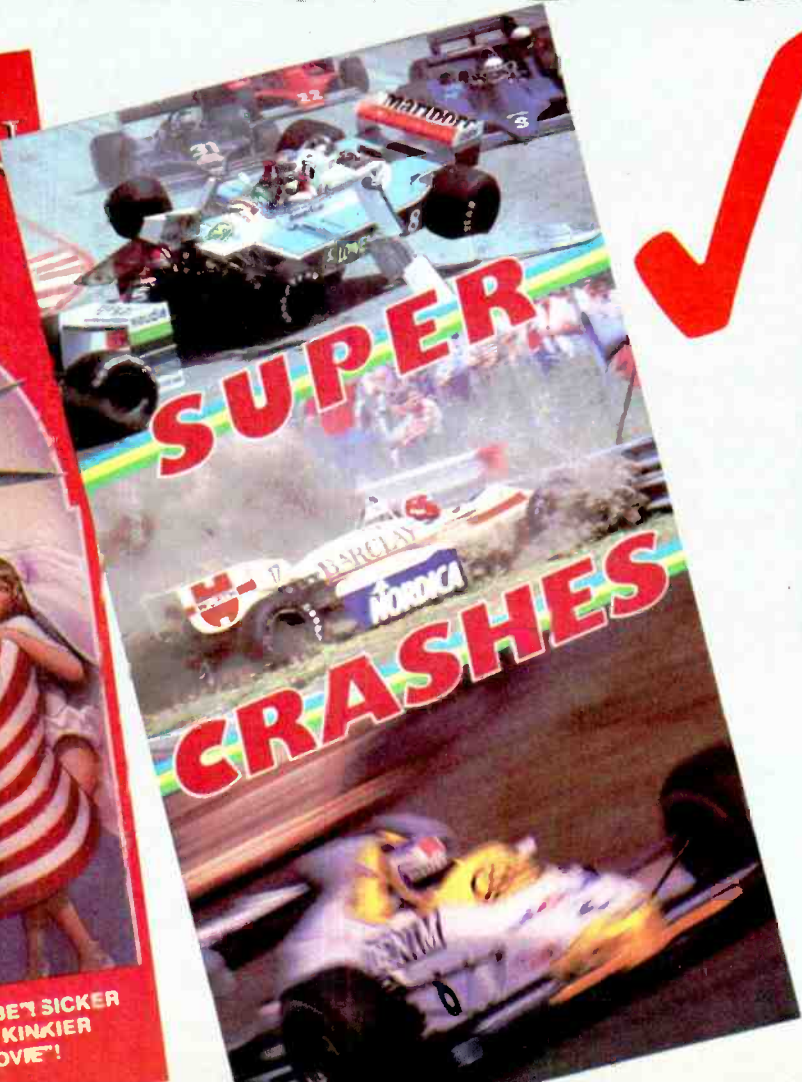
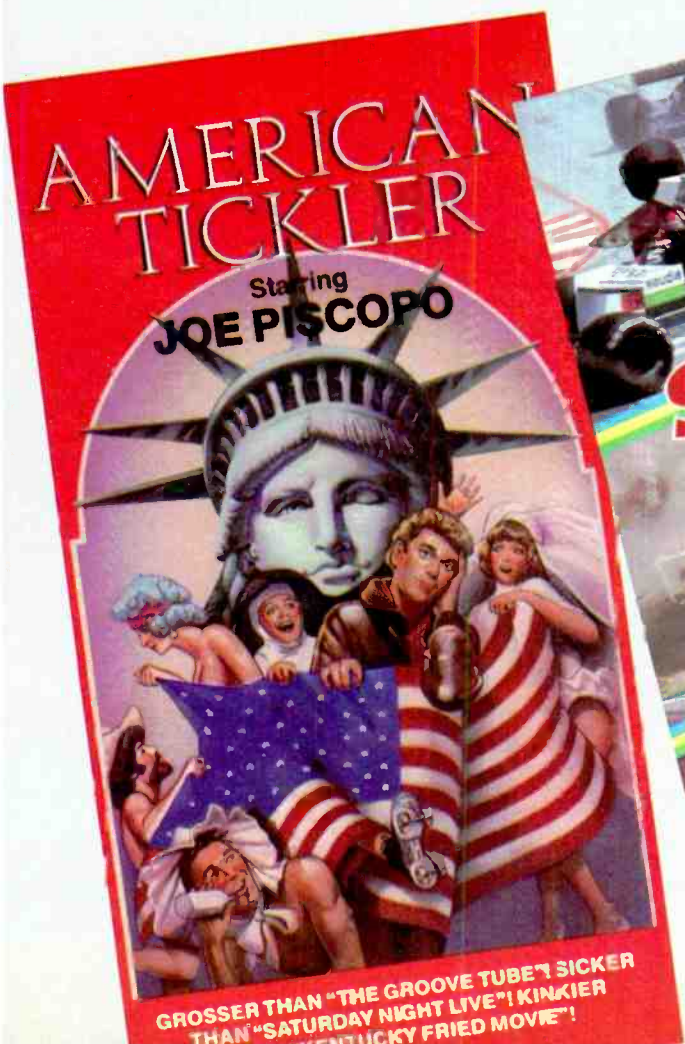


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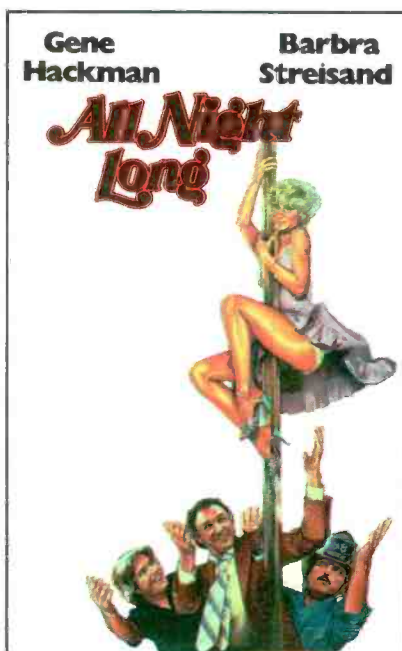
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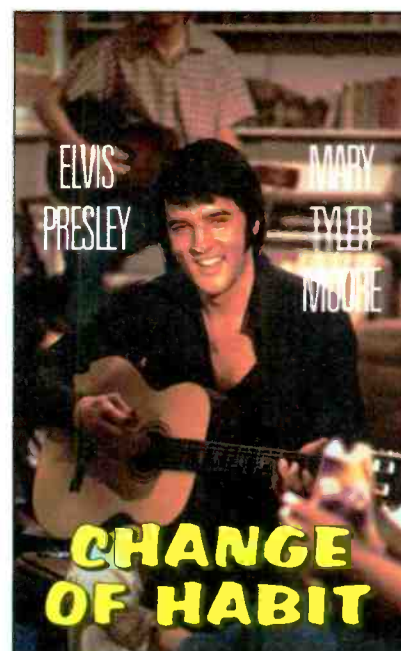
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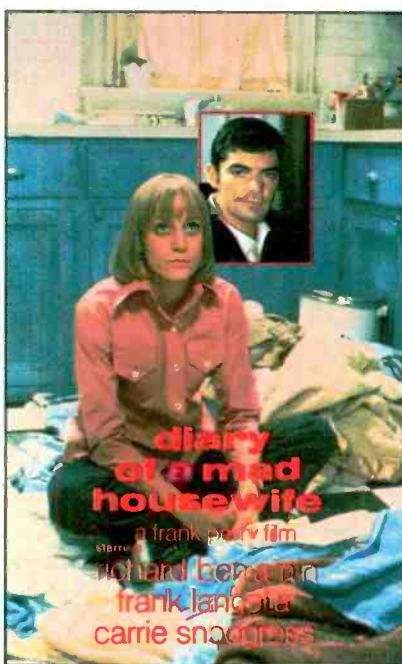
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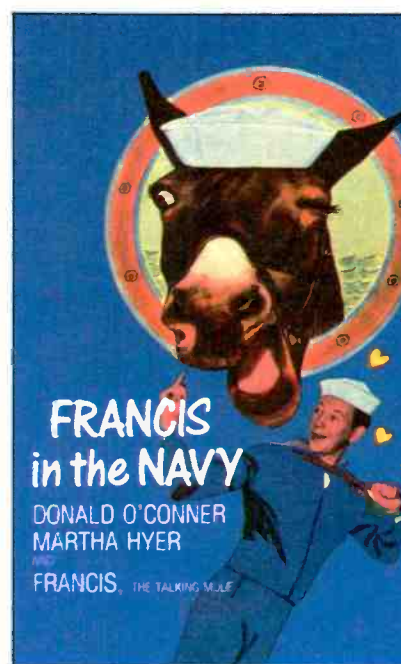
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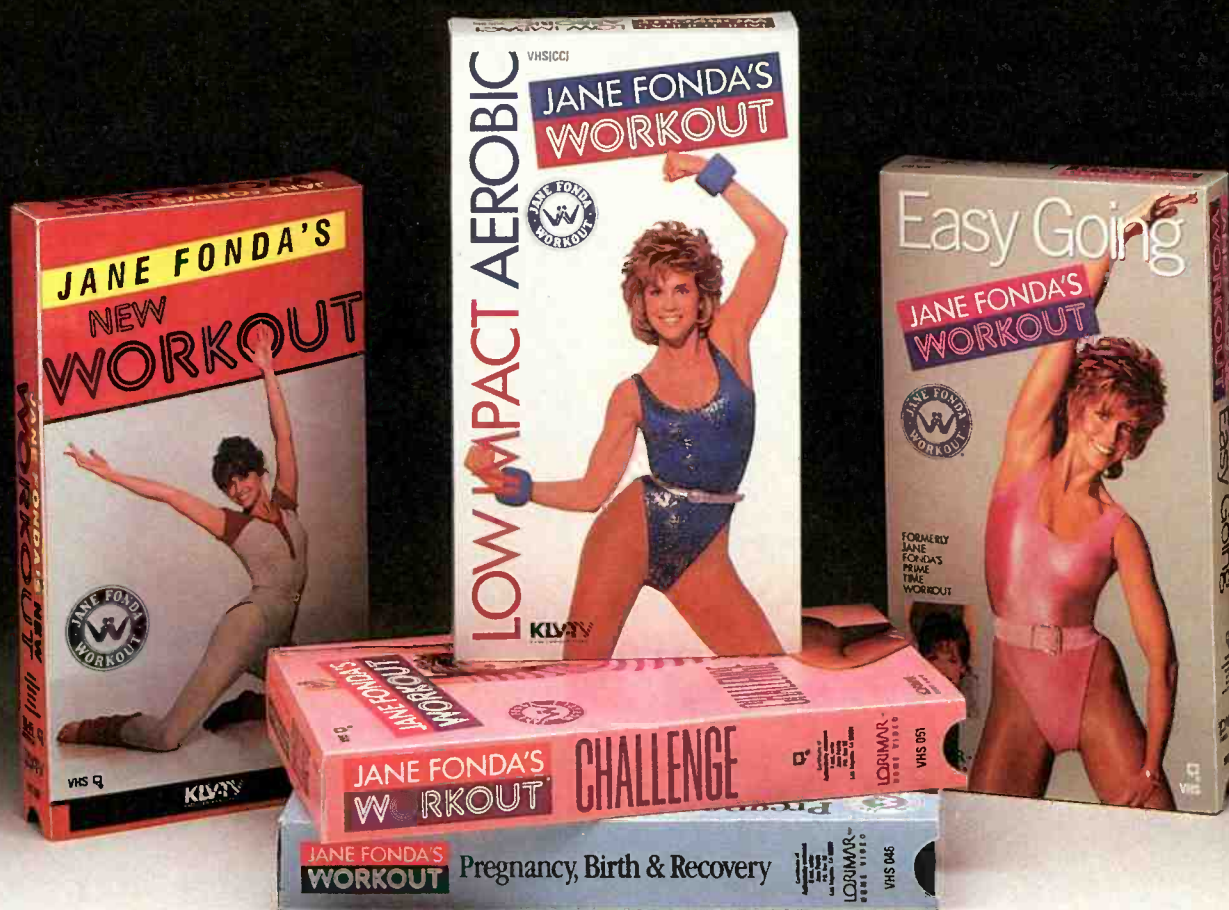
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Curtis Mathes Does Both The Hard & Soft Sell

BY DAVID WYKOFF

CLEVELAND Hardware sales and software rentals go hand in hand for the 13-store Curtis Mathes franchise in northern Ohio, the largest video dealer in the Cleveland and Akron markets.

"The vast majority of our rental customers originally came to Curtis Mathes to purchase a VCR or television. And once they buy a Curtis Mathes VCR, they earn a free video club membership for as long as they own the VCR," says Don Alexy, Curtis Mathes' Movie Club manager.

Twelve of Curtis Mathes' units here deal in both video software and the company's traditional TV/VCR/audio product mix. The remaining unit—the smallest in this franchise at 2,000 square feet—deals only in software and accessories.

Nationwide, Curtis Mathes works through 370 separate franchises and markets its own line of hardware electronics products. This northern Ohio franchise, based in the Cleveland suburb of Middleburg Heights, is the company's largest, according to Alexy.

The franchise moved into video software in 1980 and operated four units at that time. Store expansion over the past seven years has been closely tied to its move into video rentals, says Alexy.

"Our strong rental business is very important to the growth and success of the franchise. The hardware feeds the software and vice versa, and we're looking to open another four or five combination stores this year," he says.

Alexy estimates that software accounts for approximately one-fifth of overall revenues, which he feels is impressive, "considering Curtis Mathes' long-standing TV and audio product reputation and also that we generally split display space evenly between hardware and software merchandising."

Though the chain's software program works as a natural follow-up to its VCR sales, the fact that it offers rentals doesn't lock in customers over the long haul, according to Alexy.

"Our work as a video retailer doesn't differ from the single-store, videocassettes-only operator. We have to concentrate on the three most important facets of renting movies—selection, price, and service. And I think we've been very successful with this. Six months after joining the club, 70% of the club members still regularly do business with us," he says. He claims a membership of more than 25,000.

Those who have not purchased a Curtis Mathes VCR can join by paying \$15 for a six-month membership, \$25 for one year, or \$69 for four years.

Club benefits include a 10% discount for accessory or prerecorded video purchases, a monthly newsletter, and an annual catalog. Members pay \$1 for overnight rentals, while nonmembers are charged \$2.

(Continued on page 77)



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Abracadabra. Kids' show host Bob McAllister enticed a young crowd with feats of magic when he stopped at one of New Video's stores in New York to promote the Congress Video title "Blockbuster Magic."

Rocket Blasts Off In L.A. With Specialty Fare

BY CHRIS MORRIS

LOS ANGELES Rocket Video has cut a comfortable niche for itself on trendy Melrose Avenue here by catering to its hip clientele with a mix of classic movies, foreign titles, and cult films.

While the 2 1/2-year-old, 800-square-foot store does business with current hits, its offbeat selection of videocassettes is what keeps the customers coming in.

Owner Steve Giumarra says that his best rental titles include such foreign films and cult phenomena as "Repo Man," "Echo Park," "Desert Hearts," "Letter To Brezhnev," "The Mystery Of Picasso," and "Hail Mary."

Classics make up the largest percentage of the store's stock of 3,000 VHS and 1,000 Beta titles; Giumarra says that among the most popular of these are "Sunset Boulevard," "Touch Of Evil," "Now Voyager," and "Mildred Pierce."

Giumarra says he had no plans to open a video store when he first scouted the Melrose area.

"I originally intended to do a different type of business here—it was going to be barbecued chicken," he says with a laugh. "But my partner fell out of the deal, and I was left with a possible space. I was talking to the landlord here at the time, and he said, 'Well, why don't you open a video store?' So I made some phone calls, and I decided in one day that that's what I would do."

Once the decision was made, Giumarra concluded that he would have to make his business unique.

"I knew that virtually all the stores out there were doing basically the same thing—hits, hits, hits," he says. "I said, 'I want to do this differently.' I knew that nobody out

there was offering [classic, foreign, and cult movies], even though a lot of the stuff was on tape."

Giumarra, who calls himself "a discriminating movie fan," says that "at least 50%" of his stock reflects his own taste. He compiles his stock with the aid of resource books like Leonard Maltin's television-movie guide, customer requests, tips from distributors, and input from his staff of four, some of whom are film students.

Rocket charges a rental fee of \$3 per night (\$2 a night for members). Giumarra notes that the store's sell-through is a healthy 25% of its business.

Rocket's membership fees are on a sliding scale: \$29.95 for the first year, \$24.95 for the second year, and \$19.95 for the third year. "Then they become lifetime members," Giumarra says.

Explaining the relatively high membership cost, Giumarra says, "Since I'm not necessarily hit-oriented, I take a lot of my money and invest it in my inventory, in not-so-popular titles. It's a risk, and it's slower-moving material. What I'm basically doing is asking my customers to support me."

Membership benefits include two initial free rentals, one free rental for every 25 tapes rented, a free rental on the customer's birthday, reservation privileges, a 10% discount on purchases, two-for-one privileges, and permission to pay by check.

Sales, rental, and membership revenues are supplemented by Rocket's tape-to-tape dubbing service (\$20 per hour) and VCR rentals (\$8 per day on weekdays, \$10 per day on weekends).

Rocket's one-of-a-kind style has
(Continued on page 77)

FOR WEEK ENDING JUNE 6, 1987

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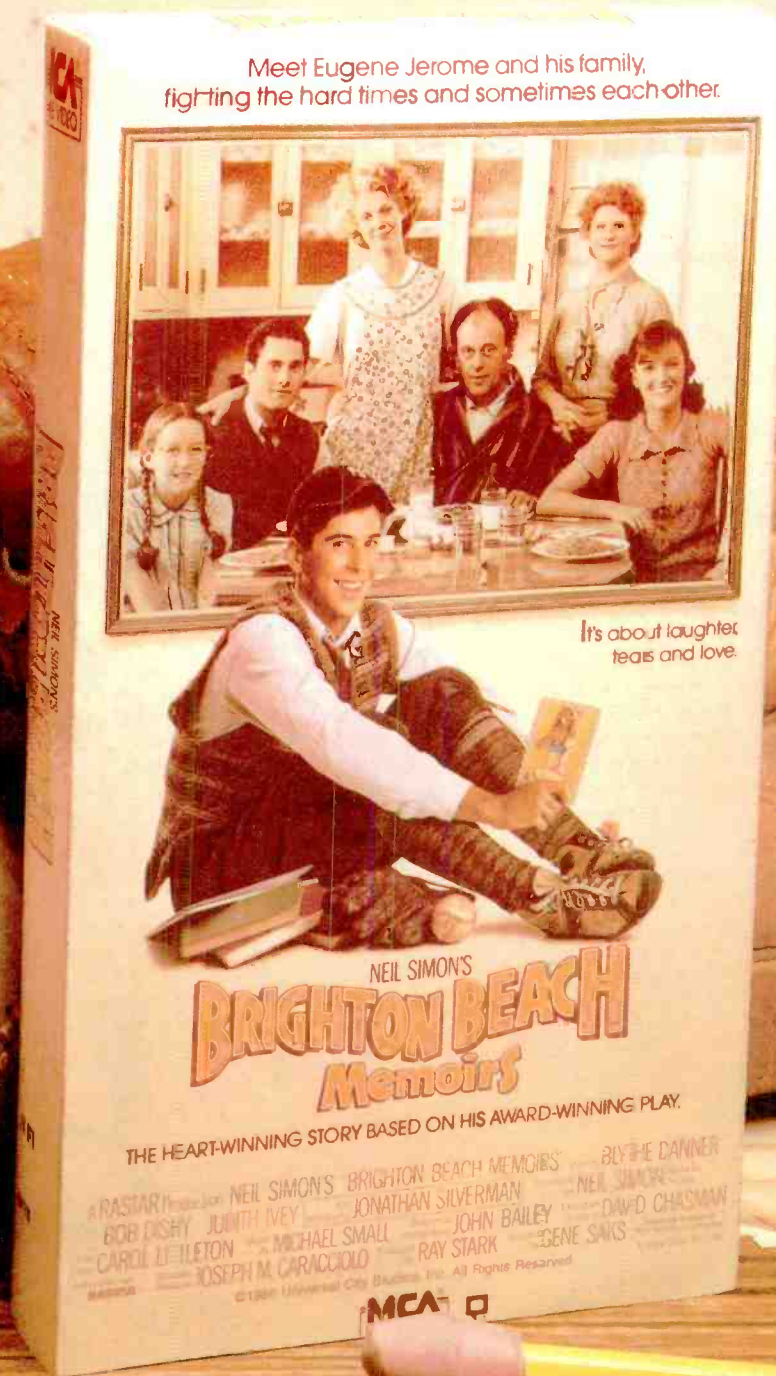
TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ NO. 1 ★ ★			
1	3	4	PEGGY SUE GOT MARRIED	Tri-Star Pictures CBS-Fox Video 3800	Kathleen Turner Nicholas Cage	1986	PG-13
2	1	6	FERRIS BUELLER'S DAY OFF	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	PG-13
3	25	2	THE COLOR OF MONEY	Touchstone Films Touchstone Home Video 513	Paul Newman Tom Cruise	1986	R
4	4	6	LEGAL EAGLES	Universal City Studios MCA Home Video 80479	Robert Redford Debra Winger	1986	PG
5	2	11	TOP GUN	Paramount Pictures Paramount Home Video 1692	Tom Cruise Kelly McGillis	1986	PG
6	36	2	CHILDREN OF A LESSER GOD	Paramount Pictures Paramount Home Video 1839	William Hurt Marlee Matlin	1986	R
7	5	9	STAND BY ME	RCA/Columbia Pictures Home Video 6-20736	Wil Wheaton River Phoenix	1986	R
8	11	4	NOTHING IN COMMON	HBO Video TVR9960	Tom Hanks Jackie Gleason	1986	PG
9	7	7	BLUE VELVET	Lorimar Home Video 399	Kyle MacLachlan Isabella Rossellini	1986	R
10	8	8	THE FLY	CBS-Fox Video 1503	Jeff Goldblum Geena Davis	1986	R
11	6	6	SOUL MAN	New World Pictures New World Video A86200	C. Thomas Howell Rae Dawn Chong	1986	PG-13
12	17	2	FIREWALKER	Cannon Films Inc. Media Home Entertainment M895	Chuck Norris Lou Gossett Jr.	1986	PG
13	10	13	RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R
14	9	12	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R
15	12	8	A ROOM WITH A VIEW	CBS-Fox Video 6915	Helena Bonham Carter Maggie Smith	1986	PG-13
16	13	8	TOUGH GUYS	Touchstone Films Touchstone Home Video 511	Burt Lancaster Kirk Douglas	1986	PG
17	30	3	SID AND NANCY	Zenith/Initial Pictures Embassy Home Entertainment 1309	Gary Oldman Chloe Webb	1986	R
18	18	2	MONA LISA	HBO Video TVR9955	Bob Hoskins	1986	R
19	14	17	BACK TO SCHOOL	HBO Video TVA2988	Rodney Dangerfield	1986	PG-13
20	19	13	ABOUT LAST NIGHT . . .	Tri-Star Pictures RCA/Columbia Home Video 6-20735	Rob Lowe Demi Moore	1986	R
21	15	14	RUNNING SCARED	MGM/UA Home Video 801008	Gregory Hines Billy Crystal	1986	R
22	23	2	TAI-PAN	DEG Inc. Vestron Video 5180	Bryan Brown	1986	R
23	16	8	THE NAME OF THE ROSE	Twentieth Century Fox Embassy Home Entertainment 1342	Sean Connery F. Murray Abraham	1986	R
24	21	10	52 PICK-UP	Cannon Films Inc. Media Home Entertainment M892	Roy Scheider Ann Margaret	1986	R
25	22	16	THE KARATE KID PART II	RCA/Columbia Pictures Home Video 6-20717	Ralph Macchio Pat Morita	1986	PG
26	20	5	FROM BEYOND	Empire Pictures Vestron Video 5182	Jeffrey Combs Barbara Crampton	1986	R
27	24	5	TRUE STORIES	Warner Bros. Inc. Warner Home Video 11654	David Byrne	1986	PG
28	26	10	SHE'S GOTTA HAVE IT	Island Pictures Key Video 3860	Spike Lee	1986	R
29	NEW		HEARTBREAK RIDGE	Warner Bros. Inc. Warner Home Video 11701	Clint Eastwood	1986	R
30	29	25	SHORT CIRCUIT	CBS-Fox Video 3724	Steve Guttenberg Ally Sheedy	1986	PG
31	31	12	MANHUNTER	DEG Inc. Lorimar Home Video 411	William L. Petersen Kim Greist	1986	R
32	NEW		QUIET COOL	New Line Cinema RCA/Columbia Home Video 6-22768	James Remar	1986	R
33	28	8	ONE CRAZY SUMMER	Warner Bros. Inc. Warner Home Video 11602	John Cusack Demi Moore	1986	PG
34	27	13	HEARTBURN	Paramount Pictures Paramount Home Video 1688	Meryl Streep Jack Nicholson	1985	R
35	32	12	HALF MOON STREET	Twentieth Century Fox Embassy Home Entertainment 1328	Sigourney Weaver Michael Caine	1986	R
36	40	13	ARMED AND DANGEROUS	RCA/Columbia Pictures Home Video 6-20724	John Candy Eugene Levy	1986	PG-13
37	NEW		WRESTLEMANIA III	Titan Sports Inc. Coliseum Video WF035	Various Artists	1987	NR
38	39	8	DEADLY FRIEND	Warner Bros. Inc. Warner Home Video 11601	Matthew Laborteaux Kristy Swanson	1986	R
39	37	7	HAUNTED HONEYMOON	HBO Video TVA3911	Gene Wilder Gilda Radner	1986	PG
40	34	16	FLIGHT OF THE NAVIGATOR	Walt Disney Home Video 499	Joey Cramer	1986	PG

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

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Super Shop Lives Up To Its Name With Expansion

BY CHRIS MORRIS

LOS ANGELES In the space of two years, Southern California retailer Video Super Shop has grown from a single store to a seven-unit chain that is making a move into franchising.

The company started humbly enough in May 1985. Partners Michael Winer and Mike Romano (son of Charlie Romano, formerly with franchisers Video Station and Video Biz and owner of the early Los Angeles outlet Westwood Video) opened up Village Video in Oxnard, a middle- to lower-income community in the Santa Barbara-Ventura area.

Since then, the company has standardized its name to Video Super Shop and opened five other locations—three more in Oxnard and two in the San Fernando Valley (Northridge and West Van Nuys), just north of Los Angeles.

The company will soon open a self-contained store in a Ralphs Giant supermarket in suburban Canoga Park. Anticipating further growth, Video Super Shop applied for and was approved for franchising in the state of California in January.

CURTIS MATHES

(Continued from page 72)

On most Wednesdays and all Sundays, members can get free rentals.

Alexy terms the rental pricing "very competitive in our market, though there are some dealers who push one-day rentals as low as 88 cents."

Nevertheless, he singles out Curtis Mathes' selection as "the main reason people come to our stores. We like to have at least 3,000 titles in a store, sometimes more. We've been in this business longer than most video dealers, so we have years of buying movies ahead of them. Also, we do our best to stock up on titles we discover are going out of print," he says.

Alexy views Curtis Mathes' hardware experience as a definite plus for software merchandising: "In addition to playing movies in the store, we have many, many TVs there to add to the viewing ambiance. We've also applied what we've learned with merchandising TVs and VCRs—that an uncluttered, very neat display area where the customer can see all of the product displays from any single point works best—to the way we display tapes. Being uncluttered seems to enhance the social interaction in the store, and it

ROCKET VIDEO

(Continued from page 74)

given it a lock on its market area: It is the only video specialty store in the crowded Melrose shopping district. Yet Giumarra says he probably won't be opening another outlet soon.

"The interest is there," he says. "I originally intended to open more stores, and now I'm not sure. I find that the more business I do, the less personal it's becoming, and that's something that's important to me."

Winer, the company's 24-year-old president, attributes the rapid growth of the firm to its policy of full service.

"Our basic thing is 'Video Super Shop: super selection, super service, super savings.'" Winer says. "That's our slogan, and that's what we go after."

As its name suggests, Video Super Shop emphasizes larger locations and library breadth and depth.

"When we started, we said we were going to be with the super-stores and go with the huge locations," Winer says. "But in the Valley and in Southern California, it's hard because the rents are just unbelievable. It's tough to say, 'I'm going to keep going to 2,500, 3,000 square feet every time.' In West Van Nuys, we took one for 1,500 [square feet]."

Winer says that he wouldn't open a store with less than 2,500 movie titles, and he adds that 5,000 titles would not be unreasonable for his 3,200-square-foot Northridge store.

Video Super Shop draws in customers by offering free memberships and a free movie rental upon joining.

"It might get everybody in, because they might figure two

also helps parents in keeping an eye on their children."

Tapes are displayed with the jacket face-out in wooden fixtures, mostly along the wall of the movie portion of the store. The chain's largest unit runs about 6,000 square feet; most stores run about 5,000 square feet.

Sell-through remains a very small percentage of business. Alexy estimates that it amounts to about 5% of software revenues. "It's not that the sales business is that weak, it's just that there's a gargantuan rental market out there, one that grows every day for us," says Alexy.

Falling list prices, especially those as low as the \$19.95 range, are helping sales, he says. "There are still too many products that are too expensive. If I could sell Jack Nicklaus' 'Golf My Way' for \$29.95, we'd be all set. In general, though, we do best with the obvious categories: 'Top Gun,' exercise tapes, children's product."

Alexy sees much room for development, "both in terms of enticing new customers and educating existing customers to the range of possibilities that home video opens."

Giumarra, who works in the store six days a week, says he would like to move into a larger Melrose location and open it on "a minisuper-store level."

He adds, "There are superstores, and maybe 40% of [their stock] is just fat, junk. I could have a minisuperstore where 100% of that is quality titles."

things," Winer says. "I already have a membership at another store and I've already paid for it, so let me stick with that store," or "Everybody else is offering free memberships, so what's the big deal?" But if I offer that free movie rental also, that's enough to get anybody in. Sign up for your free membership, take your free movie, and never come in again, if you want."

Rental prices are \$2, with musicals and classics going for \$1. Monday through Thursday, a third movie rental is free. Members also have reservation privileges.

Although rental copies don't have to be returned until before closing (10 p.m.) the following day, Video Super Shop offers an incentive program for early returns.

"If you rent a movie today and you bring it back before 6 p.m. the following night, you get a wooden nickel," Winer explains. "When you have six wooden nickels, you get a free movie. Instead of saying to somebody, 'You have to have them back by 6,' which is a turnoff, you get a bonus for it."

For convenience, the stores feature open stocking of rental copies. Video Super Shop uses a Checkpoint sensor-coding security system, with tapes passed around the gate.

Titles are separated into 12-15 genre categories, with each section highlighted by a neon sign. Video Super Shop stocks both VHS and Beta, but Winer takes a dim view of



With seven stores in Southern California, Video Super Shop is following the lead of many other chains by turning toward franchising as a vehicle for growth.

the latter format.

"I don't think I'm going to open any more stores with Beta in them," he says. "I think this is the end. It's just not making money. I've got to buy a new Beta release at \$55 and now \$65, and it's a lot of money to put out for the returns."

Video Super Shop still does rental business primarily; Winer estimates sell-through at 15% of his gross.

"I'm sticking with [sell-through] to an extent, but I'm not real bullish about it—not at its profits," he says. "You've got to love Para-

mount—they came out with their \$19.95 [price]. But, heck, it cost us \$15.50."

Newly ensconced in a 3,000-square-foot space in Chatsworth, housing offices and warehouses, Video Super Shop management is preparing to move aggressively into franchising its red-white-and-blue logo.

The company is offering a buy-in fee of \$10,000, with a 4% royalty rate and 2% for an advertising fund. Conversion packages will be sold for \$2,500.

Vertex Promises Vending Advances

BY JIM McCULLAUGH

LOS ANGELES Yet another company is tossing its hat into the video-vending-machine arena.

San Diego-based Vertex, an 11-year-old research and development company specializing in electronic merchandising, plans to have ATM-like video rental machines and video sell-through machines in the marketplace before year's end.

The basic rental machine, or "master," will hold 48 cassettes and be priced at under \$9,000, according to Louis Barnes, executive vice president. The system is expandable

with plug-in "slave" modules that hold 64 cassettes.

In addition to the modularity, Barnes claims another innovative wrinkle will be the machine's on-line capability to turn users into club members electronically with one credit-card use, thus eliminating card-usage costs and paperwork. The club will offer several discounted packages on a sliding and increasing scale.

Part of the package being developed for potential machine owners is the involvement of a one-stop, independent management company, which will handle tape inventory,

maintenance, credit-card clearance, and other work.

Among target customers for the machines, says Barnes, are office buildings, factories, hotels, and condominiums. The concept is about to be field-tested at a West Coast hotel.

A sell-through machine costing approximately \$9,000 should be ready later in the year, says Barnes.

Vertex will showcase both units as well as prerecorded audiotape and video game vending technology at the Summer Consumer Electronics Show in Chicago.

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Every Monday morning we give you video business.

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Bill Cosby, Larry Bird Product Sets New Image Kodak Refocuses Tape Campaign

BY AL STEWART

NEW YORK With the help of funnyman Bill Cosby and basketball great Larry Bird, Kodak is readying a renewed push into the home video market. While the photo giant has released prerecorded videocassettes for more than a year, most of the product is limited to travel and photo how-to subjects.

Now, on the strength of two new titles—"Bill Cosby: 49" and "Winning Basketball," with Bird and former Boston Celtic coach Red Auerbach—officials at Kodak Programs feel they are positioned to sharply increase their involvement in the market. The hourlong tapes feature widely recognized celebrities and are priced for sell-through at \$19.95.

With that lineup and Kodak's marketing clout, the company anticipates sales of at least 100,000 units on each title.

"In my mind, if these tapes aren't successful, we've done something wrong," says Robert Faubel, president of Kodak Programs. "In the past, we have had limited involvement in prerecorded video, and it has been a learning experience for us. With these two tapes we have an opportunity to step up our commitment. It will be up to the consumer to tell us if we are on the right track."

Faubel says prerecorded video is a natural for Kodak. "I like to think we're in the imaging business, so [the video software] is compatible with a great deal of what we're involved in. It is also a

significant opportunity for the company."

The company plans to make use of its existing network of sales reps to position the tapes in mass-merchant outlets that carry Kodak photographic products. Faubel

'The consumer will tell us if we're on the right track'

says that Kodak already has commitments to carry the tape from such retail giants as K mart, Wal mart, and Eckerts and will attempt to penetrate specialty stores by offering the tapes to video distributors.

In addition to VHS and Beta, the company plans to release all of its prerecorded product on 8mm cassettes as well. Kodak was the first U.S. company to sell 8mm video hardware product and has vowed to maintain its commitment to the format.

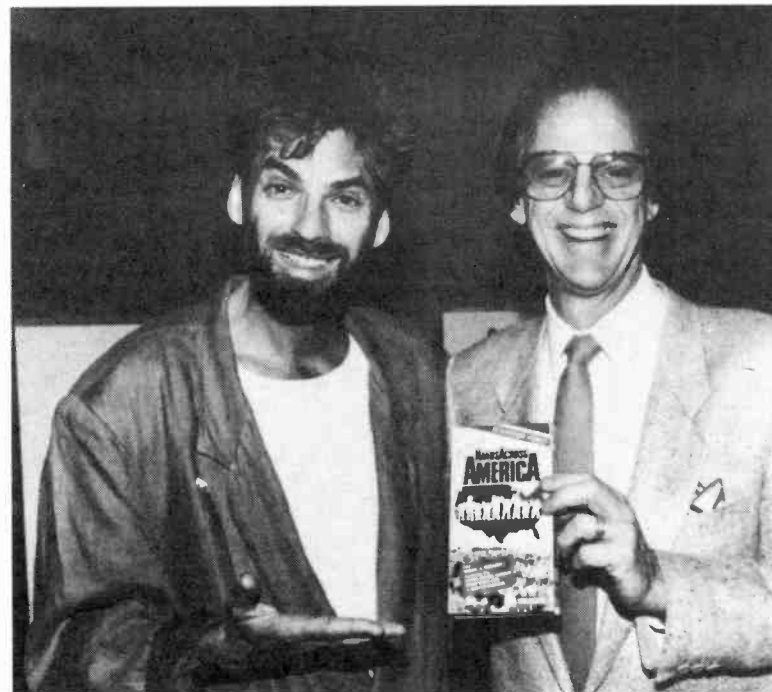
The Cosby videocassette features the actor-comedian doing a standup routine. According to Faubel, it was made available to Kodak as a result of an existing relationship between the company and Cosby. Says Faubel, "Cosby has been a spokesman for our color print paper, and his decision [to license the title to Kodak] is a spin-off of the close relationship we have developed with him."

The tape was culled from six concerts held in conjunction with the reopening of the Chicago The-

ater in September. From more than 10 hours of footage shot, Cosby's wife, Camille, edited a 90-minute tape, which was later trimmed to 67 minutes to hold down its cost. The title is a reference to the 49-year-old comic's lighthearted look at middle age.

The program featuring Bird and Auerbach is designed to teach young basketball players how to excel on the court. Faubel, who hints that additional sports titles are likely to be released by Kodak, says that "Winning Basketball" is indicative of the the niche Kodak seeks to fill.

"It not a rehash of old games. It is more of an educational program that is also quite entertaining. I think there is a real need for that type of video: videos that are entertaining and enjoyable to watch. That's the type of nontheatrical programming we plan to release in the coming months."



Helping Hand. Kenny Loggins, left, and Ken Kragen, discuss the Lorimar Home Video cassette "The Story of Hands Across America" during a recent press conference in Los Angeles. The occasion was to announce distribution of funds for the movement as well as to help launch the \$14.95 souvenir cassette.

FOR WEEK ENDING JUNE 6, 1987

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.									
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price	
1	1	19	BON JOVI	★★ NO. 1 ★★ Polygram MusicVideo-U.S. Sony Video Software 95W50030	Bon Jovi	1985	SF	14.95	
2	3	25	LIVE WITHOUT A NET ▲	Warner Bros. Records Warner Reprise Video 38129	Van Halen	1986	C	29.98	
3	4	79	U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95	
4	5	25	MOTLEY CRUE UNCENSORED ▲	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98	
5	11	49	THE #1 VIDEO HITS ▲◆	Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986	SF	14.95	
6	2	27	CONTROL-THE VIDEOS ●	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	SF	12.95	
7	10	3	DON JOHNSON: HEARTBEAT	CBS Video Music Enterprises CBS-Fox Music Video 3001	Don Johnson	1986	LF	19.98	
8	NEW▶		KATE BUSH THE WHOLE STORY	Picture Music Intl. Sony Video Software R0567V	Kate Bush	1987	LF	29.95	
9	6	27	EVERY BREATH YOU TAKE-THE VIDEOS ●	A&M Records Inc. A&M Video 6-21022	The Police	1986	LF	19.95	
10	9	19	DOKKEN	Elektra/Asylum Records Elektra Entertainment 40102-3	Dokken	1986	SF	19.98	
11	13	29	MY NAME IS BARBRA ●	Barwood Films Ltd. CBS-Fox Music Video 3519	Barbra Streisand	1965	C	29.95	
12	7	27	DAVID LEE ROTH ●	Diamond Dave Touring, Inc. Warner Reprise Video 3-38126	David Lee Roth	1986	SF	19.98	
13	8	9	THE PRINCE'S TRUST ALL-STAR ROCK CONCERT	BBC For The Prince's Trust MGM/UA Home Video ML101089	Various Artists	1986	C	34.95	
14	14	41	GENESIS LIVE: THE MAMA TOUR	Picture Music Intl. Atlantic Video 50111-3-5	Genesis	1986	C	24.98	
15	15	73	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲◆	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	D	29.95	
16	12	25	THE COMPLEAT BEATLES ▲◆	MGM/UA Home Video 700166	The Beatles	1982	D	19.95	
17	16	25	COLOR ME BARBRA ●	Barwood Films Ltd. CBS-Fox Music Video 3518	Barbra Streisand	1966	C	29.95	
18	17	35	STARING AT THE SEA	Elektra Records Elektra Entertainment 40101	The Cure	1986	LF	24.98	
19	RE-ENTRY		MAX HEADROOM	Lorimar Home Video 367	Max Headroom	1986	D	39.95	
20	19	19	HOROWITZ IN MOSCOW	MGM/UA Home Video 40105	Vladimir Horowitz	1986	C	39.95	

● 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.

Celebrity Launches 3 Labels Variety Of Genres Will Be Pushed

BY MOIRA McCORMICK

CHICAGO A video featuring male strippers and another showcasing would-be Penthouse Pets will be the first releases from Noel Bloom's new video undertaking, Celebrity Home Video.

Bloom, the founder and former president of International Video Entertainment, says his new company will begin shipping product in June. Meanwhile, a subsidiary firm, Celebrity Duplicating services in nearby Canoga Park, recently began operation.

Though Bloom is eyeing theatrical product for feature release, he will also be banking on children's product and special-interest releases as well. As such, the company will release product under three different labels, Just For Kids, Feature Creatures (sci-fi, fantasy, and horror films), and Let's Party (various "upbeat, one-of-a-kind" titles). "Within the next four to five months, we'll also be producing how-tos," says Bloom.

According to Bloom, Celebrity also expects to license theatrical titles that can be secured for about \$1.5 million. "These won't be necessarily low-budget films," Bloom

says. "There are a number of movies shot in Canada, for instance, for which the producers can't find a home. If a film like that is acquired before theatrical release and it becomes a hit, it can do very well on home video."

Celebrity's first releases will appear on the Let's Party label beginning with "Tall, Dark, and Handsome," a made-for-video production featuring the Chippendale male strippers, due out at the end of June. It will be followed by "Great American Centerfold Search," a title produced by Group Davis concerning a search for a Penthouse magazine centerfold. Both titles will list for \$39.95.

Still, Celebrity Home Entertainment's main thrust, according to Bloom, will be "to create a children's line as well as different types of marketing and promotion—to do things more uniquely than the next guy. We're trying to pick the quality product with good production value and marketability.

"We'll really get into children's product, to get as much into the marketplace as possible by Christmas."

Bloom's former company, IVE, (Continued on page 80)



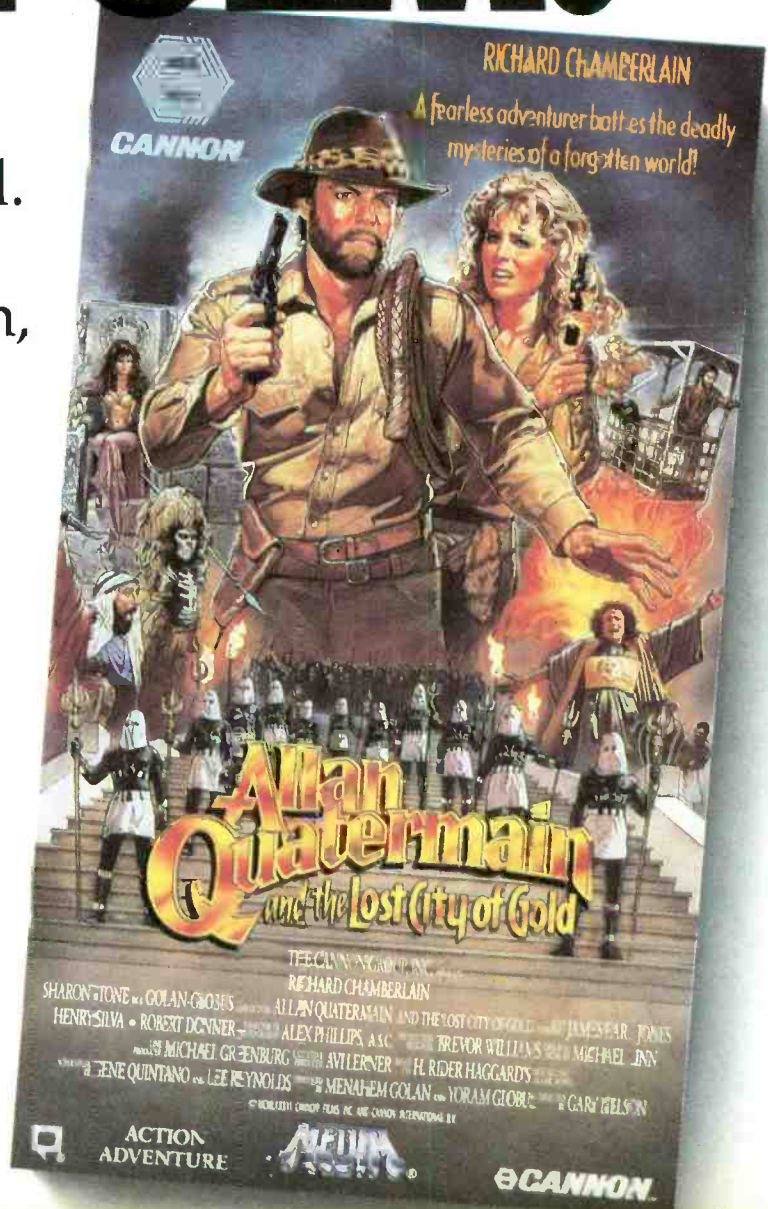
JUNGLE GEM.

"Raiders of the Lost Ark" and "Romancing the Stone" blazed the trail.

Now, give them the latest jewel from the jungle: Richard Chamberlain, starring in this action-packed romp through some of the most exotic locations in Africa.

When Chamberlain fans and adventure fans discover the Lost City of Gold, the treasure will be yours. So order by June 25th.

Now available on videocassette.



CELEBRITY HOME VIDEO

(Continued from page 78)

specialized in kidvid. Some 200-300 titles were offered by the company's Family Home Entertainment line, including product featuring such licensed characters as Gumby, the Care Bears, Strawberry Shortcake, G.I. Joe, and Pound Puppies.

The releases scheduled for Celebrity's Just For Kids line consists of animated features, full-length films, and licensed characters, according to acquisitions vice president Krickett Wertz.

For the initial releases of the Feature Creatures line, the company has licensed 11 titles from King Features, including five sci-fi films featuring the Japanese giant flying turtle Gamera, for which Celebrity plans a "campy promotion," according to Bloom.

In general, he says, "We want to release eight to 10 titles a month."

A veteran of the home video industry, Bloom sold IVE (with subsidiaries Family Home Entertainment, USA Home Video, and Thriller Video) to Carolco in December, after initially selling Carolco controlling interest in return for a \$25 million line of credit.

"We'd originally been looking for outside investors who would bring in money or product, and Carolco had both," Bloom says of the film production company, which produced "Rambo" and "Extreme Prejudice."

Then, he says, "Carolco had its own way of operating, and we had different ideas." Bloom says of the Carolco buyout, "I was going to take it easy [after the sale], but I decided to start a new company."

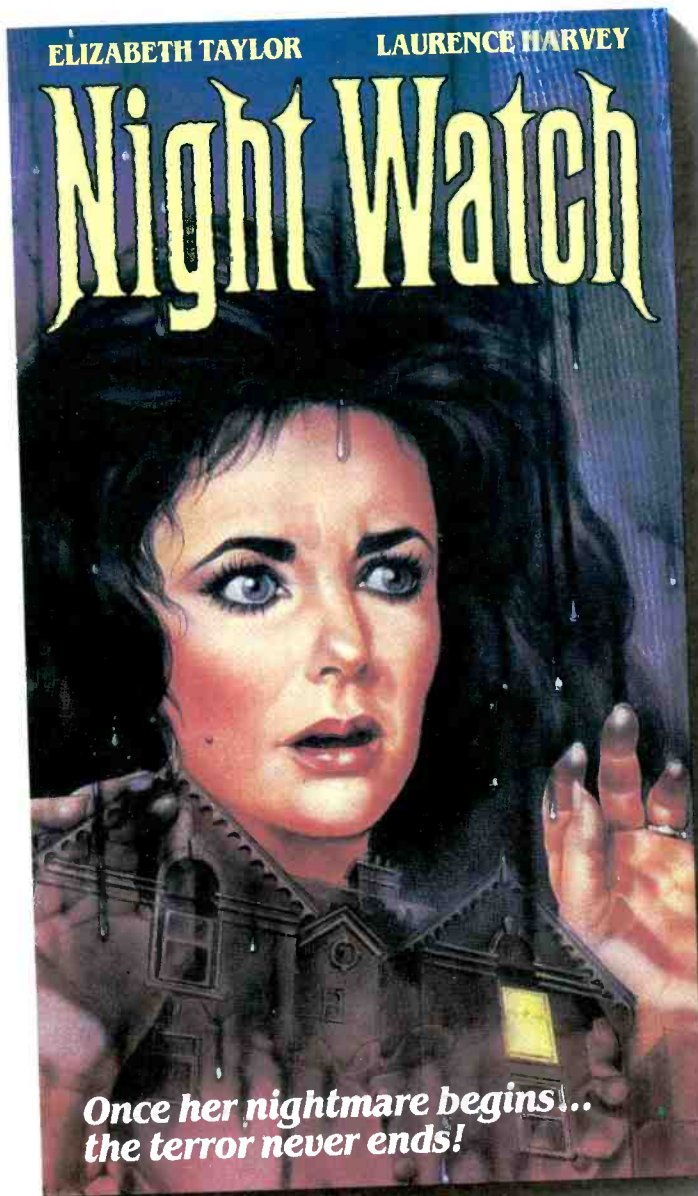
Joining Bloom at Celebrity Home Entertainment are acquisitions VP Wertz, who held the same position at IVE; Pete Pidutti, senior vice president, formerly VP of sales at Media Home Entertainment; director of advertising and public relations Andrea Goldstein, who served as executive administrative assistant to Bloom at IVE; and manager of sales administration Andi Elliott, who served in the same capacity at Media Home Entertainment. Celebrity also employs 16 regional sales reps.

Celebrity Duplicating Services is headed by president Robert Miller, who supervised operations at IVE's own duping firm, Creative Video Services. "Ever since I've been in the business, we've done our own duplication," says Bloom. "Costwise, there isn't much of an advantage, since it's run as a separate company. But it does give you more control." Celebrity Duplicating Services employs 40 people.

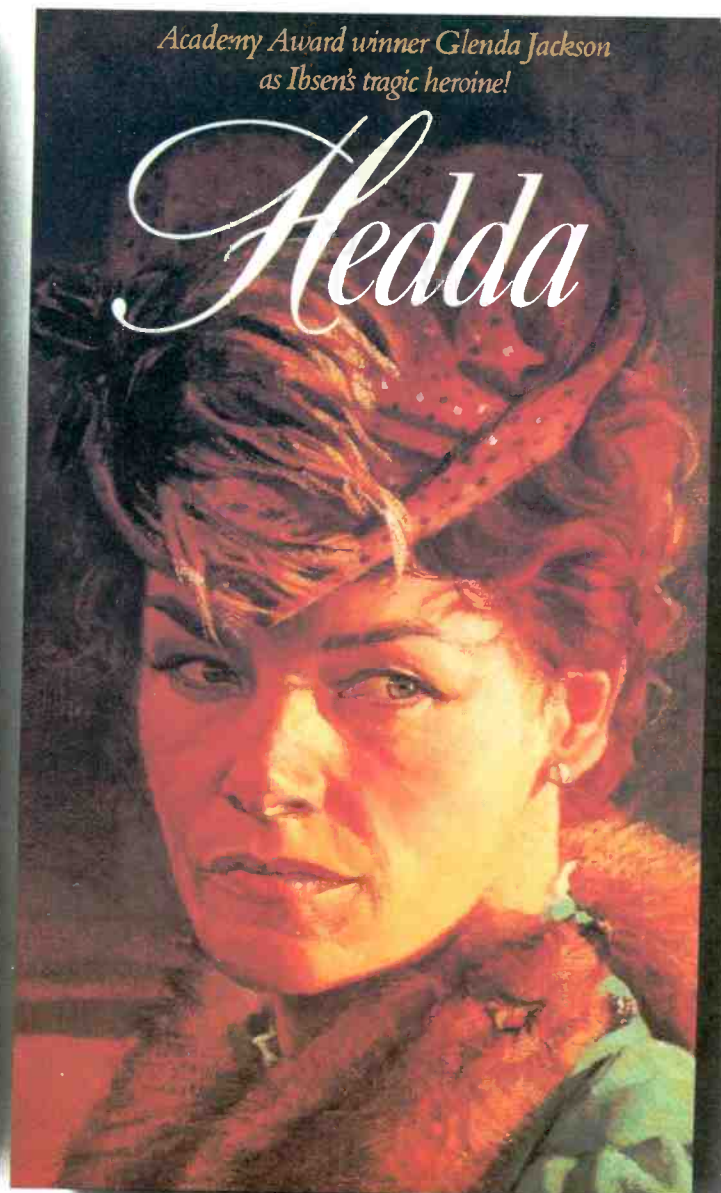
Bloom says Celebrity Home Entertainment is putting together an ad campaign, including print and direct mail. Says Bloom, "We'll be involved in all of our distributors' mailing pieces, and this fall we'll be doing in-store promotions."

The Boston-based company Olive Jar is giving clay animation a higher profile ... see page 52

Once You've Worn Bring Out The

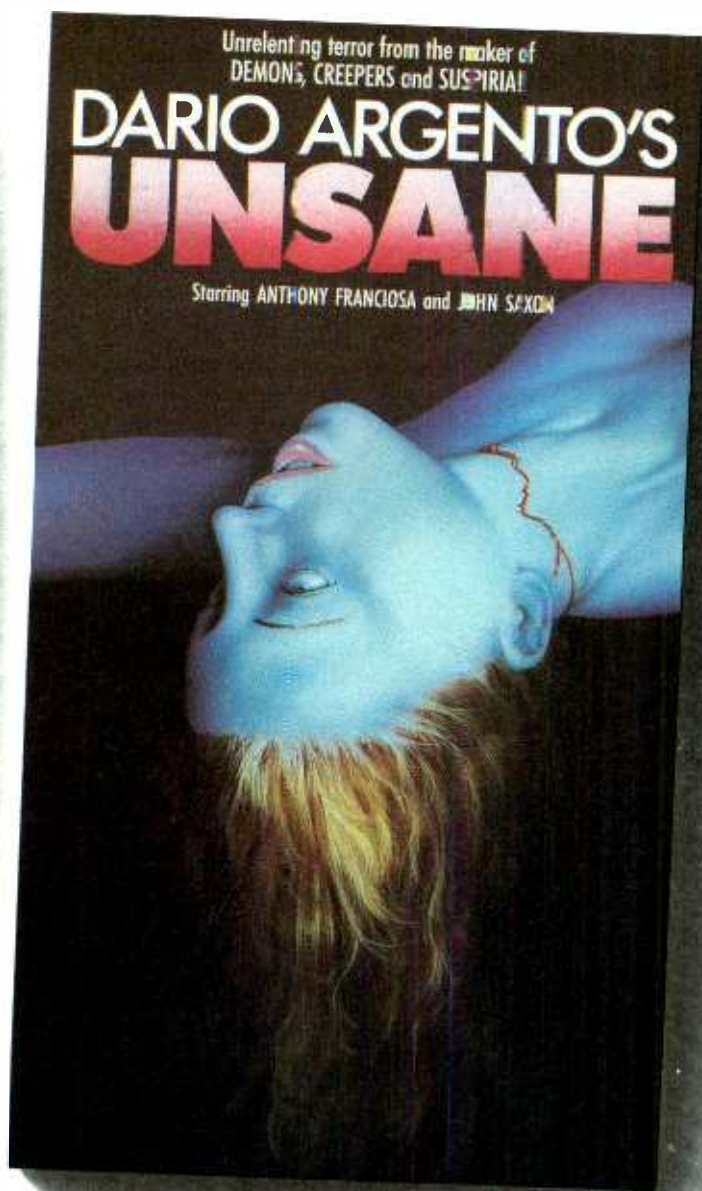


Elizabeth Taylor and Laurence Harvey in a gripping English thriller of dark fantasies, uneasy dreams, and terror.



Glenda Jackson, in her Oscar-nominated performance as Hedda Gabler, Ibsen's tragic heroine.

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Time Shifting Simplified—By Using A Wand

Billboard's biweekly column covering hardware, formerly called *Fast Forward*, has been renamed *Hardware Watch* to reflect the column's orientation toward products, trends, and developments in the hardware industry.

BY MARK HARRINGTON

A SYSTEM DUE OUT in the U.S. this summer could reduce time shifting on a VCR to a motion as simple as waving a wand—a bar-code wand.

To side-step all those tiny buttons and blue flashing lights on conventional units, the system, built into two new Panasonic VCRs, will come with a light pen and a bar-code menu that corresponds to time-shifting functions. Users run the light pen across bar codes to program the day, date, start time, and channel of programs they want to record. The light pen beeps when all the information is set. The consumer then pushes a button on the end of the light pen and the information is transmitted to the VCR via an infrared signal.

Panasonic showed the new VCRs at its recent national sales meeting in Las Vegas. The company said it is part of an ongoing effort to make consumer electronics more user-friendly, removing the source of some apprehension among consumers about touching more than the basic controls.

The development may have wide-ranging implications. It has tested successfully in Japan, where consumers can buy television listings with a two-page bar-code supplement that corresponds to VCR functions. In the U.S., TV Guide says it is considering including bar codes for time shifting in its 106 national weekly editions.

"I think the idea is quite practical," says Merrill Panitt, editorial director of TV Guide. "It's a good idea, but there are some pros and cons."

Panitt points to the divergence of channels, times, and programs in the 106 regional editions of TV Guide. "We typeset 15,000 pages a week. If we include bar codes for each listing, TV Guide would look like a phone book," he says.

The more likely solution is a format like that used in Japan. A two-page spread could be included with bar codes for each channel, recording lengths, time, and day of the week. The menu would be identical for each edition. Consumers would look up what they want to record, then flip to the menu in the back of the book to program their machine.

Still, says Panitt, "The menu applies to one kind of machine, Panasonic's. Beyond our [editorial] approval it becomes a [TV Guide] advertising management decision," because TV Guide wouldn't want to

(Continued on next page)

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LCA

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HARDWARE WATCH

(Continued from preceding page)

alienate competing formats, he says.

At this point there are no competing formats, however. And Stan Hametz, vice president and general manager of the Panasonic consumer video division, notes that even the two new VCRs are on probation to see how things work out. Additional models are planned, but their introduction to the market is contingent on the success of the first-generation pieces, not to mention positive dealings with TV-listing publishers.

"We are in touch with cable guides and TV Guide but there is still a long way to go in terms of negotiations," he says. "Though we are active and they are positive, I would caution on rising to conclusions that this is assured."

Surveys on how consumers use VCRs suggest that the system would be well received.

"While most people do time-shift, there is still a large number of people out there who are intimidated by the machine," says David Rosen, director of the electronic entertainment program at Link Resources, a research firm. One study of 400 qualified respondents showed that 27% have never used time-shift functions, though around 70% have done it at least once.

Mark Regburg, an analyst with Venture Development Corp., says he thinks the system would succeed because "there are a lot of morons out there who have a tough time programming to tape a show." He suggests the system would be well accepted if a way were devised to retrofit the millions of installed VCRs with a black-box bar-code accessory.

Hametz reiterates that such a development would be contingent on the success of first-generation players. The two units, models PV-4722 and PV-4761, are due out in July and September at a \$50 to \$70 premium over equivalent models. The high-end 4722 can store up to eight events within a month, the step-down unit has somewhat less memory and both list program selections on the screen.

"If it becomes like MTS or hi-fi, the progress will pick up," he says. "We'll have to wait until we start shipping to find out."

TOP VIDEOCASSETTES SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
Compiled from a national sample of retail store sales reports.								
				★ ★ NO. 1 ★ ★				
1	1	11	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
2	2	33	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	KVC-RCA Video Prod. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
3	3	20	CALLANETICS	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
4	4	83	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
5	6	97	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
6	9	50	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
7	5	31	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
8	7	35	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
9	8	8	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Raquel Welch	1987	NR	29.95
10	11	29	THE DEER HUNTER	Universal City Studios MCA Home Video 88000	Robert De Niro Meryl Streep	1976	R	24.95
11	21	81	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
12	10	6	FERRIS BUELLER'S DAY OFF	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	PG-13	79.95
13	NEW ▶		PLAYBOY VIDEO CENTERFOLD #5 PLAYMATE OF THE YEAR	Lorimar Home Video 059	Donna Edmonson	1987	NR	12.95
14	NEW ▶		WRESTLEMANIA III	Titan Sports Inc. Coliseum Video WF035	Various Artists	1987	NR	39.95
15	NEW ▶		THE COLOR OF MONEY	Touchstone Films Touchstone Home Video 513	Paul Newman Tom Cruise	1986	R	89.95
16	NEW ▶		CHILDREN OF A LESSER GOD	Paramount Pictures Paramount Home Video 1839	William Hurt Marlee Matlin	1986	NR	79.95
17	22	150	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
18	40	79	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
19	23	9	LOST HORIZON	RCA/Columbia Pictures Home Video 6-20763	Ronald Colman Jane Wyatt	1937	NR	29.95
20	18	25	PLAYBOY VIDEO CENTERFOLD #4 ▲	Lorimar Home Video 513	Luanne Lee	1986	NR	9.95
21	16	131	JANE FONDA'S PRIME TIME WORKOUT ▲◆	KVC-RCA Video Prod. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
22	15	2	THE SUPERFIGHT-HAGLER VS. LEONARD	QMI Video Forum Home Video QMI-1	Marvin Hagler Sugar Ray Leonard	1987	NR	19.95
23	28	67	MARY POPPINS ◆◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
24	24	30	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	29.95
25	14	76	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	29.98
26	26	21	SECRETS OF THE TITANIC	National Geographic Video Vestron Video 1063	Martin Sheen	1986	NR	29.95
27	25	79	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
28	19	15	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video 043	Richard Simmons	1986	NR	24.95
29	13	3	PEGGY SUE GOT MARRIED	Tri-Star Pictures CBS-Fox Video 3800	Kathleen Turner Nicholas Cage	1986	PG-13	89.98
30	NEW ▶		HEARTBREAK RIDGE	Warner Bros. Inc. Warner Home Video 11701	Clint Eastwood	1986	R	89.95
31	31	114	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
32	34	16	KATHY SMITH'S TONEUP ▲	JCI Video Inc. JCI Video 8112	Kathy Smith	1986	NR	29.95
33	20	46	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	19.95
34	35	2	FIREWALKER	Cannon Films Inc. Media Home Entertainment M895	Chuck Norris Lou Gossett Jr.	1986	PG	79.95
35	12	26	MY FAIR LADY ▲◆	CBS-Fox Video 7038	Rex Harrison Audrey Hepburn	1964	G	29.98
36	29	96	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
37	17	60	ALIEN ▲◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
38	36	6	LEGAL EAGLES	Universal City Studios MCA Home Video 80479	Robert Redford Debra Winger	1986	PG	89.95
39	33	12	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R	89.98
40	27	19	PLAYBOY VIDEO CALENDAR	Lorimar Home Video 510	Various Artists	1986	NR	19.95

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

newsline...

SCARING UP SALES: Robert Englund (aka Freddy Krueger) makes his own persuasive sales pitch during a 7½-minute distributor/dealer trailer produced for Media Home Entertainment's upcoming "A Nightmare On Elm Street 3: Dream Warriors." Preorder is July 16, while street date is Aug. 5. A sizable point-of-purchase campaign is planned. Elsewhere on the horror front, on July 24 New World Video will slash the price on its best-selling horror title, "House," from \$79.95 to \$24.95. The move dovetails with the theatrical release of "House II."

THE ELVIS PRESLEY COLLECTION on Key Video will be permanently reduced to \$19.98 when the 11 titles are re-released on July 16. Titles include "Love Me Tender," "King Creole," "Flaming Star," "G.I. Blues," "Blue Hawaii," "Wild In The Country," "Girls! Girls! Girls!" "Fun In Acapulco," "Paradise Hawaiian Style," "Roustabout," and "Tickle Me."

PRODUCTION ON KATHY SMITH'S first workout tape for Fox Hills Video has begun in Minneapolis. The company expects a fall release at \$29.95. The program combines nonimpact aerobics and stretching exercises with the use of free weights.

TELEVISION STAR DEIDRE HALL moves to home video through a deal between her own production company, Tinselvania, and RCA/Columbia Pictures Home Video. Titled "Deidre Hall—A Video Biography," the \$19.95, 75-minute cassette will profile the actress, who has been in a daytime serial, "Days Of Our Lives," and an NBC prime-time series, "Our House," simultaneously. More programs will be added to the distribution agreement.

ACADEMY HOME ENTERTAINMENT inked a deal with Shapiro Entertainment for the U.S. and Canadian home video rights to "Rock & Roll Nightmare," "Firehouse," "Trespases," and "Concrete Angels" (U.S. only).

LCA STEPS UP TO THE HOW-TO PLATE for the first time with "George Brett's Secrets Of Baseball," a 35-minute production at \$14.95.

JIM McCULLAUGH

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Group Protests 'Shaka Zulu' Says Film Violates U.N. Boycott

BY AL STEWART

NEW YORK Artists United Against Apartheid, a group supporting the United Nations-sanctioned cultural boycott of South Africa, has lodged a protest against the home video release of "Shaka Zulu," a film depicting 19th-century tribal Africa.

The group's claim that the movie is in violation of the boycott is verified by a subcommittee of the U.N. special committee against apartheid. The movie, slated for Aug. 4 release by Prism Entertainment, was filmed entirely in South Africa. Its critics charge that it was financed by the South African government.

In a letter dated May 11, the anti-apartheid group—commonly referred to as the Sun City Project—asked that Prism president Barry Collier "refuse to promote and profit from a production that has received South African government money." The group said it was "very distressed to learn that Prism is releasing the South African-subsidized miniseries 'Shaka Zulu.'" The letter was signed by Rick Dutka, VP Tommy Boy Records and an organizer of the group.

Collier was unavailable for comment, but a spokesman for Prism says the company was aware of the controversy surrounding the miniseries when it purchased the home video rights from production compa-

ny Harmony Gold.

The spokesman adds, however, that Prism is convinced the film was neither controlled nor financed by the South African government. He says, "My understanding is that [the South African government] was not involved in the production. They simply purchased the rights to broadcast it on television."

The Prism representative says the company has access to footage not seen on TV. Further, he says, Prism has total control of the content of the videocassette.

A spokesman for Los Angeles-based Harmony Gold says the only payment the company received from the South African government—a reported \$2.5 million—was for TV rights and that the government had no creative input. He would not comment on whether the movie violated the United Nations boycott.

According to Amer Aram, secretary of the U.N. anti-apartheid subcommittee, the movie was filmed in South Africa by the state-controlled South African Broadcast Co. "South African authorities tried to obscure the fact by marketing it abroad under the name Harmony Gold," says Aram. He claims the movie is "historically inaccurate and is designed to further the South African government's policies in regard to the black population."

FOR WEEK ENDING JUNE 6, 1987

Billboard

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
RECREATIONAL SPORTS™						
★★ NO. 1 ★★						
1	1	23	AUTOMATIC GOLF	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
2	2	23	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Enterprises Inc. 2001	Easy-to-follow guide for the beginning golfer.	84.95
3	9	17	JOHN MCENROE AND IVAN LENDL: THE WINNING EDGE	Vestron Video 1022	Learn tennis secrets and tips from the world's two best players.	29.95
4	8	9	PETE ROSE: WINNING BASEBALL	Embassy Home Entertainment 1106	Inside info on becoming a great hitter and how to develop the winning edge.	19.95
5	6	3	THE SUPERFIGHT-HAGLER VS. LEONARD	QMI Video Forum Home Video QMI-1	Features the fight in its entirety plus rare interview footage.	19.95
6	3	23	WARREN MILLER'S LEARN TO SKI BETTER	Lorimar Home Video 098	A definitive guide to the art of skiing.	24.95
7	7	23	HOW TO PLAY POOL STARRING MINNESOTA FATS	Lorimar Home Video 018	The pool master reveals his secrets for shooting to win—every time.	19.95
8	4	23	JAN STEPHENSON'S HOW TO GOLF	Lorimar Home Video 147	Program addressing aspects of golf such as putting and tee shots.	29.95
9	11	23	BASS FISHING: TOP TO BOTTOM	3M/Sportsman's Video Leisure Time Video	Ricky Clunn shows how to fish at all depths plus casting techniques.	69.95
10	12	13	GOLF LESSONS FROM SAM SNEAD	Selluloid/Adam R. Bronfman Star Video Productions	Golf's Grand Master demonstrates and explains every aspect of the game.	49.95
11	5	15	SUCCESSFUL WHITETAIL DEER HUNTING	3M/Sportsman's Video Leisure Time Video	Proven strategies for finding and taking the big buck.	69.95
12	14	11	T'AI CHI CH'AUN	Touching The Clouds King Of Video	Nancy Kwan demonstrates and explains the oriental exercise for mind and body.	42.95
13	16	17	BEN CRENSHAW: THE ART OF PUTTING	HPG Home Video	Practice putting tips with Master PGA Champion Ben Crenshaw.	49.95
14	RE-ENTRY		1986 MASTERS TOURNAMENT	LCA Video New World Video C20170	Highlights of last years annual golf classic.	39.95
15	10	17	MARTY HOGAN: POWER RAQUETBALL	Pacific Arts Video 598	Lessons include serving, returning, forehand, backhand & court strategy.	19.95
16	20	21	JIMMY HOUSTON'S GUIDE TO BASS FISHIN'	United Entertainment, Inc.	How to find bass and locate them in unfamiliar waters.	29.95
17	NEW▶		THE RULES OF GOLF EXPLAINED	Caravatt Video	Tom Watson and Peter Artiss explain all the official rules of golf.	39.95
18	NEW▶		THE BASEBALL BUNCH-FIELDING	Scholastic-Lorimar Home Video 033	Johnny Bench cover specific techniques to improve your fielding.	19.95
19	17	13	MICKEY MANTLE'S BASEBALL TIPS	CBS-Fox Video 6963	Mantle, Whitey Ford & Phil Rizzuto give tips to improve your game.	19.95
20	18	7	THE BEST OF THE FOOTBALL FOLLIES	NFL Films Video	NFL's best and funniest football bloopers fill this compilation.	19.95
HOBBIES AND CRAFTS™						
★★ NO. 1 ★★						
1	1	23	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
2	2	23	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
3	8	15	PLAY BRIDGE WITH OMAR SHARIF	Best Film & Video Corp.	Step-by-step bridge techniques and strategies.	34.95
4	3	17	THE VICTORY GARDEN	Crown Video	Planning, planting, maintaining, and harvesting of the home garden.	24.95
5	10	5	JULIA CHILD: VEGETABLES	Random House Home Video	The best ways to maximize tenderness and flavor of vegetables.	29.95
6	5	17	JULIA CHILD: POULTRY	Random House Home Video	How to prepare the perfect chicken, holiday turkey, and special roast duck.	29.95
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Video Reviews

This column offers a critical look at recent nontheatrical video releases. Send review copies, in VHS, to Al Stewart, Billboard, 1515 Broadway, New York, N.Y. 10036. Include running time and suggested retail price.

"Spontaneous Innovations—Bobby McFerrin," HBO Video, 60 minutes, \$29.95.

This one-man orchestra hits the small screen with a live performance, proving that chutzpah and perseverance pay off. The multi-Grammy-winning vocalist, whose body is his only instrument, is amassing a growing audience likely to appreciate this home concert.

McFerrin is a gem in concert, and his frenetic pace translates well onto video. African rhythms, clever syncopation, and multiple melodies build each piece. This video's major drawback is choppy editing, the bane of the live concert genre.

COLLEEN TROY

"Tina Turner: Break Every Rule" HBO Video, 60 minutes, \$19.95.

To Tina Turner's credit, she has always aligned herself with top industry talents. In this video, loosely structured on Turner as a chanteuse on the European nightclub circuit, she fronts for such songwriters as Mark Knopfler, David Bowie, and Wilson Pickett and a tight group of musicians who add their heat to her own. There's even a cameo appearance by Max Headroom. Highly stylized, this is an hour of Turner strutting, syncing, and pouting. A hot ticket for true fans.

C.T.

"The History Of Baseball," 3M, 120 minutes, \$29.95.

Even two hours of playing time is insufficient to give baseball its historical due. But this collection of memorable highlights will do until future volumes, if there are any, explore more of the game's magnificent feats from the boys of summer. Because movies were in wide use at the beginning of the century, stars of the era emerge as more than just faded, motionless figures on cigarette cards. Color footage started showing up in the late '50s, when color TV was becoming a commercial reality. And, of course, the righting of baseball's own shame of color—it was a whites-only game until 1947—is profiled. Play ball!

IRV LIGHTMAN

"R.E.M. Succumbs," A&M Video, 50 minutes, \$19.98.

The influential, enigmatic pop foursome from Athens, Ga., finally gives in and does a home video, the first in its five-year recording history (hence the title), and it's as unconventional as might be expected. Clips of such R.E.M. favorites as "Fall On Me" and "Driver 8" and the marvelously uneventful clip of the early hit "Radio Free Europe" are practically antivideos: arty, grainy, near non sequiturs that bear little, if any, visual correlation to the songs. MTV aficionados might be bewildered, but they might also learn a thing or two.

MOIRA McCORMICK

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Montreux Seminar Debates U.S. Radio Styles

BY NICK ROBERTSHAW

MONTREUX If all of American radio were as tasteless as the extracts played here May 14 by Johnny Beerling, controller of BBC Radio One, then delegates at the panel titled "U.S. Radio—Can It Happen Here

And Should It?" would likely have answered the question with a heartfelt no.

Beerling's opening contribution used clips of Howard Stern and other DJs to support the thesis that standards are inevitably driven downward by the attempt to maximize audiences and satisfy advertisers. He gave an early edge to the discussion, which subsequently focused on the more general issue of what exactly constitutes good radio, regardless of its country of origin.



U.S. radio is not about entertainment but about big business, Beerling charged, with costs and staff reduced to a minimum. The same process is now affecting employment opportunities in Europe, he added. As a public broadcaster, the BBC could undertake projects few commercial stations would consider.

"Who else could have done Live Aid?" he asked the audience at the International Music & Media Conference. "We are doing four hours a day from Montreux during this event. We do broadcasts from all over Britain, all over the world. Our traveling road show is seen by 500,000 people in Britain during the summer months.

"We give at least 5,000 hours of studio time a year to bands. Frankie Goes To Hollywood, Elvis Costello, T. Rex: They all started on the Radio One route, recording in our studios long before they had record company contracts. Name a U.S. band that has

emerged in that way. Perhaps that is why Britain is a world leader in pop. No one in the U.S. will take risks on new records, but in Britain, where we don't always have to pull in a vast audience, we can take a chance."

Beerling said listeners would be the poorer if U.S.-style radio were to take over in Europe. Rudolf Heinemann, head of light entertainment at public station WDR in West Germany, agreed. He said that the rapid liberalization of European broadcasting systems in recent years means that established, publicly funded stations, most of them formerly monopoly broadcasters, now have had to adapt to competition from growing numbers of commercial operators, a situation that had never arisen in the U.S.

"But the laws of a free radio market do not lead to greater variety of content," Heinemann warned. "They lead to more stations doing more of the same. It is an extension of quanti-

ty, not an enrichment of quality."

Commercial radio's success is measured by ratings, he said. Subjects and opinions with low ratings are therefore excluded. But the public does not have just one taste. Rather, it requires many different kinds of music and programming.

Representing one of the commercial newcomers, Radio Schleswig-Holstein program director Hermann Steumpert denied that his station was modeled on U.S. lines. The formula is plenty of music, mostly Anglo-American rock and pop, professional jingles, happy DJs and short information inserts. It has proven so successful that within four weeks of going on the air, RSH became No. 1 in its market.

"The classic U.S. formats won't fit German markets," said Steumpert. "The audience is bigger and more mixed. We play funk, rock, oldies, folk, MOR, and so on to an audience aged 14-49 and older. If U.S. radio could happen in Europe, it is not happening at my station. Everything is based on audience research, according to the rules of the radio business. It just shows that solutions to similar problems can be similar."

Robbie Robinson, owner of Ireland's Sunshine Radio, contended that U.S. radio had long been present in spirit and style in Europe, thanks

to the pirate stations of yesteryear, whose enormous popularity in Britain led to the establishment of Radio One and the independent local radio network.

"Radio Caroline and the other pirate ships were our first taste of American radio," he said, noting that many of today's veteran DJs learned their trade aboard them.

Robinson went on to attack the concept of public service broadcasting, which he said has been used as an excuse to retain government control. "The public wants a service that it likes, not what the government or a large corporation thinks it ought to like."

Ted Ferguson, head of North American Communications Research and the only representative from the U.S. on the panel, questioned the phrasing of the topic for discussion, arguing that good radio is good and bad radio bad, wherever it comes from.

"You can't package a U.S. radio format from Los Angeles and give it to Parisians because it obviously won't work," he said. Working with the new French FM station NRJ, he and founder Jean-Paul Baudecroux used features of U.S. radio and applied them to the local situation, but didn't try to import the product in its purest form.

Survey Says Home Taping Doubled In Last 10 Years Dutch Likely To Impose Blank Tape Levy

BY WILLEM HOOS

THE HAGUE, Netherlands Startling new figures about the increase in home taping during the past decade have led to increased optimism that the Dutch government is about to impose a levy on blank audiotapes and videotapes.

The statistics, revealed in a new survey commissioned by the record industry, were detailed at a press conference here, which preceded a four-hour parliamentary debate on the ramifications of home taping and other aspects of copyright today.

According to the survey, commissioned by NVPI, the Dutch national

IFPI group, and copyright organization BUMA/STEMRA, home copying in the Netherlands has doubled in the past 10 years. In 1986, a total of 56 million hours of music was copied, twice as much as in 1976 and almost 50% more than in 1983.

The report also says that there were six hours of home copying made for every single hour of recorded music sold.

In February, Minister of Justice Victor Korothal Altes said that the Dutch cabinet had decided to change some parts of legislation dating back to 1912 as it affects Dutch authors. It was a clear hint that the government was looking to put a long-awaited levy on blank au-

diotapes and videotapes in order to compensate rights owners for losses from the huge increase in home copying.

It is known that a majority of members of the Dutch parliament are in favor of such a levy, but the exact terms of such a levy have not been publicly stated. There are many discussions planned for the next few months involving the government and the industry. In favor of the levy are NVPI, BUMA/STEMRA, and FNV, the Netherlands' biggest trade union federation. Against the levy are the Dutch Consumers' Assn.; VNO, the Netherlands' leading employers' organization; and FIAR, the trade group of blank tape manufacturers.

All were involved in the parliamentary hearing here. A detailed bill will be discussed in parliament well before the end of this year.

Justice Minister Altes said in February that a levy on blank audio tapes would be no more than the guildler equivalent of 25 U.S. cents. Since then, Ger Willemsen, one of the two managing directors of BUMA/STEMRA, and Leo Boudwijn, managing director of IFPI, have said that figure would represent a "fair start."

Detailed figures on the sale of blank audiotapes here are not easy to obtain, but it is calculated that more than 18 million are sold annually in the Dutch marketplace. A levy of 25 cents would mean revenues of \$4.5 million.

The actual loss of authors' rights based on such a sale would actually be \$10 million, says Willemsen.

The justice minister is still deciding how to allocate the revenues. He said he would reserve 15% for "a cultural goal," which means providing a stimulus for the production of Dutch-language recordings. This type of music has slumped badly here in recent years and in 1986 represented only 19% of the total Dutch record industry.

The Dutch record industry is
(Continued on page 90)

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Blue Live Trades Facts For Feelings

Promoter Eyes Overnight Successes

BY KIRK LAPOINTE

OTTAWA Hard facts and figures no longer count for much when making a decision on an artist to promote in concert, says Jim Skarratt, the president of Blue Live Entertainment.

The head of the Hamilton-based company underwritten by the Labatt brewery says acting on instinct has returned investments in a big way to the concert production business.

"You're almost back to a gut reaction," Skarratt says. "The hard-core numbers become less important now because we've found they don't really point to successes or failures the way they used to."

Blue Live Entertainment, launched last year by Labatt's, staged some 300 Canadian shows in its first 12 months. Skarratt believes the number will increase by 30-40 shows in the coming year, but he says he is relying a lot less on research and a lot more on impulse.

"Airplay and record sales used to be your guide," he says. "But now, you have complete unknowns becoming major stars in six months. You have to act early, before those sales, to get the artist for the right price and setting."

This new way of operating

hasn't divided reluctant promoters from zealous record companies, Skarratt says. In fact, he says, relations between the two branches of the industry are better than they have been in a long time.

"Record companies are stronger allies," says Skarratt. "They're not necessarily bringing more money to the table in support, but

'You find out if it's a hit or miss within 48 hours'

they're bringing other types of support and enthusiasm."

Indeed, while promoters used to often depend on record companies for support, now it seems concert producers can do more for labels than vice versa, according to Skarratt.

What it means for Blue Live, however, is that advertising and other forms of publicity surrounding its productions don't provide the kick-start that they once did.

"Advertising might boost sales 5%-10%," Skarratt says. "I don't think you can take an [inferior] show and make something of it much anymore."

And promoters are finding out

much sooner whether they've got a winner or a loser on their hands.

"You find out if it's a likely hit or a miss within 48 hours," he says. "It's like baseball—either you connect or you strike out quickly."

It would be a lot simpler if business were predictable. Skarratt says, "There's no rhyme or reason for the successes or failures a lot of the time."

Matters have been made easier in recent months as Canadian currency has strengthened against its U.S. counterpart. Most performers prefer U.S. dollars as payment.

"We're now looking at exchange rates of about 30 or 33 cents on the dollar," he says. "For a while, it was 40 or so."

And an interesting prospect for Skarratt—who hasn't really promoted in large arenas in the Toronto market, although he has access to the 15,000-seat Copps Coliseum in Hamilton—is the new 61,000-seat Skydome in Toronto. Slated for completion by 1989, it will feature a retractable roof.

CRIA, RIAA Join Forces In Pirate Tape Crackdown

OTTAWA A joint investigation by the Canadian Recording Industry Assn. and the Recording Industry Assn. of America has led to the seizure of nearly 12,000 allegedly counterfeit cassettes and the arrest of three men. An ongoing investigation may yet produce more charges.

Edmonton, Alberta, city police executed a series of search warrants recently after CRIA and RIAA received numerous complaints about the distribution of allegedly counterfeit cassettes in western Canada and the U.S. About 200 titles, most of them top catalog items from major record companies, were involved.

In a news release, CRIA's anti-piracy branch says the product was being distributed by individuals who serviced rural routes and delivered a variety of dry goods to numerous small accounts in Canada. In the U.S., the product surfaced at flea mar-

kets, CRIA says. The Edmonton market was inundated with 30,000 pieces of product during a four-week period, the CRIA release says.

CRIA says RIAA is convinced it has closed down the U.S. manufacturing source of the product. One man in the Los Angeles area was arrested, and the FBI is continuing its research on the case.

On April 6, Edmonton police charged Arthur Bischoff and Sheldon Weidman with fraud over \$1,000. Two others may be charged, CRIA asserts.

CRIA has increasingly encouraged police to pursue such cases under the fraud provisions of the Criminal Code, rather than the much more lenient copyright infringement provisions. In some cases, stiff penalties or sizable out-of-court settlements have been reached when fraud charges are pending.

Claims Domestic Distribution Would Be Detrimental Lorimar Exec Objects To Licensing Bill

OTTAWA Proposed federal legislation to license video distribution in Canada (Billboard, May 30) is "ill-conceived and half-baked" and won't greatly benefit Canadian distributors, says a leading video executive who wants the bill killed before it is even introduced.

Ian Peterson, executive vice president and director of Lorimar Home Video, says that 30% of his company's gross sales would have been lost last year under such legislation.

Communications Minister Flora MacDonald has indicated that the government will soon introduce a bill that guarantees Canadian distribution of all videos and films unless foreign-controlled companies hold worldwide rights or significantly financed such projects.

Peterson says the industry is willing to sit down with federal officials and discuss how it could more greatly assist Canadian producers and others in the business. But he doubts the bill will achieve the desired effect of stimulating Canadian distribution.

"The bill will do very little for a lot and a lot to very few," Peterson says. Several productions won't be picked up for release as a result of the bill, he predicts, and foreign distributors will actively attempt to circumvent the legislation by setting up "shell companies" in Canadian hands so they can distribute the releases they want.

"I'm as nationalistic as the next guy," Peterson says. "But I don't think this bill will be in the public interest. It will boost royalties flowing out of the country, and Canadians won't get the same access to releases."

The federal government has been under intense lobbying pressure

since MacDonald announced her intention to introduce the bill earlier this year. President Ronald Reagan, Trade Representative Clayton Yeutter, and film industry lobbyist Jack Valenti all have made personal pleas to the Canadian government to hold off on the bill.

A House of Commons committee would be charged with the responsibility of studying the legislation and fine-tuning it before it passes, and there are concerns that its features would be bolstered.

"Now is the time for the government to go and make a deal," Peterson adds.

Under this legislation, films like "Platoon," "Crocodile Dundee," and "My Beautiful Laundrette" would have been taken away from foreign distributors and put in Canadian hands. Valenti estimates the impact of the bill to be about \$40 million annually, but Peterson says that figure doesn't include about \$20 million or so for video distribution.

KIRK LAPOINTE

Blue Rodeo Could Ride High With 'Outskirts'

OTTAWA It may not happen with this album (although it might), it may not even happen with the next album (although very likely it will), but just about everyone in the Canadian music industry is convinced that the basic rock of Blue Rodeo is sooner or later going to find an international audience.

The Toronto-based band, whose Risque Disque label, on the "Outskirts," is being released nationally by WEA Music of Canada Ltd., has drawn strong reviews for its live performances and for its new recording.

Although parallels to Dire Straits might be a bit lofty, Blue Rodeo is nevertheless garnering a reputation as a band's band. The musicianship and songwriting on "Outskirts" are evidence that the group has enormous potential.

Recruiting Terry Brown (Rush, Cutting Crew) as producer proved to be a shrewd move, says band co-principal Jim Cuddy.

"There was a lot of push-and-pull," he says. "We would argue against the harmonizer, and he would strengthen our guitar sound." Already, the album is pulling in strong airplay across the country, even during this glut of Canadian music that has seen releases in recent weeks by Bryan Adams, Gowan, Rock & Hyde, and others.

"We are in this for a long haul," Cuddy says. "It would be nice if we broke now, but we look at this as a first step."

Others may have more ambitious goals, however. WEA is working the album slowly, starting with the title track. Taking inspiration from Bob Dylan, Tom Petty, Marshall Crenshaw, and a handful of country-rock hybrids, Blue Rodeo is one of the first Canadian groups to successfully capture traditional American-style rock.

Out on the road in coming weeks with K.D. Lang, another Canadian who has a distinctly American tone to her work, the cross-country tour should draw rave reviews.

Steeped in Toronto club work, with a brief stint in New York, Blue Rodeo wanted to sharpen its sound in the studio without losing the grit that had gotten the band to that point. Brown is known as a technology-conscious producer, however.

"We worked well together," says Cuddy. "It was important for us to have an experienced producer."

And, while longtime fans of the band might find "Outskirts" to be subtler than the concerts and club nights they've seen, Blue Rodeo has emerged as a much more mature outfit.

Distrib Bill Irks Reagan

OTTAWA U.S. President Ronald Reagan has expressed strong concerns about impending Canadian legislation aimed at breaking American domination of video and film distribution in Canada.

At the recent summit meeting with Canadian Prime Minister Brian Mulroney, Reagan reportedly told Mulroney that the proposed legislation could hurt cultural links between the two countries and affect the distribution of many films in the U.S.' largest foreign market.

Under the bill, outlined earlier this year, the Canadian government would introduce a licensing system for films and videos in Canada. Foreign firms would be allowed to distribute only those releases it helped produce or for which it holds worldwide rights. Anything else would be turned over to Canadian companies for distribution.

The legislation has made many distributors abroad unhappy, although it has been strongly ap-

plauded in Canada, where distributors rarely get a shot at major films and videos.

Mulroney, however, told Reagan that the legislation would not impede the distribution of American or other foreign films in Canada. He said the measure is designed to strengthen a severely weakened element of the film business and should not hurt foreign companies to any great extent.

Officials who briefed reporters following the April meeting also said that U.S. trade representative Clayton Yeutter raised the matter with Pat Carney, head of the Ministry of International Trade, but no progress was made.

Reagan also reaffirmed his administration's commitment to securing a free-trade arrangement with Canada. The U.S. administration's stated goal is to eliminate all tariff and nontariff trade barriers between the two countries by the end of the century.

HITS of the WORLD

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CANADA (Courtesy The Record) As of 5/21/87

SINGLES	
1	1 LEAN ON ME CLUB NOUVEAU WEA
2	5 (I JUST) DIED IN YOUR ARMS CUTTING CREW VIRGIN/A&M
3	2 WITH OR WITHOUT YOU U2 ISLAND/MCA
4	4 LA ISLA BONITA MADONNA SIRE/WEA
5	3 NOTHING'S GONNA STOP US NOW STARSHIP RCA
6	6 DON'T DREAM IT'S OVER CROWDED HOUSE CAPITOL
7	14 LOOKING FOR A NEW LOVE JODY WATLEY MCA
8	8 BOOM BOOM (LET'S GO BACK TO MY ROOM) PAUL LEKAKIS BMG
9	7 SIGN 'O' THE TIMES PRINCE PAISLEY PARK/WEA
10	10 MOONLIGHT DESIRES GOWAN COLUMBIA/CBS
11	13 EVERYTHING I OWN BOY GEORGE VIRGIN/A&M
12	19 BIG LOVE FLEETWOOD MAC WARNER BROS./WEA
13	11 I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN/GEORGE MICHAEL ARISTA/RCA
14	NEW LESSONS IN LOVE LEVEL 42 POLYGRAM
15	12 HEAT OF THE NIGHT BRYAN ADAMS A&M
16	17 DAY-IN DAY-OUT DAVID BOWIE CAPITOL
17	NEW NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS A&M
18	20 HOLIDAY RAP M.C. MIKER 'G' & DEE JAY SVEN POWER/ELECTRIC
19	9 THE FINAL COUNTDOWN EUROPE EPIC/CBS
20	15 WILD HORSES GINO VANNELLI POLYDOR/POLYGRAM
ALBUMS	
1	1 U2 THE JOSHUA TREE ISLAND/MCA
2	2 BRYAN ADAMS INTO THE FIRE A&M
3	3 BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
4	4 DAVID BOWIE NEVER LET ME DOWN CAPITOL
5	5 PAUL SIMON GRACELAND WARNER BROS./WEA
6	6 CROWDED HOUSE CAPITOL
7	7 THE CULT ELECTRIC SIRE/WEA
8	8 GOWAN GREAT DIRTY WORLD COLUMBIA/CBS
9	10 FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS./WEA
10	12 CUTTING CREW BROADCAST VIRGIN/A&M
11	13 LEVEL 42 RUNNING IN THE FAMILY POLYGRAM
12	14 MADONNA TRUE BLUE SIRE/WEA
13	9 DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS TRIO WARNER BROS./WEA
14	19 POISON LOOK WHAT THE CAT DRAGGED IN ENIGMA/CAPITOL
15	11 SIMPLY RED MEN AND WOMEN ELEKTRA/WEA
16	16 BARBRA STREISAND ONE VOICE COLUMBIA/CBS
17	NEW TOM PETTY & THE HEARTBREAKERS LET ME UP (I'VE HAD ENOUGH) MCA
18	18 SAMANTHA FOX TOUCH ME JIVE/RCA
19	NEW WHITESNAKE WARNER BROS./WEA
20	20 EUROPE THE FINAL COUNTDOWN EPIC/CBS

WEST GERMANY (Courtesy Der Musikmarkt) As of 5/25/87

SINGLES	
1	1 LA ISLA BONITA MADONNA SIRE
2	8 STRANGELOVE DEPECHE MODE MUTE/INTERCORD
3	4 LET IT BE FERRY AID CBS
4	3 NOTHING'S GONNA STOP US NOW STARSHIP GRUNT/RCA
5	2 YOU'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA
6	5 DON'T BREAK MY HEART DAN HARROW BABY/ARIOLA
7	7 WITH OR WITHOUT YOU U2 ISLAND/ARIOLA
8	11 CROCKETT'S THEME JAN HAMMER MCA/WEA
9	9 LEAN ON ME CLUB NOUVEAU WARNER BROS./WEA
10	6 LIVE IT UP MENTAL AS ANYTHING EPIC/CBS
11	16 LIVING IN A BOX LIVING IN A BOX CHRYSALIS/ARIOLA
12	NEW MISS YOU SO BONNIE BIANCO METRONOME/PMV
13	10 RESPECTABLE MEL & KIM BLOW UP/INTERCORD
14	17 EVERY ONE'S A WINNER HOT CHOCOLATE EMI
15	13 YOU SEXY THING HOT CHOCOLATE RAK/EMI
16	12 FOR YOUR LIFE PIERRE COSSO POLYDOR/DG
17	18 ITALO BOOT MIX VOLUME 8 DIVERSE INTERPRETEN ZYX
18	14 STANO BY ME BEN E KING ATLANTIC/WEA
19	19 CHANGING MINDS 16 BIT ARIOLA
20	NEW BIG LOVE FLEETWOOD MAC WARNER BROS./WEA
ALBUMS	
1	1 U2 THE JOSHUA TREE ISLAND/ARIOLA
2	2 JENNIFER RUSH HEART OVER MIND CBS
3	3 ALISON MOYET RAINDANCING CBS
4	6 FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA
5	8 LEVEL 42 RUNNING IN THE FAMILY POLYDOR/DGG PMV
6	7 HOT CHOCOLATE THE VERY BEST OF HOT CHOCOLATE EMI
7	4 SIMPLY RED MEN AND WOMEN WARNER/WEA
8	5 WOLFGANG NIEDECKEN & COMPLIZEN SCHLAGZEITEN PLIZEN/EMI
9	10 PAUL SIMON GRACELAND WARNER/WEA
10	NEW MIXED EMOTIONS DEEP FROM THE HEART EMI
11	9 JOHN FARNHAM WHISPERING JACK RCA
12	13 BARRY WHITE & LOVE UNLIMITED BARRY'S GOLD POLYSTAR
13	NEW YELLO ONE SECOND MERCURY/PHONOGRAM/PMV
14	12 TINA TURNER BREAK EVERY RULE CAPITOL/EMI
15	14 BRYAN ADAMS INTO THE FIRE A&M/DG
16	11 DAVID BOWIE NEVER LET ME DOWN EMI
17	18 MADONNA TRUE BLUE SIRE/WEA
18	17 MEL & KIM F L M BLOW UP/INTERCORD
19	19 DEN HARROW DAY BY DAY BAB/ARIOLA
20	15 JULIANE WERDING JENSEITS DER NACHT WEA

JAPAN (Courtesy Music Labo) As of 5/18/87

SINGLES	
1	1 STRAWBERRY TIME SEIKO MATSUDA CBS/SONY/SUN MUSIC
2	3 IT'S TOUGH/BOYS CRIED MISATO WATANABE EPIC/SONY
3	2 TOKINOKAWA O KOETE USHIROGAMI HIKARETAI CANYON/FUJIPACIFIC
4	5 SUMMER DREAM TUBE CBS/SONY/WHITE M/GUANBAL
5	6 MONOTONE BOY REBECCA CBS/SONY/SINCO MUSIC
6	4 I DON'T KNOW BABE CANYON/FUJIPACIFIC
7	NEW UCHIKINA QUPITTO NAMI SHIMADA COLUMBIA/VARNING/COLUMBIA/MIDI
8	8 JIRETSUTAI ANZENCHITAI KITTY/KITTY
9	7 STRANGERS' DREAM JAKIE LIN AND PAR AVION VAP/NTV M
10	10 HANASHIKAKETAKATTA YOKO MINAMINO CBS/SONY/S ONE CO/FUJIPACIFIC
ALBUMS	
1	NEW SEIKO MATSUDA STRAWBERRY TIME CBS/SONY
2	1 CHECKERS GO CANYON
3	2 YOKO MINAMINO BLOOM CBS/SONY
4	8 ANRI SUMMER FAREWELLS FORLIFE
5	5 GROOTOSHINOBU KUBOTA GROOVIN' CBS/SONY
6	6 KAORU KOHIRUIMAKI I'M HERE EPIC/SONY
7	3 SHOUNENTAI PRIVATE LIFE WARNER/PIONEER
8	4 YUKI SAITO FUMU CANYON
9	7 AYUMI NAKAMURA SMALL TOWN GIRL HUMMING BIRD
10	10 KIYOTAKA SUGIYAMA REALTIME TO PARADISE VAP

MUSIC & MEDIA PAN-EUROPEAN CHARTS 5/30/87

HOT 100 SINGLES	
1	1 LA ISLA BONITA MADONNA SIRE
2	2 WITH OR WITHOUT YOU U2 ISLAND
3	3 LET IT BE FERRY AID THE SUN/CBS
4	4 NOTHING'S GONNA STOP US NOW STARSHIP GRUNT/RCA
5	5 RESPECTABLE MEL & KIM SUPREME
6	8 STRANGELOVE DEPECHE MODE MUTE
7	7 BIG LOVE FLEETWOOD MAC WARNER
8	9 LIVING IN A BOX LIVING IN A BOX CHRYSALIS
9	NEW I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA
10	6 LEAN ON ME CLUB NOUVEAU KING JAY/WARNER
11	15 CALL ME SPAGNA CBS
12	11 YOU'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA
13	12 STAND BY ME BEN E KING ATLANTIC
14	10 TO BE WITH YOU AGAIN LEVEL 42 POLYDOR
15	19 ELECTRICA SALSA OFF ZYX
16	14 EVERYTHING I OWN BOY GEORGE VIRGIN
17	NEW I LOVE TO LOVE TINA CHARLES BLACK SCORPIO/CBS
18	13 WHY CAN'T I BE YOU THE CURE FICTION/POLYDOR
19	NEW THAI NA NA KAZERO RCA/ARIOLA
20	NEW REET PETITE JACKIE WILSON SMP
HOT 100 ALBUMS	
1	1 U2 THE JOSHUA TREE ISLAND
2	2 SIMPLY RED MEN AND WOMEN WEA
3	3 LEVEL 42 RUNNING IN THE FAMILY POLYDOR
4	4 PAUL SIMON GRACELAND WARNER
5	6 DAVID BOWIE NEVER LET ME DOWN EMI AMERICA
6	5 MADONNA TRUE BLUE SIRE
7	7 PRINCE SIGN OF THE TIMES PAISLEY PARK
8	8 ALISON MOYET RAINDANCING CBS
9	9 FLEETWOOD MAC TANGO IN THE NIGHT WARNER
10	10 BRYAN ADAMS INTO THE FIRE A&M
11	12 MEL & KIM F L M SUPREME
12	17 EUROPE THE FINAL COUNTDOWN EPIC
13	11 BON JOVI SLIPPERY WHEN WET VERTIGO
14	16 GARY MOORE WILD FRONTIER 10 RECORDS/VIRGIN
15	14 GENESIS INVISIBLE TOUCH VIRGIN
16	NEW CURIOSITY KILLED THE CAT KEEP YOUR DISTANCE MERCURY
17	19 PETER GABRIEL SO VIRGIN
18	NEW SUZANNE VEGA SOLITUDE STANDING A&M
19	20 CARLY SIMON COMING AROUND AGAIN ARISTA
20	13 TINA TURNER BREAK EVERY RULE CAPITOL
15	15 WHITESNAKE WHITESNAKE 1987 EMI
18	18 ERASURE CIRCUS MUTE

BRITAIN (Courtesy Music Week/Gallup) As of 5/23/87

This Week	Last Week	SINGLES
1	1	NOTHING'S GONNA STOP US NOW STARSHIP GRUNT
2	3	A BOY FROM NOWHERE TOM JONES EPIC
3	2	CAN'T BE WITH YOU TONIGHT JUDY BOUCHER ORBITONE
4	4	(SOMETHING INSIDE) SO STRONG LABI SIFFRE CHINA
5	18	SHATTERED DREAMS JOHNNY HATES JAZZ VIRGIN
6	NEW	INCOMMUNICADO MARILLION EMI
7	5	LIVING IN A BOX LIVING IN A BOX CHRYSALIS
8	6	ANOTHER STEP (CLOSER TO YOU) KIM WILDE & JUNIOR MCA
9	9	BIG LOVE FLEETWOOD MAC WARNER
10	NEW	I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA
11	13	BACK AND FORTH CAMEO CLUB
12	12	BOOPS (HERE TO GO) SLY & ROBBIE FOURTH & BROADWAY
13	11	LIL' DEVIL THE CULT BEGGARS BANQUET
14	21	WISHING I WAS LUCKY WET WET WET PRECIOUS ORGANISATION
15	8	THE SLIGHTEST TOUCH FIVE STAR TENT
16	14	NEVER TAKE ME ALIVE SPEAR OF DESTINY 10 RECORDS/VIRGIN
17	7	LA ISLA BONITA MADONNA SIRE
18	35	HOT SHOT TOTTENHAM TOTTENHAM HOTSPUR FA CUP SQUAD RAINBOW
19	24	PRIME MOVER ZODIAC MINDWARP MERCURY
20	16	STRANGELOVE DEPECHE MODE MUTE
21	38	JACK MIX II MIRAGE DEBUT
22	19	REAL FASHION REGGAE STYLE CAREY JOHNSON 10 RECORDS
23	NEW	BORN TO RUN (LIVE) BRUCE SPRINGSTEEN CBS
24	10	APRIL SKIES JESUS AND MARY CHAIN BLANCO Y NEGRO
25	NEW	HOLD ME NOW JOHNNY LOGAN EPIC
26	33	SERIOUS DONNA ALLEN PORTRAIT
27	22	CARRIE EUROPE EPIC
28	NEW	FIVE GET OVER EXCITED HOUSEMARTINS GO! DISCS
29	15	TO BE WITH YOU AGAIN LEVEL 42 POLYDOR
30	26	DOMINOES ROBBIE NEVIL MANHATTAN
31	30	THERE'S A GHOST IN MY HOUSE FALL BEGGARS BANQUET
32	39	YOU'RE THE VOICE JOHN FARNHAM WHEATLEY
33	20	IF YOU LET ME STAY TERENCE TRENT D'ARBY CBS
34	17	LEAN ON ME CLUB NOUVEAU KING JAY/WARNER
35	NEW	FRIDAY ON MY MIND GARY MOORE 10 RECORDS
36	32	LET YOURSELF GO SYBIL CHAMPION
37	27	ALONE AGAIN OR THE DAMNED MCA
38	23	DIAMONO LIGHTS GLENN & CHRIS RECORD SHACK
39	40	WATCHDOGS UB40 DEP INTERNATIONAL
40	25	RESPECTABLE MEL & KIM SUPREME
ALBUMS		
1	NEW	SWING OUT SISTER IT'S BETTER TO TRAVEL MERCURY
2	1	CURIOSITY KILLED THE CAT KEEP YOUR DISTANCE MERCURY
3	2	SUZANNE VEGA SOLITUDE STANDING A&M
4	3	LEVEL 42 RUNNING IN THE FAMILY POLYDOR
5	5	FLEETWOOD MAC TANGO IN THE NIGHT WARNER
6	11	PETER GABRIEL SO VIRGIN
7	8	ALISON MOYET RAINDANCING CBS
8	4	U2 THE JOSHUA TREE ISLAND
9	6	VARIOUS NOW THAT'S WHAT I CALL MUSIC 9 EMI/VIRGIN/POLYGRAM
10	9	MEL & KIM F L M SUPREME
11	7	GENESIS INVISIBLE TOUCH VIRGIN
12	10	MADONNA TRUE BLUE SIRE
13	NEW	OZZY OSBOURNE TRIBUTE EPIC
14	15	SIMPLY RED MEN AND WOMEN ELEKTRA
15	14	THE CULT ELECTRIC BEGGARS BANQUET
16	12	PAUL SIMON GRACELAND WARNER
17	13	FIVE STAR SILK AND STEEL TENT
18	16	JANET JACKSON CONTROL A&M
19	18	SPEAR OF DESTINY OUTLAND 10 RECORDS
20	33	TOM JONES HIS GREATEST HITS TELSTAR
21	24	EUROPE THE FINAL COUNTDOWN EPIC
22	NEW	VARIOUS UPFRONT 6 SERIOUS
23	19	VARIOUS MOVE CLOSER CBS
24	21	ORIGINAL SOUNDTRACK THE PHANTOM OF THE OPERA POLYDOR
25	28	CARLY SIMON COMING AROUND AGAIN ARISTA
26	20	ERASURE THE CIRCUS MUTE
27	25	LIVING IN A BOX CHRYSALIS
28	17	DAVID BOWIE NEVER LET ME DOWN EMI AMERICA
29	NEW	THE BEASTIE BOYS LICENSED TO ILL DEF JAM/CBS
30	NEW	THAT PETROL EMOTION BABBLE POLYDOR
31	27	BON JOVI SLIPPERY WHEN WET VERTIGO
32	26	HOT CHOCOLATE THE VERY BEST OF HOT CHOCOLATE EMI
33	36	DIRE STRAITS BROTHERS IN ARMS VERTIGO
34	23	CULTURE CLUB THIS TIME VIRGIN
35	39	SIMPLY RED PICTURE BOOK ELEKTRA
36	22	JAMES LAST BY REQUEST POLYDOR
37	37	LIONEL RICHIE DANCING ON THE CEILING MOTOWN
38	38	LUTHER VANDROSS GIVE ME THE REASON EPIC
39	30	BRYAN ADAMS INTO THE FIRE A&M
40	35	SLY & ROBBIE RHYTHM KILLERS FOURTH & BROADWAY

AUSTRALIA (Courtesy Kent Music Report) As of 6/1/87

SINGLES	
1	1 SLICE OF HEAVEN DAVE DOBBYN & THE HERBS CBS
2	13 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) WHITNEY HOUSTON ARISTA/RCA
3	4 NOTHING'S GONNA STOP US NOW STARSHIP RCA
4	2 BOOM BOOM (LET'S GO BACK TO MY ROOM) PAUL LEKAKIS POLYGRAM
5	3 WHAT'S MY SCENE HOODOO GURUS BIG TIME/RCA
6	5 LIVIN' ON A PRAYER BON JOVI MERCURY/POLYGRAM
7	8 LEAN ON ME CLUB NOUVEAU WARNER/WEA
8	7 LA ISLA BONITA MADONNA SIRE/WEA
9	18 SHIP OF FOOLS WORLD PARTY CHRYSALIS/FESTIVAL
10	10 HYMN TO HER THE PRETENDERS REAL/WEA
11	6 THE FINAL COUNTDOWN EUROPE EPIC/CBS
12	11 WITH OR WITHOUT YOU U2 ISLAND/FESTIVAL
13	12 MALE STRIPPER MAN 2 MAN MEET MAN PARRISH POLYDOR/POLYGRAM
14	15 LET'S GO WANG CHUNG WEA
15	17 AT THIS MOMENT BILLY VERA & THE BEATERS RCA
16	9 MIDNIGHT BLUE LOU GRAMM ATLANTIC/WEA
17	19 HOLIDAY RAP M C MIKER 'G' AND DEE JAY SVEN CBS
18	NEW LOVE AND DEVOTION MICHAEL BOW CBS
19	NEW ONE AND ONE (AIN'T I GOOD ENOUGH) WA WA NEE CBS
20	20 SHE'S THE ONE THE COCKROACHES REGULAR/FESTIVAL
ALBUMS	
1	1 JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
2	2 CROWDED HOUSE CAPITOL/EMI
3	4 HOODOO GURUS BLOW YOUR COOL BIG TIME/RCA
4	3 PAUL SIMON GRACELAND WARNER/WEA
5	10 BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
6	6 U2 THE JOSHUA TREE ISLAND/FESTIVAL
7	6 FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA
8	7 THE BANGLES DIFFERENT LIGHT LIBERATION/EMI
9	5 VARIOUS 87 HITS OUT RCA
10	8 VARIOUS 1987-INTO THE GROOVE EMI
11	11 SIMPLY RED MEN AND WOMEN ELEKTRA/WEA
12	12 CHRIS DE BURGH THE VERY BEST OF CHRIS DE BURGH A&M/FESTIVAL
13	13 EUROPE THE FINAL COUNTDOWN EPIC/CBS
14	17 BRYAN ADAMS INTO THE FIRE A&M/FESTIVAL
15	18 BARBRA STREISAND ONE VOICE CBS
16	14 GET CLOSE PRETENDERS REAL/WEA
17	15 ALISON MOYET RAINDANCING CBS
18	16 DOLLY PARTON, LINDA RONSTADT & EMMYLOU HARRIS TRIO WARNER/WEA
19	19 EURYTHMICS REVENGE RCA
20	NEW ROBERT CRAY BAND STRONG PERSUADER MERCURY/POLYGRAM

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 5/30/87

SINGLES	
1	1 CROCKETT'S THEME JAN HAMMER MCA
2	3 YOU WANT LOVE MIXED EMOTIONS ELECTROLA
3	2 LA ISLA BONITA MADONNA SIRE
4	5 BIG LOVE FLEETWOOD MAC WARNER
5	6 LEAN ON ME CLUB NOUVEAU WARNER
6	9 TO BE WITH YOU AGAIN LEVEL 42 POLYDOR
7	7 NOTHING'S GONNA STOP US NOW STARSHIP GRUNT
8	4 SAILIN' HOME PIET VEERMAN CBS
9	NEW I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA
10	NEW RIGHT ON TRACK BREAKFAST CLUB MCA
ALBUMS	
1	1 U2 THE JOSHUA TREE ISLAND
2	2 VARIOUS MIAMI VICE 2 MCA
3	3 PAUL SIMON GRACELAND WARNER
4	4 PRINCE SIGN OF THE TIMES PAISLEY PARK
5	6 FLEETWOOD MAC TANGO IN THE NIGHT WARNER
6	5 PIET VEERMAN CBS
7	7 LEVEL 42 RUNNING IN THE FAMILY POLYDOR
8	9 MEL & KIM F L M RCA
9	8 ALISON MOYET RAINDANCING CBS
10	NEW VARIOUS NOW THAT'S WHAT I CALL MUSIC VOL 6 EVA

BMG Previews Product At Intl Meet

MUNICH A preview of Whitney Houston's latest album was the highlight of BMG Music International's first international marketing meeting under its new name, held for two days in April at the Hilton Hotel here.

Chaired by newly appointed vice president of international a&r and marketing Heinz Hann, the meeting was attended by more than 50 senior marketing representatives from Europe, Australia, Canada, Japan, and Hong Kong as well as staff from RCA and Arista U.S.

Newly signed Jennifer Warnes performed a surprise live showcase of her new album, "Famous Blue Raincoat"; she flew in from New York with her band just for the occasion. Leonard Cohen, whose songs are featured on the album, introduced the artist on stage at Munich's Park Cafe Club, where BMG Music International president Rudi Gassner and Bertelsmann Music Group co-chairman Michael Dornemann were in the audience.

Planned releases from Arista U.S. on the Grateful Dead, Dionne Warwick, and Cruzados were heard as well as RCA U.S. product from Bernie Taupin, Marc Jordan, Heroes, What If?, and others. Forthcoming albums from Starship and Mr. Mister were dis-

cussed, and time was taken to celebrate the international success of top Australian artist John Farnham.

U.K. product highlighted included a new live album from the Eurythmics and debut releases from

Westworld, Silencers, and Sky on RCA. On the Arista side, there was new material from Latin Quarter, Hurrah, and debuting acts Stex, Funkrew, Helena, and Tanh Chi.

Afterward, a bullish Hann said the meeting and label presenta-

tions confirmed BMG's exciting future in terms of upcoming product and also demonstrated that the company has a team of marketing and promotion experts well-prepared to face the challenges ahead.

DUTCH TAPE LEVY

(Continued from page 87)

dominated by foreign recordings, mainly from the U.S. and U.K. Though much of the levy income would go to those territories, the Dutch government is said to be seeking ways of ensuring that much of it would be spent in the Netherlands.

At the parliamentary hearing, NVPI's Boudewijns warned about the upcoming threat of digital audiotape technology. He said, "Copying a compact disk by such a recorder means such perfect reproduction of sound that you can call the copy a new original. We must have a spoiler system built into the hardware."

At an "opposition" FIAR meeting, Paul van der Schaft, group secretary, said his organization strongly opposes such a levy. He said, "It has not been properly proved that the phenomenon of home copying means a loss of income to rights owners. I think that home taping is a stimulant to the sales of sound carriers."

He added, "A levy on blank audiotapes and videotapes means one branch of industry is forced to subsidize another."

FIAR believes that if there has to be a levy, it should be on a differential rate, according to the length of the tape. His group is strongly opposed to the idea of a hardware spoiler device.

But according to the survey, some 60% of the Dutch population is in favor of such a levy.

Japan Firm Offers U.S. Clip Collections Tapes, With Commercials, Play At Bars, Stores

TOKYO Videos compiled from U.S. promotional clips are finding a growing market in Japanese shops and bars, following two years of promotion here by Karaoke company Daiichi Kosho.

In 1985, Daiichi Kosho signed agreements with several labels, including EMI America, Capitol, Manhattan, RCA and Arista and indies Sutra, Personal, Sunnyview, and Specific, for the supply of clips, which comes via New York-based Rock Video International. They are edited into compilations, with commercials inserted between songs, and are then rented to stores, bars, and organizers of events.

Initially, the company, a major seller and leaser of Karaoke sing-

along systems, found little demand for such product, but, according to Yukio Murozumi of Daiichi Kosho's videoclip business department, the past year has seen more and more stores

**Clients can
custom-make
vids from catalog
of 200 clips**

and bars renting the videos for background visuals.

A catalog of over 200 clips is now available and is steadily being expanded. Clips can be com-

pared according to the client's wishes, and Daiichi Kosho also has a library of 18 standard compilations, each containing about 14 songs. One reel, for instance, features Corey Hart, Carly Simon, Nat King Cole, George Michael & Aretha Franklin, Glass Tiger, Daryl Hall, and other artists. Clients can obtain 10 reels a month for a rental fee of about \$110.

The company buys laserdisk players from Pioneer, CD machines from Sony and Columbia, and speakers from Bose. Murozumi, who reports heavy demand for seasonal compilations, says Daiichi Kosho hopes to do \$720,000 worth of business annually with the edited-music service.

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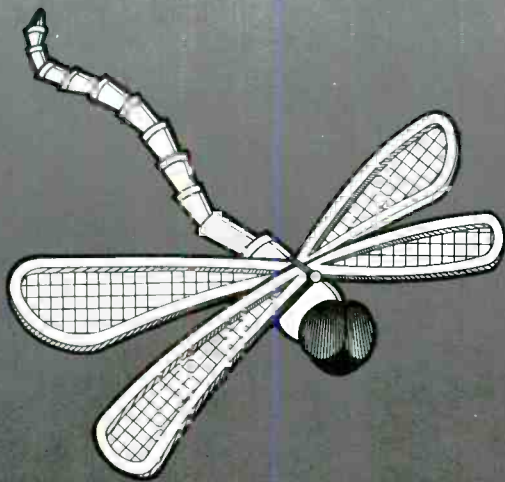
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Spotlight on

Japan



FACING THE MUSIC

by SHIG FUJITA

The music industry in Japan continued to face the same problems in 1986 as it did in 1985 and was further beset by new ones as the new year began.

The downturn in the country's economy as a whole due to the continuing rise in the value of the yen against the dollar to where the dollar dropped to under 140 yen in the end of April 1987 also had its effect on the music industry and caused worries about people cutting back on spending because of fears of a resulting long-term recession.

The compact disk, both hardware and software, continued to sustain the music industry, which was also supported by the videocassette recorders as well as the videodisk players, both optical and VHD versions.

The digital audio tape (DAT) units appeared on the Japanese market on March 2, 1987, amid an international controversy over the installation of a copyguard to prevent digital-to-digital recording.

There were moves in the U.S. and Europe to inaugurate legislation which would ban the import, manufacture and sale of DATs which did not have the copyguard.

The record companies generally did quite well, but were still coping with the changeover from analog records to compact disks as well as the continuing problem of the record rental outlets, which are now renting compact disks also.

Last year also, as in the case of the past several years, there were no million-sellers despite the fact that the record companies are spending anywhere up to 100 million yen to promote new stars.

Music publishers did good business last year and were happy with the extra income coming from the record rental outlets.

Promoters had good boxoffice returns last year

and expect this year to be just as good, if not better than last year.

Production of VCRs in Japan totaled 31,284,000 units, up 10.6% from the 28,283,000 units in 1985.

Exports of VCRs jumped 21.1% from 4,007,000 units in 1985 to 4,853,000 units in 1986.

CD player production in 1986 came to 8,240,000 units, with 2,130,000 units going on the domestic market and 6,110,000 units being exported. The 8,240,000 compares with only 290,000 units in 1983, 729,000 units in 1984 and 3,933,000 units in 1985.

The production of videodisk players, both the optical and VHD versions, did not come up to the amount predicted at the beginning of 1986. The total was about 500,000 units in 1985, and the industry estimated that production in 1986 would be over 800,000 units.

However, because of unexpectedly slow sales, the total remained about the same at around 500,000.

The forecast for 1987 is at least 600,000 units and, if sales pick up, a total close to 700,000 units.

Software for the optical videodisk players numbered 4,500 titles as of the beginning of April 1987, and was expected to increase to 5,600-6,000 by the end of the year. Of the 4,500 titles, 49% consisted of movies, while 36% was music.

The VHD titles numbered 3,558 as of May 5, 1987, and prices ranged from 2,800 yen for video-clips to 4,900 yen for short movies, 7,000-8,000 yen for long movies and 12,000 yen for two-disk sets.

The increase in the number of video rental outlets is apparently the cause of the slowdown in the sales of videodisk players and videodisks. With more vid-

eo rental outlets available close to home and with video rental charges now averaging 500-800 yen with some as low as 300 yen as compared to 800-1,200 yen a couple of years ago, more people are renting videocassettes although they have heard that the sound and image quality on videodisks is better than on the videocassettes.

The total of videodisk players in Japan at the end of 1987 was estimated at about 1,400,000, an estimated 2%.

Japan is making steady progress in clamping down on pirated audio and video cassettes, especially after eight organizations joined forces in August 1986 to set up the Anti-Counterfeit Assn. (ACA). Among its members are the Motion Picture Assn. of America (MPAA), the Japan Video Assn. (JVA) and the computer software, merchandising and textile industry groups.

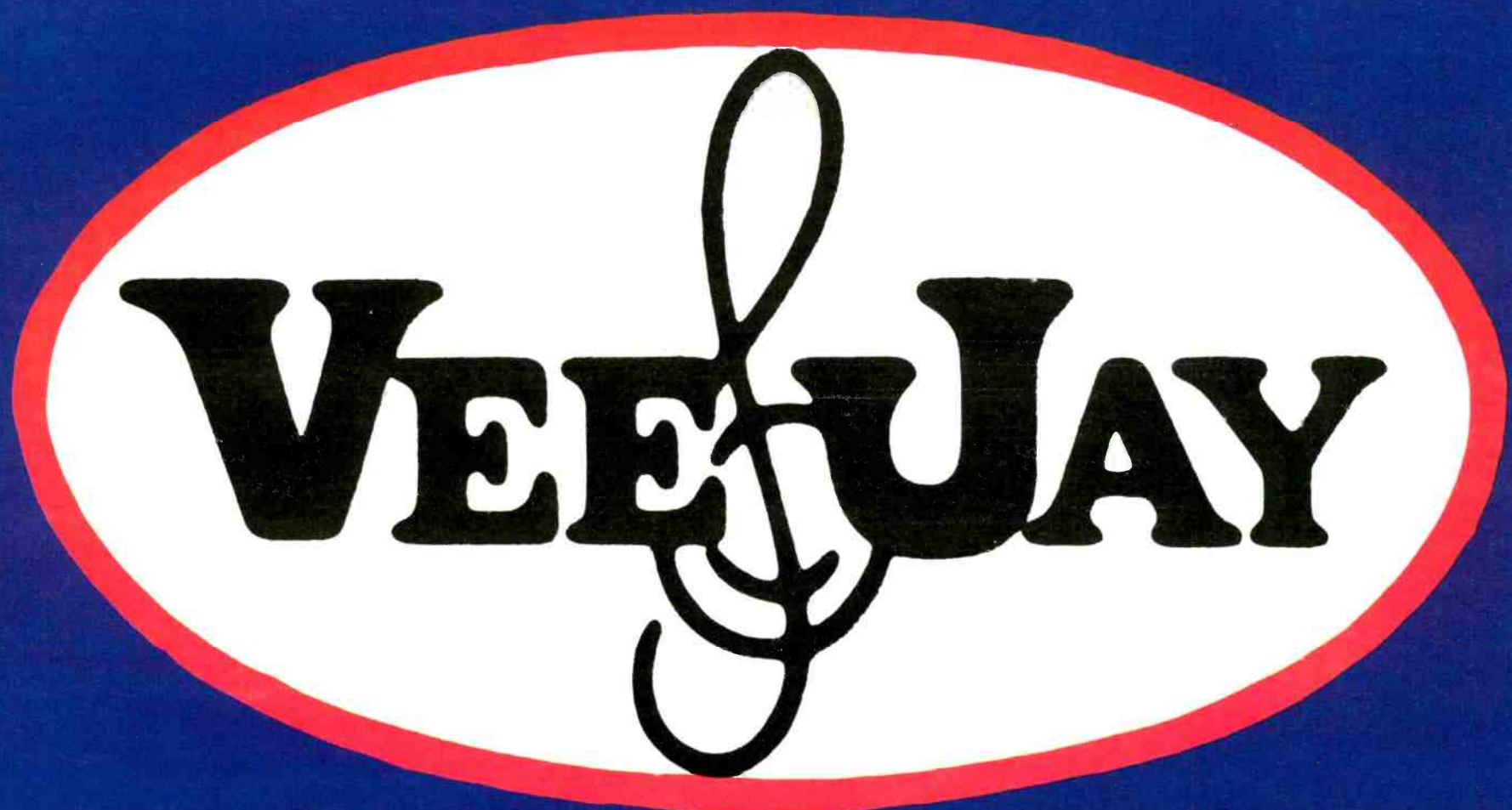
Working out of the JVA offices in Tokyo, the head of the ACA is JVA Chairman Tatsuro Ishida, while Masatsugu Tsuzawa is the secretary-general. The ACA boasts three special directors, the head of the National Police Agency's public safety department and two other police officers; this is very important because the cooperation of the police is most vital in clamping down on piracy.

Juzaburo Kamei, JVA executive director, estimates that there are almost 12,000 video rental outlets in Japan with only 3,000 of them having signed contracts with JVA. Many book stores, stationery shops and electric appliance stores have converted to video rental because they believe that the rental business was a profitable one.

The JVA had eight inspectors and the ACA had

(Continued on page J-6)

Reports
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CD NOW MAIN SUPPORT OF JAPAN MUSIC INDUSTRY

By SHIG FUJITA

The compact disk, which did not really take off until the last two months of 1984, turned into the main support of the music industry in 1985 with the value of CD production exceeding that of albums for the first time.

During 1987, the ratio between CDs and albums is expected to change from the present 5:5 to 7.5:2.5 or even 8:2, but then there will be the problem of what to do about the analog records that will be returned by retailers to the wholesalers and by the wholesalers to the makers as customers show an increasing preference for buying CDs.

The number of titles available on CD increased to 11,000 as of the end of 1986. Since about 450-460 new titles are being released every month on CD, the number of titles is expected to reach 16,000 by the end of 1987.

Production of CDs, according to statistics released by the Japan Phonograph Record Assn. (JPRA), during 1986 came to 45,121,000 units, up 119% from the year before. This is only the number sold on the domestic market, and although there are no firm statistics available, it is believed that about 45 million units or more were produced by the Japanese CD makers for export.

The Japanese CD plants now have a total capacity of 100 million CDs a year. With CD plants having started production in the U.S., Canada and various European countries, the Japanese CD makers believe that production for domestic sale will go up by only about 60% during 1987 as compared to last year.

As of the end of 1986, it was believed that 3,530,000 CD players were in the hands of users in Japan. With the average CD player having come down to 50,000-70,000 yen with some portable ones costing less than 40,000 yen, the average age of CD player buyers is down from the 27-28 in the beginning to 20-21 now.

As for the 45,121,000 CDs produced for domestic sale in 1986, 24,191,000 were domestic repertoire and 20,930,000 were international repertoire.

By genre, back in 1985, 35% were classic, 25% pop and 40% Japanese music and new music, but in 1985 the percentages changed to 20% classic, 30% pop and 50% Japanese music and new music. This trend is ex-

pected to continue this year also.

CD prices are holding steady at 3,200 yen, although in some cases, such as reissues of old catalog, the price is lowered to 3,000 yen or even 2,800 yen, which is the price of analog albums in Japan.

Sony announced that it will be selling a CD single, which is 8 centimeters in diameter compared to the 12 centimeter diameter of the ordinary CD, this fall. They will also sell a player for such single CDs and a combina-

tion player able to play both the 8 centimeter and 12 centimeter CDs.

This single CD will play up to 20 minutes of music as compared to the maximum of 74 minutes, 30 seconds of existing CDs. It will be priced at less than 1,000 yen.

Also coming up is the CD-V for 25 minutes of sound only and five minutes of video, which will aim at the market for video clips, film trailers and short cartoons or films.

(Continued on page J-10)

JPRA MARKET EXPANSION PROGRAM BRINGS RESULTS

Toshio Ozawa, president of the CBS/Sony Group, who became president of the Japan Phonograph Record Assn. (JPRA) in April 1986, says that the music industry as a whole has achieved good results through its program to expand the market for both analog records and compact disks and holding the demand for pre-recorded music tapes.

He says, "The record industry in 1986 recorded a 6% growth from the previous year, and it can be said that the contribution of the CDs was very big. Whereas albums were 67% compared to 33% for CDs in 1985, the ratio was reversed to 43% for albums and 57% for CDs in value. In 1986 the value of CDs was more than two times what it was the year before, and the big feature of 1986 was the arrival of the CD age."

Concerning the outlook for 1987, he says, "I think the ratio will change further, and the outlook is that the ratio will become 80 for CD and 20 for albums."

He continues, "In 1985 the sale of CDs was over three times what it was the year before. In 1986 it was more than two times. Even if the ratio becomes 8:2 in 1987, it is expected that the increase rate will be about 50% or 60%."

Concerning the fact that not that many CD players are in the hands of users as compared to the number of VCRs but still the same number of CDs as albums were sold last year, Ozawa says, "The middle-aged people actually listening to music are those listening to classi-

Copyright Law which condones home taping and now the DAT problem.

The second JPRA role is expansion of demand through its own efforts. He says, "The starting point, of course, is having the individual record companies produce good records and promote them, but the industry as a whole must exert efforts to expand overall demand."

The JPRA established the Demand Expansion Committee last year and printed telephone cards of the top stars of all the record companies. Also, for the first time, the JPRA established the Japan Gold Disc Awards, aiming at making them something like the prestigious Grammy Awards of the U.S.

Telephone cards are very popular in Japan with cards good for making 50 or 100 calls. They are being used for promotion purposes by companies to promote products, and telephone card collectors are now offering to buy rare cards for anywhere up to 120,000 yen for a 500 yen card.

JPRA printed 10,000 each of telephone cards in color with photographs of 20 top Japanese and international singers for a total of 200,000.

Ozawa says, "For the first time children lined up at record stores just because they wanted to get the telephone cards. Some of them are now worth 10,000 yen or 20,000 yen. When the Bruce Springsteen set came out, the semi-government Japan Broadcasting Corp. [NHK] reported that people lined up at record stores to buy the set and receive his telephone card. I think it was remarkable that record stores were able to bring people to the stores with the telephone cards."

Tokugen Yamamoto, president of Warner Pioneer Corp., explains about the Japan Gold Disc Awards. He says, "For the first time in Japan, the industry as a whole decided to award prizes to artists whose records have sold the most in Japan. There are five categories—Grand Prix Artist of the Year [domestic and international], Newcomer Grand Prix Artist of the Year and Grand Prix Album of the Year [domestic and international]."

The awards were based on the units and dollars volume reported by each company to a third auditing firm which then checked the numbers against the company records. The firm then tabulated all the numbers and came up with the artists whose records, tapes and CDs sold the most.

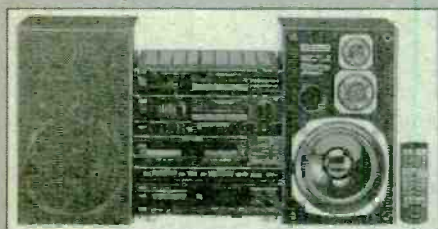
The Grand Prix Artist of the Year went to Akina Nakamori (domestic) and Madonna (international), while the Newcomer Grand Prix Artist of the Year went to the Shonen'ai group. Nakamori and Madonna also copped the Grand Prix Album of the Year with their "Best" and

(Continued on page J-11)

A Billboard Spotlight

A Billboard Spotlight

Victor CD player XL-V501



Victor CD stereo system with CD player and double tape deck

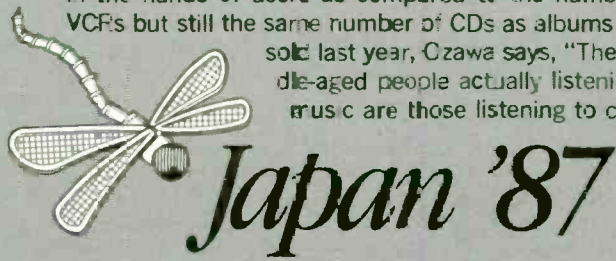
Sony Discman D-100



Sony CD player CDP-222ES

cal music, and they are converting to CD. That is why the percentage of CDs sold is quite high despite the fact that not that many CD players are in the hands of users."

He points out that the JPRA had two major roles or functions, the first being adherence to and protection of the Copyright Law. Through the JPRA, the industry as a whole must cope with the various copyright problems, including the record rental problem, Article 30 of the



DAT STARTS OUT SLOWLY AMID INTERNATIONAL DISPUTE

Despite objections from various countries, IFPI and other organizations concerned with copyright, the Japanese makers placed the digital audio tape (DAT) recorder on sale in Japan on March 2, but they all refrained from announcing a definite date for export of their DATs to the U.S. and Europe.

Also, apparently in deference to objections voiced by the Japanese music industry, the DAT makers are keeping their production down to about 2,000 units a month. Consequently, the retail outlets only have sample units on display, and anyone wishing to buy a DAT must place his order and wait several weeks or a month for delivery.

Billed as the audio system of the future, DAT players can record and play back with fidelity superior to even a compact disk on a cassette only half the size of the standard audio cassette.

Aiwa, Sharp and Matsushita placed their DATs on sale on March 2, followed by Sony, Victor and Hitachi on March 23 and Toshiba on April 1.

Prior to their sale on March 2, officials of the Japanese Society for Rights of Authors, Composers and Publishers (JASRAC) held a press conference in Tokyo on Feb. 20 to protest against the launch of digital audiotape hardware. JASRAC President Yasushi Akutagawa said home taping in Japan already goes far beyond fair and just exploitation of creative works and constitutes sub-

stantial infringement of copyright.

In a JASRAC statement read by Akutagawa, it was pointed out that the high quality available from DAT recorders would inevitably result in even more private copying. The statement said, "It is our paramount regret that such products are being marketed before a solution is presented by way of revision of Japanese copyright law or the introduction of a levy system. We can never accept this situation."

Akutagawa also pointed out that the manufacturers of DAT hardware were completely ignoring the copyright issue so that JASRAC had felt compelled to appeal to the population at large, in the belief that a hardware and software levy is the best remedy.

Officials of the FCA (Japanese Federation of Composers & Authors Assns.) and the Japanese Music Publishers Assn. (MPA) were also present at the press conference. FCA director and composer Tadashi Yoshida said that the sale of DAT equipment will directly and adversely affect the interest of authors. Fellow FCA director Rei Nakanishi, also a composer, add-

ed that manufacturers were in effect telling people "Pay for the machinery but not the music."

Following the release of DAT units by seven makers between March 2 and April 2, list prices between 188,000 yen and 200,000 yen, and Pioneer announced that it



Above: Pioneer high-end digital audio tape deck D-1000 with wireless remote control



Left: Matsushita's DAD deck SV-D1000

would be selling its D-1000 model in Japan on May 12, listed at 250,000 yen.

It was followed by car radio manufacturer Clarion, which said it would market an in-car DAT player this fall listed at 198,000 yen. Considerably more compact than the home DAT unit, it will be limited to replay only.

Initially, the Clarion unit will be offered as an optional unit on new cars, and installation as a standard fitting will not begin until mid-1988.

Clarion predicts that DAT hardware will account for 50% of the in-car market within five years. Including domestic models and imports, this amounts to almost 20 million units annually.

Kenwood said it would start selling its DAT home unit, priced at less than Pioneer's 250,000 yen, on the Japanese market this summer, followed by an in-car model a month later.

Yamaha announced it would start selling the home DAT unit from September, priced around 190,000 yen-200,000 yen. It said it will develop portable and in-car models for sale next year or later.

Nakamichi said it will start selling a superior-sound, high-end DAT unit this fall in Japan that will sell for around 450,000 yen-500,000 yen. Despite its high price, which is double those on the market, Nakamichi feels confident that it will find a ready market among audiophiles.

Nakamichi says it intends to start exporting the high-end unit to the U.S. at the same time it starts domestic sales. It is the first to publicly state its North American export plans.

(Continued on page J-8)

CAMCORDERS & VCRS: S-VHS DECKS INTRODUCED; VHS-C/8MM COMPETITION CONTINUES

The VHS camp has announced the sale of the S-VHS videocassette decks with horizontal resolution of more than 400 lines, while Sony has announced that it has developed the ED Beta system with 500 lines of horizontal resolution but did not give any date for sale of this high-definition system.

Victor Co. of Japan (JVC) and Matsushita placed their S-VHS decks on sale in April, along with S-VHS videotape. This S-VHS has utilized accumulated VHS technology to maintain compatibility with the current VHS to fully utilize the potential of home video in the new era.

Both JVC and Matsushita say they will be developing camcorders incorporating the S-VHS system.

JVC emphasizes that this is not a new system, but merely another addition to the VHS, which started out in 1976, added the EP/LP mode in 1979, high-fidelity sound in 1983, high quality pictures in 1985 and CTL coding (index/address search system) in 1986. The S-VHS (super VHS) is just the latest addition, on sale end of June JVC points out.

Sony says that its ED Beta system employs metal particle tape to achieve unparalleled picture quality for a 1/2-inch-home-use VCR and is ideal, not only for use with increasingly popular large-screen televisions and monitors, but also for extended definition tv (EDTV), which allows for around 500 lines of horizontal resolution and is expected to be available in the near future.

Meanwhile, the competition between the compact VHS-C camcorders produced by the VHS camp and the 8mm camcorders continues.

JVC is finding that its simple-to-operate GR-C9 (148,000 yen) record-only camcorder is proving very

popular with the younger set in their 20s and 30s, especially young mothers with small children. The GR-C7 (248,000 yen) can record and play back.

JVC (120,000 units a month), Matsushita (5,000), Hitachi (40,000) and Minolta (10,000) are manufacturing VHS-C camcorders using compact VHS videocassettes.

The 8mm camcorder is now being made by Sony, Aiwa, Hitachi, Sanyo, Matsushita, Nippon Electric and Canon Camera and is said to hold 50% of the camcorder market.

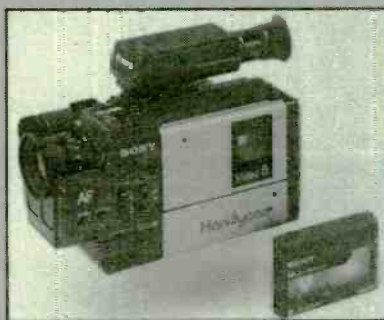
Sony used tennis star Jimmy Connors and his family in April to promote its CCD-V30 Handycam 8mm camcorder worldwide.



Victor S-VHS S-120, 60 and 30 videocassettes



Victor S-VHS hi fi video deck for commercial use BR-E711, on sale end of June



Sony 8mm camcorder Handycam CCD-V30 for recording and playback

Victor VHS compact camcorder GR-C11 with zoom and auto focus



Japan '87

Victor S-VHS hi fi video deck HR-S7000



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FRONTIER

(Continued from page J-1)

eight more inspectors checking video rental outlets for pirated tapes as well as music video tapes which are not supposed to be rented out. The JVA checked 12 rental outlets in two southern cities for several months before police raided the outlets, seizing the largest number of illegal videocassettes in the country's history—over 50,000 cassettes, 58 dubbing decks and 44 monitors.

Japan has relatively tough penalties against pirates—maximum prison sentence of three years or a maximum fine of 1 million yen. But prosecutions are hindered by legal red tape and the long time it takes for cases to reach the courts.

The video software industry recorded total sales of 163.7 billion yen in '86, up 26% from '85. Of the total, videodisks sales accounted for 93.5 billion yen or 57.2%, while videocassette rental came to 10.4 billion yen and videocassette sales to 40 billion yen (6.4 and 24.4% of the total, respectively).

Videocassette rental was up 211.6% from the year before as compared to a 26.1% increase in videodisk sales and a 17.6% increase in videodisk sales.

Videocassette sales totalled 4,507,237, up 20.3% from '85, while rented tapes hit 950,886, up 260.7%. Videodisks sales totalled 15,655,085, up 26.9% from the year before.

The Music Publishers Assn. of Japan (MPA) had a good year in '86, according to Shoo Kusano, president of Shinko Music Publishing Co. and also president of the MPA. Kusano, elected to a third term as MPA president in '86, and now in his seventh year as president, says that the income from record rental increased from 80 million yen in '84 to 1.2 billion yen in 1985 and to 1.7 billion yen in '86.

Neighborhood rights to master recordings for domestic records produced by MPA members has yielded good income and broadcasting fees also boosted the incomes of MPA members. MPA's revenues are in-

creasing at a steady 10% every year, according to Kusano.

Shinko as a company did very well in '86, especially with the group Rebecca, with Nokko as its vocalist, which registered 1 billion yen in sales, including albums, tapes, CDs, videos, concerts and merchandise.

Merchandising now accounts for 20% of Shinko's total income, and includes clothing, costume jewelry, shoes, cosmetics, rock-oriented paper goods and other items.

In the promoting field, the major companies did very well bringing in top entertainers, mostly from the U.S., but also from Europe and Australia.

Seijiro Udo, president of Udo Artists, says that of more than 35 major acts that Udo brought to Japan during the past year, Prince was the biggest. Prince played in the Yokohama Baseball Stadium two nights and in Osaka Castle Hall two nights, drawing 80,000. Also big were Genesis, ZZ Top and Eurythmics.

Udo, chairman of the 13-member Japan Concert Promoters Assn., brought Georgia Satellites, Larry Carlton, Paul Young, Ratt, Iron Maiden, and Human League to Japan for April-May concerts. Tickets for Huey Lewis & the News concerts in Osaka Baseball Stadium and Tokyo's Korakuen Baseball Stadium were sold out in four-five days.

The 48,000-seat newly-covered Korakuen Stadium, the Tokyo Dome, is opening in March 1988, and Udo Artists will produce the grand opening show. In addition, Udo says that various costs have gone up about 30% in the past three years, including labor, sound and lighting equipment rental charges, trucking and hall charges.

Whereas Udo Artists is the only agency dealing exclusively in international acts, Kyodo Tokyo, which started out years ago with international acts only, now handles domestic and international acts on a 50-50 basis. Its biggest international acts the past year were Whitney Houston, Cyndi Lauper, Madonna, Lionel Richie, and Chicago.

In the 17th World Popular Song Festival in the Nippon Budokan Hall in October, Motown artist Stacy Lattisaw won the grand prize for international artists.

Record companies continue efforts to get the records of Japanese artists sold overseas. Warner Pioneer sent Eikichi Yazawa to the U.S. in April to promote his single and album released in the U.S. in May. Warner Pioneer also had Kitaro on Geffen, Loudness on Atlantic and Sadao Watanabe and Shonentai on Elektra, and is hoping that its penetration of the overseas market with these five acts will take off this year.

Epic/Sony released Osamu Kitajima's album "The Source" (EQ label) worldwide in '86. His second album, "FM Shrine," was released in Japan in March. Epic/Sony also signed Eleanor Academia from California and released her first album, "Adventure," on the new Jungle Wave label in Japan. CBS will release the LP in the U.S. this summer.

In the radio syndication field, an L.A.-based radio production syndication company, TelePrograms, supplies more hours per week of custom-produced music in English than any other supplier. Why English? Says TelePrograms president Jim Hampton, "The Japanese love American-style radio programs in English. They use it to learn English in addition to simply liking the music."

Three TelePrograms weekly programs are popular with Japanese listeners: "LA Express" has been airing on FM Yokohama, sponsored by FROM-A; "American Top 40" on FM Tokyo is a two-hour version of the classic U.S. countdown show, co-hosted by Casey Kasem & Jim Hampton, sponsored by Shiseido; and "Coke Sound Wave/The California Beat," which debuted in April on FM Tokyo and FM Osaka, gives the Japanese dance-music fan a glimpse at the Southern California dance scene.

Says Hampton, "All of our shows are custom-designed for the Japanese market, and the fact that they're sponsor-driven indicates how successful we've been at hitting the target."

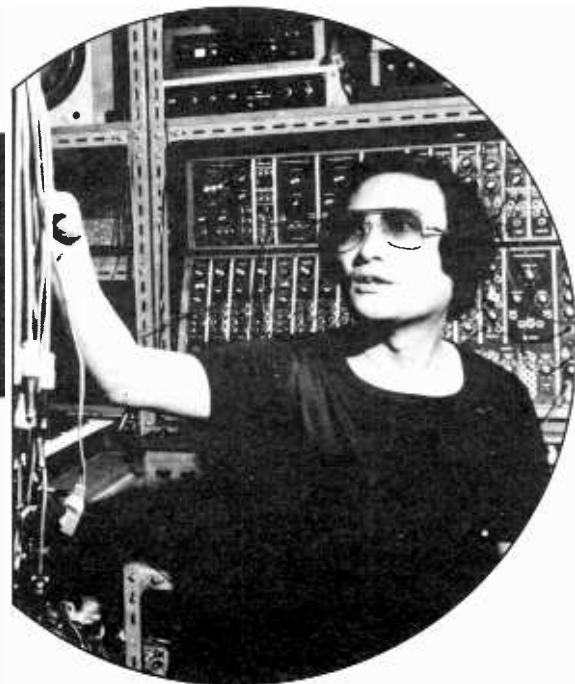
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Yasushi Akutagawa
President

DAT

(Continued from page J-4)

The only major makers yet to announce their DAT plans are Columbia and Mitsubishi.

Almost two months after the first DAT units were placed on sale, only the major retail outlets had DAT units on display. This was due to the various makers producing an average of 2,000 units a month.

Matsushita, for instance, has 27,000 outlets nationwide handling its product, but on the launch date of March 2, only 300 outlets had players available for display. Shinji Kakegawa, a spokesman in the company's audio sector corporate publicity division, says it would take two months just to supply 3,000 major outlets with one DAT unit each.

The same situation was holding true for all the other makers also, so that anyone wanting to buy a DAT unit has to sign up and wait several weeks to a month for delivery.

Quite a few of the first DAT player lines apparently are being bought up by competitor firms anxious to check out mechanism and performance.

According to Kakegawa, those showing the most interest are people with personal tape libraries and compact disk players and software. He says, "Many people checking out the hardware on display seem convinced the price will come down much as it did in the case of CD players. They should realize that the DAT player has many more component parts than the CD equipment, so it is unlikely that prices can come down as fast or as much as they did for CD players."

When CD players first appeared in Japan, they were priced around 200,000 yen also, but came down to an average of 60,000 yen-70,000 yen with low-end ones available for under 40,000 yen.

All the major newspapers, including the 7.5 million circulation Asahi Shimbun, have carried feature articles concerning the DAT player and the problems associated with its sale.

On the night of March 28, the semi-government Japan Broadcasting Corp. (NHK) with its nationwide network carried a 35-minute TV commentary, "The DAT Dispute," from 11 p.m. NHK analyst Ms. Taeko Nagai moderated the program which included statements by IFPI President and Chairman of WEA International Nesuhi Ertegun, Electronic Industries Assn. of Japan (EIAJ) Chairman Shoichi Saba, Chairman of the Japan Phonographic Record Assn. (JPRO) Toshio Ozawa who is president of the CBS/Sony Group and music critic Kyoichi Kuroda.

At the beginning of the program, the front page of Billboard magazine was shown, followed by a closeup of the word "assassination" in the Billboard Commentary by RIAA President Stanley Gortikov (Billboard, Sept. 6, 1986) in connection with the DAT player.

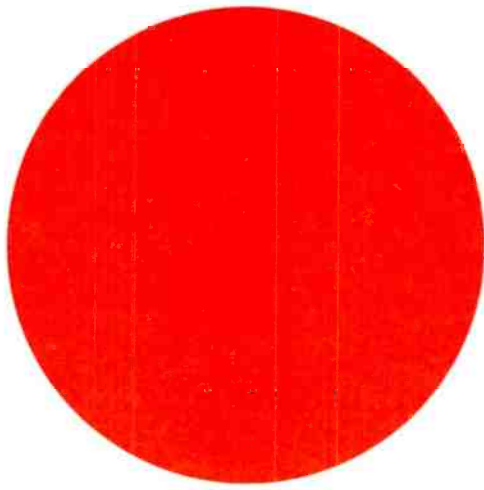
Then Ertegun appeared on the screen and said to the nationwide audience, "we are going to do everything we can to try to stop them from importing them in the existing version. So unless they put in certain safeguards that make copying difficult or impossible, we will do everything we can through our nationwide contacts, both in the U.S. and Europe, to prevent the DAT machines from coming there in their present fashion."

Ozawa pointed out that the DAT case is a good opportunity to talk over the problems of protection of copyright and intellectual property. He said, "We wanted the makers to wait a while on the sale of the DAT, since we felt that both the hardware and software makers should discuss the matter frankly. That is what is behind our opposition to the sale of the DAT. The DAT itself is a wonderful machine, and we are not taking the Don Quixote type stand that the DAT is outrageous and impermissible."

But EIAJ President Saba just reiterated the EIAJ stand that the makers placed the DAT players on sale to reply to the demands of the market for digital audiotape players and that if the recording function is suspended, the DAT unit will not be a recorder but merely a tape player.

He also argued that the music industry has benefitted greatly from the easy availability of tape recorders and added, "We are just as enthusiastic about respecting copyright as anyone else, but we believe that commercial

(Continued on page J-10)



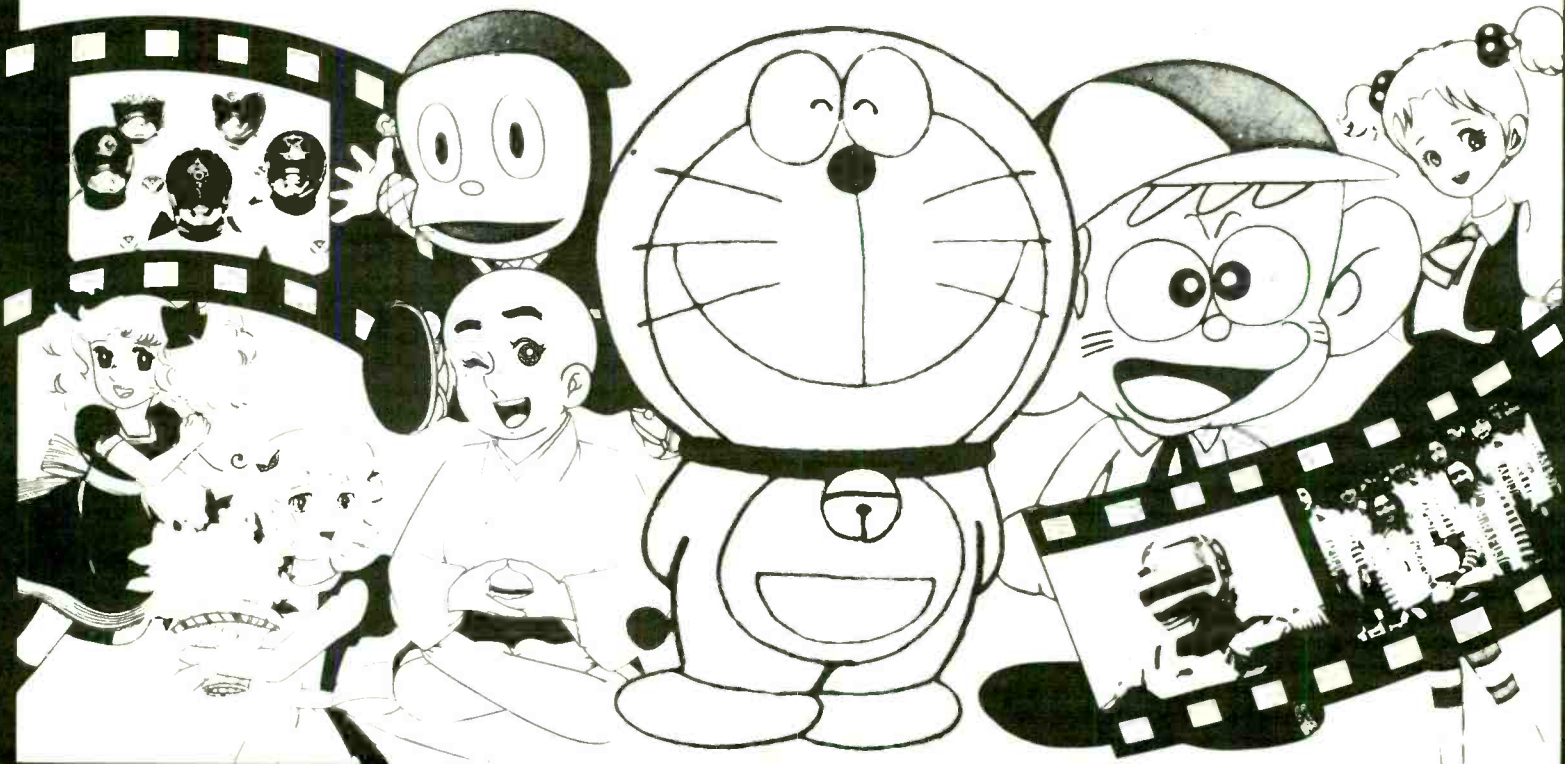
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DAT

(Continued from page J-8)

piracy and pirated tapes are violating copyright much more than home taping. We have said we will give all-out cooperation to stamp out such piracy. We feel that the music industry and the machinery makers must coexist and coprosper and that developing and creating a bigger music industry market will benefit both."

Nagai completed the TV program by saying, "When we ask people in other countries to buy new recording equipment developed by Japan in the future, it is necessary for Japan to first establish a system for taking good care of the music and culture which requires such equipment. The Japanese like music, particularly the young people, but it is necessary to send the message overseas that the Japanese are also taking good care of the musicians who make the music."

In an interview, CBS/Sony Group President Toshio Ozawa commented further on the DAT problem, "At the base of the DAT problem is the problem of interpretation of the right of home taping. It is true that the right to tape at home is stipulated in Article 30 of the Japanese Copyright Law, but the article specifically states that home taping is permitted within a very limited scope. Also, the article was decided 20 years ago, when the number of tape recorders and the quality of copies made by them were much lower than they are today. It is evident that Article 30 should be reviewed or else the rights of copyright owners will be invaded."

Very outspoken in connection with the DAT problem was IFPI director Tokugen Yamamoto, who is president of Warner Pioneer Co.p., in an interview. He stated flatly, "I consider the DAT the AIDS of the record industry. It's detrimental and very destructive. People in the record industry are making representations to the hardware manufacturers and the government agencies and also to our own software manufacturers so that they will realize how detrimental this equipment will be."

As to what steps can be taken, Yamamoto said, "The most effective and the only way to stop indiscriminate copying is to have the government pass a law so that the DAT equipment can only be sold if it is equipped with the CBS copy code or copy guard which will enable the customer to make one-to-one copies if the CD or DAT is properly coded. Coding will mean additional expense to the software industry, but we are willing to spend that additional amount to protect the basic copyrights of writers, artists and producers."

But with the hardware makers so intransigent, it appears that the problem cannot be solved so easily or quickly.

Also, Japan is carefully watching what steps the U.S. and Europe will take, such as passing laws to ban the import and sale of DAT units which do not copy guard.

CD

(Continued from page J-3)

The CD is serving as the main support of the music industry not just on the basis of the number of CDs sold. The CD is bringing back to the record stores those in their 30s and 40s who stopped buying records 10-20 years ago. The reissues of old catalog, especially of old jazz and music of 20-30 years ago, has lured the 30- and 40-year-olds back to the record stores.

For instance, Toshiba-EMI is confidently predicting total sales of more than 2 million units of Beatles CDs in Japan. Twelve Beatles CD titles are being released between Feb. 27 and the end of October 1987 in connection with the 25th anniversary of the release of "Love Me Do."

Toshiba-EMI expects nine CDs to sell at least 100,000 each and the remaining three, "Sgt. Pepper," "Abbey Road" and "Let It Be," between 400,000 and 500,000 each. In Japan a CD is rated a best seller once it hits the 20,000 sales mark. And Toshiba-EMI has found that most buyers of the first four CDs on Feb. 27 purchased them as a set and that the majority are in their 30s and 40s, having been Beatles fans when they were young.

Warner Pioneer is also finding that those purchasing the Impulse reissues of old jazz are in their 30s and 40s as well as in their 50s. The reissues number 50 CDs with

10 being released every month from February through June 1987. The original jacket photos and liner notes are being used, further appealing to the older fans.

In Toshiba-EMI's case, it has printed a pamphlet listing what titles are available on CD to be given to purchasers of the Beatles CDs, since many of them are visiting record stores for the first time in a long time and do not know that so many titles are available on CD.

The record companies should take more constructive steps to hold on to the older customers who are visiting the record stores for the first time in many years to buy CDs. The record stores themselves will have to remodel their stores to appeal more to the older customers and make them want to come back again.

JPra

(Continued from page J-3)

"True Blue" albums, respectively.

The Grand Prix Artist of the Year and Newcomer Grand Prix Artist of the Year received 5 million yen each, while the Grand Prix Album of the Year came with one million yen each. Consequently, Nakamori and Madonna won 6 million yen each.

Yamamoto is happy because all the grand prix artists are on the Warner Pioneer label. He says, "We ourselves didn't know we were going to be the winners, and so we were very happily surprised on the day of the announcement [March 24, Akasaka Prince Hotel in Tokyo]."

Ozawa says that the JPRA will continue to exert greater efforts and implement new programs to expand the music market.

CREDITS: All editorial by Shig Fujita, Billboard's correspondent in Tokyo; Cover & design, Anne Richardson-Daniel.

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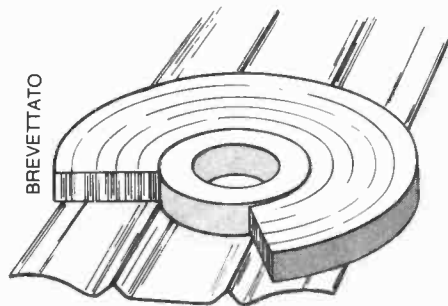
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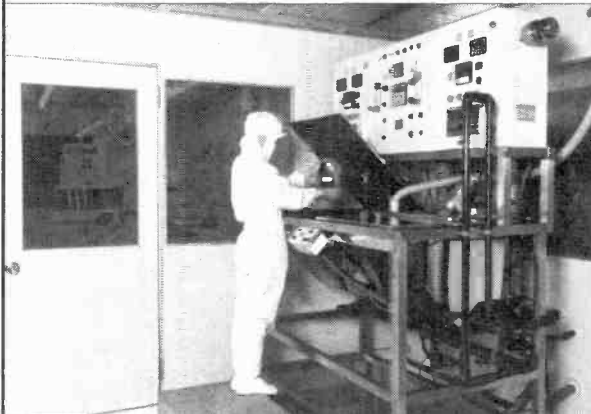
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Winning Lineup. BMI executives gather with TV/film award winners. From left are "Growing Pains" star Alan Thicke; BMI executive Doreen Ringer; Rep. Howard Berman; composers Herbie Hancock and Mike Post; BMI president Frances Preston; composers Stephen Bishop, David Foster, and Earle Hagen; and BMI West Coast vice president Ron Anton.



Leading Men. BMI president Frances Preston meets with award-winning TV composer Steve Dorff, left, and "Night Court" star John Larroquette.



Tough Talent. BMI executive Doreen Ringer congratulates BMI TV award winners Mike Post, left, for "L.A. Law," and Tom Scott, for "Family Ties."



Big Scores. Composers Earle Hagen, left, and Herbie Hancock proudly display their trophies. Hagen was the recipient of the coveted Richard Kirk Award; Hancock was honored for his work in "Round Midnight."



BMI Pop Stars. BMI president Frances Preston, second left, congratulates pop songwriter award winners David Foster, left, Carole Bayer Sager, and Stephen Bishop. Foster was named songwriter of the year. Bishop's "Separate Lives (Love Theme From 'White Nights')" was honored as the most performed song of the year.



Sharing A Moment. Enjoying the ceremony are, from left, Rep. Howard Berman, D.-Calif., TV composer Mike Post, and composer Earle Hagen.



Showoffs. BMI Nashville vice president Roger Sovine, right, makes sure Herbie Hancock looks his best for the awards show, as BMI Nashville executive Thomas Cain looks on.

NAIRD Convenes In San Francisco

Group Holds 15th Annual Confab April 30-May 3



Industry Ties. Lee-Myles Associates' Bob Miller talks about his relationship with Folkways Records during the awards ceremony.



Remembering The Greats. Gazell Records' Sam Charters posthumously honors Folkways founder Moses Asch, who was inducted into NAIRD's hall of fame with folk artist Kate Wolf.



Heady Advise. Tommy Boy Records' Tom Silverman directs questions during the "\$1 Million Worth Of Mistakes" panel. Seated are, from left, Sleeping Bag Records' Ron Resnick, GNP Crescendo Records' Gene Norman, Macola Records' Don MacMillan, and Alligator Records' Bruce Iglauer.



NAIRD Kickoff. Warehouse Entertainment president Lou Kwiker delivers the keynote address on the industry's rapidly changing marketplace.



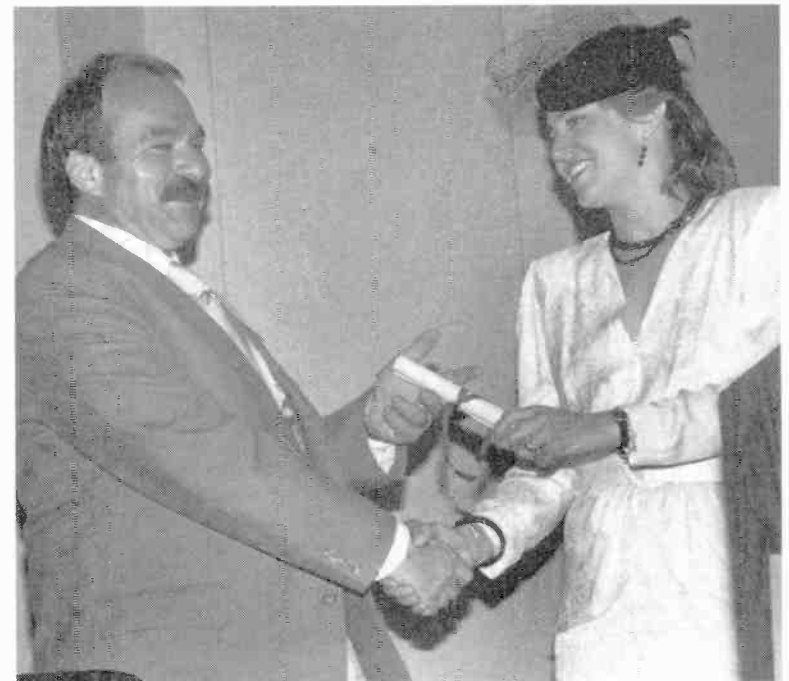
Convention Greetings. The NAIRD board of trustees welcomes attendees to the confab. Shown are, from left, Silo/Alcazar Records' Joan Pelton, Richman Bros. Records'/event chairman Jerry Richman, Action Music Sales' Clay Pasternack, Alligator Records' Bruce Iglauer, and Tommy Boy Records' Tom Silverman.



Trade Show Wares. Kaleidoscope Records' Jeff Alexson shows the label's latest titles to Caravan of Dreams Productions' Jill Posner.



Indie Support. Recording Industry Assn. of America president Jay Berman calls for a stronger relationship between the RIAA and independent labels during his opening remarks.



Top Honors. Sugar Hill's Barry Poss accepts an award for Doc Watson's "Riding The Midnight Train" from KKCY-FM San Francisco program director/awards-dinner MC Kate Hayes.

Retailers' Stormy Days On Wall St. Despite Rosy Outlook At Cash Registers

BY FRED GOODMAN

NEW YORK This may very well prove to be a banner year for music and video retailers. But even though the outlook at the cash register is rosy, home entertainment retailers are weathering stormy days on Wall Street.

With the exception of the Albany, N.Y.-based Transworld Music Corp. (NASDAQ/TWMC) and Miami's Specs Music (NASDAQ/SPEK), none of the publicly traded music or video-driven retailers have seen its stock rise this year. During the same period, the Dow Jones Industrial Average has risen over 17%, while the American Stock Exchange and NASDAQ over-the-counter composites show hikes of 23% and 17%, respectively.

Transworld, which operates over 200 stores under the Peaches, Record Town, Tape Town, and Recordland logos, has bucked the trend with a 45% increase in its stock price since Jan. 1. The company's stock began the year at 21 1/4 and closed May 22 at 31, off 1/4.

The small, family-run Spec's operation posted a more modest gain of 12.5%, less than the market as a whole. The chain began the year at 8; Friday's close was 9, up 1/4.

Holding steady has been Minneapolis-based rackjobber Lieberman Enterprises (NASDAQ/LMAN), which has continued to trade in the

area of 17 1/2 during all of 1987 to date.

Competing rackjobber the Handelman Co. (NYSE/HDL) has fared less well. The Clawson, Mich.-based firm, which began the year trading at 29 1/4, closed out May 22 at 25.

Among pure entertainment retailers, the picture is bleak.

The Texas-based Sound Warehouse chain (NASDAQ/SWHI), with 100 outlets, has seen the market value of its shares drop by nearly 50% in 1987. Starting off the calendar year at 15 1/4, the stock finished on May 22 at 7 7/8.

For the California-based Wherehouse (ASE/WEI) chain, with 193 stores, the story is not much different. After opening 1987 at 14, the stock has dipped to 7 3/8. In the last 12 months, Wherehouse has traded as high as 24.

The problems facing metropolitan New York's 36-store Crazy Eddie (NASDAQ/CRZY) chain are far from simple (see story, this page). Although the stock recently rose to 7 1/2 on the strength of a buyout bid, the company's shares had been trading as low as 4 1/2. During summer 1986, Crazy Eddie traded as high as \$21.62. The stock has split four times since it first began trading in 1984.

Entertainment analysts differ on why investors have soured on music and video retailers. But they agree that investors are worried that

there is little growth left in the video retailing business.

"The video segment of retailing is showing signs of maturity," says Harold Vogel, vice president of research for Merrill Lynch. He adds that many initial public offerings were snapped up quickly, driving early prices up. "There was a tremendous amount of enthusiasm for these stocks when they were first issued," he says.

While Vogel concedes that the prerecorded music business has been strong—some observers say they expect retail sales on prerecorded music to rise 15% this year—he adds that the effect CD sales will have on the value of the music industry as a whole is "overblown."

Fred Ansel, vice president of research for Dean Witter, is more optimistic. "Each one of these retailers has a problem of his own. I don't think there's a problem endemic to [home entertainment retailing]. A lot of it is growing pains, and expansion."

Ansel says there could be a silver lining ahead.

"There are probably some opportunities here. The prices for some of those stocks are certainly depressed. I wouldn't say that video can't grow. The rapid growth of sell-through titles isn't an opportunity limited solely to rackjobbers."

newsline...

SCHWARTZ BROTHERS INC. (NASDAQ/SWAR), the Lanham, Md.-based home entertainment software distributor, reports net income for the fourth quarter ended Jan. 31 increased to \$187,083, or 23 cents per share, on revenues of \$21.2 million. During the same quarter of the preceding year, the company posted net income of \$173,573, or 21 cents per share, on revenues of \$16.4 million, including extraordinary income of \$69,000, or 8 cents per share. For the year, net income rose to \$856,772 or \$1.05 per share on revenues of \$76.3 million, compared with \$766,897, or 95 cents per share, on revenues of \$64.5 million a year ago. During the previous fiscal year, the figures included extraordinary income of nearly \$200,000, or 24 cents per share. The company's board recently voted a two-for-one stock split. The date for the split is Thursday (4), with distribution set for June 15. A special cash dividend of 10 cents per share was also voted on.

HOME ENTERTAINMENT HARDWARE AND SOFTWARE DISTRIBUTOR Commtron (ASE/CMR) says it expects to report lower earnings for the third quarter, ending Sunday (31). Gary Rockhold, president of the Iowa-based distributor, says sales are expected to approximate the \$105.6 million posted in the same quarter in 1986, but net earnings are expected to be "significantly lower" than the \$1.4 million, or 17 cents per share, posted during last year's third quarter. Slower sales growth for videocassettes were cited as the major culprit.

SOFTWARE MANUFACTURER CERTRON CORP. (NASDAQ/CRTN) improved its sales and profit picture during the second quarter, ended April 30. Net profit after taxes was \$57,000 on sales of \$6.7 million. During the same quarter of 1986, the company posted a profit of \$10,000 on sales of \$5.2 million. The California-based Certron manufactures and distributes audiocassettes and floppy disks and distributes videocassettes.

NO SALE: A group of officers of Dallas-based Blockbuster Entertainment Corp. (NASDAQ/BBEC) denies published reports that it is selling any shares of its common stock in the company. H. Wayne Hui-zenga, chairman, CEO, and president, says in a prepared statement that the officers have "personally committed to invest \$18.4 million in Blockbuster."

Company Founder Makes \$7-Per-Share Bid 'Crazy Eddie' Antar Offers Buyout

NEW YORK For a price some observers say is insane, Crazy Eddie (NASDAQ/CRZY) founder Eddie Antar is offering to buy out the company he founded in the early '70s.

Antar, in partnership with a Canadian company, is offering \$7 per share. That bid is expected to be upped in the wake of trading that already sent the stock from below \$5 to over the \$7 mark. Crazy Eddie closed May 22 at 7 1/2, unchanged.

Antar, 40, departed the company in January; the firm has never offered an explanation beyond "personal reasons."

The offer by Antar comes at a time when the New Jersey-based entertainment hardware and software retailer's stock has been trading at an all-time low. Since going public in 1984, the company has paid initial investors handsomely: Shares that began trading at \$8 at the initial public offering were worth over \$80 by summer 1986, when adjusted for splits. The retailer's convertible debentures, valued at \$81-million a year ago, are now worth about half that amount.

In recent months, however, the chain has fallen from grace. Rapid expansion, stepped up advertising campaigns from local competitors like the Wiz and Newmark & Lewis, and the absence of Antar himself—perceived by some investors as the heart and soul of the company—have conspired to drive the stock's price to its historic low.

The proposed buyout at \$7 per

share is valued at nearly \$190 million. But the per-share price is nearly half of what Antar got when he unloaded 1.5 million shares in January for \$13.86 each.

A spokesman for Crazy Eddie would say only that the company will consider Antar's offer. The bid is subject to a definitive merger agreement with Antar's Newco, a company formed in partnership with Canada's First City Capital Corp.

In the quarter completed March

1, Crazy Eddie saw its fourth-quarter earnings plunge to \$750,000 or 2 cents per share on sales of \$122.1 million. During the fourth quarter of the previous fiscal year, the retailer posted earnings of \$7.1 million, or 26 cents per share, on sales of \$99.8 million. For the year, the company had earnings of \$10.6 million, or 34 cents per share, on sales of \$352.5 million, down from the \$13.2 million, or 48 cents per share, earned in fiscal 1986 on sales of \$262.3 million.

FRED GOODMAN

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Close 5/18	Close 5/22	Change
NEW YORK STOCK EXCHANGE				
American Can	1448.8	36 1/4	38 1/4	+2 1/4
CBS Inc.	237.6	161 1/4	157 3/4	-4 1/4
Cannon Group	568.3	4 1/4	4 1/4	-1 1/4
Capital Cities Communications	175.5	333 1/2	333 1/2	-1/4
Coca Cola	4085.2	39 3/4	39 1/4	+1/4
Walt Disney	1573.8	62	61 1/4	-1/4
Eastman Kodak	3445.4	79	79	-1/4
Gulf & Western	1636.5	76 3/4	82	+5 1/4
Handelman	134.2	24 1/2	25	+1/2
MCA Inc.	846.1	45 1/4	43 1/2	-1 1/2
MGM/UA	33.4	10 1/4	10 1/2	+1/4
Musiland	70.1	25 1/4	25 1/4	+3/4
Orion Pictures Corp.	284.3	13	12 1/2	-1/2
Sony Corp.	397.2	19 1/4	20 1/4	+1/4
TDK	13.1	42 1/4	43 1/2	+1 1/4
Taft Broadcasting	16	150 1/2	149 1/2	-1 1/4
Vestron Inc.	65.1	5 1/2	5 1/4	+1/4
Viacom	504.9	53 1/4	53 1/4	.....
Warner Communications Inc.	3805.3	28 1/4	32	+3 1/4
Westinghouse	2250.2	59 1/4	58 1/4	-1/4
AMERICAN STOCK EXCHANGE				
Commtron	41.9	6 1/2	6 1/4	-1/4
Electrosound Group, Inc.	21.7	13	12 1/2	-1/2
Lorimar/Telepictures	818.5	14 1/4	13 3/4	-1/2
New World Pictures	178.5	12 1/4	11 1/4	-1/2
Price Communications	140.9	11 1/4	12	+1/4
Prism Entertainment	10.2	5 1/2	5 1/4	+1/4
Turner Broadcasting System	59.5	21 1/4	21	-1/4
Unitel Video	19.6	10 1/4	11 1/4	+1
Wherehouse Entertainment	200.3	7 1/4	7 1/4	-1/4
OVER THE COUNTER				
Crazy Eddie		7 1/2	7 1/2	.....
Dick Clark Productions		4 1/4	4 1/4	.....
Infinity Broadcasting		16 1/2	16 1/2	.....
Josephson Intl.		13 1/2	13 1/4	+1/4
LIN Broadcasting		34 1/4	34 1/4	+1/4
Lieberman Enterprises		17 1/4	17 1/4	+1/4
Malrite Communications Group		9 3/4	10	+1/4
Recoton Corporation		6	6	.....
Reeves Communications		10 3/4	10 3/4	.....
Satellite Music Network Inc.		4 1/4	4 1/4	.....
Scripps Howard Broadcasting		80	80	.....
Shorewood Packaging		15 1/2	15 1/2	.....
Sound Warehouse		7 3/4	7 1/4	-1/4
Spec's Music		8 3/4	9	+1/4
Stars To Go Video		10 3/4	11	+1/4
Trans World Music Corp.		31 1/4	31	-1/4
Tri-Star Pictures		9 1/4	9 1/4	-1/4
Wall To Wall Sound & Video Inc.		4 1/4	4 1/4	.....
Westwood One		21 1/4	21 1/4	.....

52% Profit Fall At JVC

TOKYO JVC, the consumer electronics arm of Matsushita, suffered a 52% fall in net profits to \$31.4 million for the financial year ended March 31. The sharp appreciation of the yen is blamed for exports being down 11% and VCR sales down 2% from 1986.

For the first time since it was listed on the Tokyo stock exchange, JVC sustained an operating loss. Operating profits in 1986-87 were off nearly \$30 million, against operating profits of \$37.1 million in 1985-86. But the company says this year's pretax profits held up better than expected; at \$92.4 million, they fell only 38%, compared with the 60% fall it had predicted.

JVC is also bullish about current and future prospects. An operating deficit of more than \$32 million in

the first half of the 1986-87 financial year was turned into a \$2.9 million surplus in the second half, and despite the drop in export business, domestic sales increased 18%, largely driven by strong camcorder demand.

Although VCR volume dipped, total sales were worth almost \$4.2 billion, only 1% less than in the 1985-86 financial year, and JVC now plans to boost sales of high-value added products like the S-VHS video hardware and to increase domestic business from 44% to 49% of overall sales.

Revenue for the 1987-88 financial year are forecast at \$4.29 billion, and JVC predicts pretax profits of \$100 million, with net profits at \$42.9 million.

SHIG FUJITA

POP

PICKS

VARIOUS ARTISTS
Recorded Highlights Of The Prince's Trust 10th Anniversary Birthday Party
PRODUCER: Andrew Sheehan
A&M SP-3906

Highlights from all-star performance to benefit British charities make up a stellar live collection of some of the best rock around: Phil Collins' piano-driven "In The Air Tonight" and a surprisingly forceful "Marlene On The Wall" by Suzanne Vega stand out. Only minus is the absence on record—despite his photo on inner sleeve—of George Michael.

WARREN ZEVON
Sentimental Hygiene
PRODUCERS: Warren Zevon, Andrew Slater, Niko Bolas
Virgin 90603

Zevon is back in the racks after five years' absence, and it's an exciting and welcome return. Title single features smoking lead work by Neil Young; Bob Dylan, George Clinton, and R.E.M., among others, also lend a hand. No-holds-barred "Boom Boom Mancini" and "Detox Mansion" will take no prisoners at album rock.

DAN FOGELBERG
Exiles
PRODUCERS: Dan Fogelberg, Russ Kunkel
Full Moon/Epic OE 40271

Another fellow who's been out of the ballpark for a while, Fogelberg comes back swinging. Rocking lead single, "She Don't Look Back," takes dead aim at the album rock crowd; a good bet for later is soulful "What You're Doing," while "Seeing You Again" could win top 40 allegiance.

RECOMMENDED

STEVE JONES
Mercy
PRODUCERS: Bob Rose, Steve Jones, Paul Lani
Gold Mountain/MCA 42006

Former Sex Pistols bad boy (and recent Andy Taylor and Iggy Pop collaborator) will surprise many with this solo number—pop-oriented writing and production recall Bowie and Dire Straits more than Jones' punky roots. Will be at home on album rock channels.

IQ
Nomzamo
PRODUCER: Ken Thomas
Squawk/PolyGram 422 832 141 Q-1

New label venture of managers Cliff Burnstein and Peter Mensch debuts with U.S. bow of indie-success-story Brit band; mixed bag of tracks bears heavy imprint of producer Thomas, who has worked with Rush and the Cult. Best: "Promises (As Years Go By)," "Passing Strangers," "Still Life."

VARIOUS ARTISTS
Music & Songs From Starlight Express
PRODUCERS: Various
MCA MCA5972

Show scores don't often get multiartist, Hot 100-style conceptions these days, but "popopera" composer Andrew Lloyd Webber's London/New York smash is an exception. Two cuts, "Starlight Express" by El DeBarge and "The Race Is On" by Harold Faltermeyer, are MCA singles, and the fervent soul duet "Only You" by Josie Aiello & Peter Hewlett is well worth a singles try, too.

JANIS SIEGEL
At Home
PRODUCER: Steven Miller
Atlantic 81748

Member of vocalese quartet Manhattan Transfer continues her search for a solo career. Album does admirable job of blending pop, jazz,

and blues vehicles, and Siegel's adept handling of all material could find her a home with older listeners. Lead single is a cover of Marvin Gaye's much-overlooked "Trouble Man."

STREETS
Crimes In Mind
PRODUCER: Beau Hill
Atlantic 81246

Georgia band shows good mix of straight-ahead rockers with radio-smart hooks and a dash of familiarity. The result is an exceptional debut that radio can dig deep on.

OUR FAVORITE BAND
Saturday Nights And Sunday Mornings
PRODUCER: Donald W. Spicer
Big Time/RCA 6041-8

Participation of R.E.M.'s Michael Stipe, Jason "Scorcher" Ringenberg, Steve Forbert, etc., should draw college ears to slightly off-kilter country/rock amalgam from pair of Southern scenesters. Lackluster vocals could prevent some radio play.

BEAUSOLEIL
Bayou Boogie
PRODUCERS: Steve Conn, Michael Doucet, Sonny Landreth
Rounder 6015

Cajun/zydeco ensemble steps into the electric age without a backward glance; move should bring group to a wider audience without sacrificing any of its already substantial following. Last year's Grammy nomination could give a boost to sales.

LYDIA LUNCH
Hysterie
PRODUCERS: Various
CO Presents 039

Noise-mistress Lunch, a high priestess of New York's "no wave" movement of the '70s, lets loose on an abrasive 10-year retrospective of her work. No future at conventional stores, but will attract cultists off the beaten path. Contact: 415-641-0473.

BLACK

PICKS

LA LA
PRODUCERS: Various
Arista AC-8403

Multitalented songstress who penned Whitney Houston's "You Give Good Love" debuts with a seamless package of contemporary soul; "(If You) Love Me Just A Little" is racing up the black chart with speed commensurate to its frenetic pace, and almost any track could follow it up.

DENISE LASALLE
It's Lying Time Again
PRODUCERS: Tommy Couch, Wolf Stephenson, Denise LaSalle
Malaco MAL 7441

Blues-soul singer/songwriter/producer has emerged as leading proponent of the Southern-tinged soap opera. LaSalle takes a pop turn on "Teeny Weenie Black Bikini" but reverts to form on "Footprints Of A Fool" and Joe Tex's "Hold On."

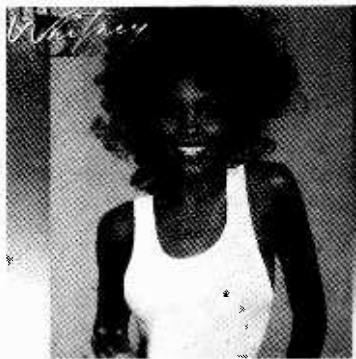
4 BY FOUR
PRODUCERS: Charles Carter, Chuck Jackson, Chris Dixon
Capitol ST-12560

Jackson 5-inspired foursome is not kidding with top 20-bound "Want You For My Girlfriend." Quality runs deep on "Don't Put The Blame On Me"; these subteens show stuff to stick.

CABO FRIO
PRODUCER: Peter Drake
Zebra/MCA ZEB-5990

Combo whose last release scored on the jazz charts moves into new territory; two vocal tracks feature

SPOTLIGHT



WHITNEY HOUSTON
Whitney
PRODUCERS: Various
Arista AL-8405

With her multi-multiplatinum debut, Houston demonstrated she has all the requirements for pop superstardom: a glorious voice, a beautiful persona, and a knack for choosing hit material. On "Whitney," she shows she hasn't lost any of them; there's no sign of the sophomore jinx. "I Wanna Dance With Somebody (Who Loves Me)" is already top 20; even better follow-ups include "Didn't We Have It All" and the playful "Love Is A Contact Sport." "I Know Him So Well," a duet with mother Cissy, could emerge the sentimental favorite.



GLORIA ESTEFAN & MIAMI SOUND MACHINE
Let It Loose
PRODUCERS: Emilio & the Jerks
Epic OE 40769

Estefan (billing reflects her star quality) and her Florida hotshots stir the Latin funk to a chart-smashing boil on this sequel to their big bow. "Rhythm Is Gonna Get You" is a danceable winner, but expect "Betcha Say That," title track, and the socko "Surrender" to scoop even greater spins. Plenty of opportunities for sizzling dance remixes here.

NEW AND NOTEWORTHY

THE BEATLES
Sgt. Pepper's Lonely Hearts Club Band
PRODUCER: George Martin
Capitol CDP 7 46442 2

The most influential, revolutionary, and entertaining rock album of its era sees CD release on its 20th anniversary. Sound is brilliant; new notes, photos, and discographical info are added inducements to buy. Big marketing push should put sales over the top. A splendid time is guaranteed for all—retailers included.

Eugene Wilde and are being serviced to black stations, not jazz, and even the remaining instrumentals show solid pop influences. Should fit snugly into several formats.

COUNTRY

PICKS

T. GRAHAM BROWN
Brilliant Conversationalist
PRODUCER: Bud Logan
Capitol ST-12552

Brown sounds most fluent on r&b-derived songs like the title track; biting guitar provides a fine counterpoint to his voice on "R.F.D. 30529" and "Save That Dress." Ballads lack the ease of the up-tempo numbers, but Brown never fails to sound convincing.

RECOMMENDED

THE KENDALLS
Break The Routine
PRODUCER: Ray Pennington
Step One 0023

Hauntingly beautiful performances from one of country's best—and, recently, most overlooked—singing combinations. Highlights: "Routine," "Still Pickin' Up After You," and "Dancin' With Myself Tonight."

MERLE HAGGARD, GEORGE JONES, WILLIE NELSON
Walking The Line
PRODUCERS: Various
Epic FE 40821

All previously released material, and most of it first-rate: "I Gotta Get Drunk" (Jones, Nelson), "Pancho And Lefty" (Nelson, Haggard), "Yesterday's Wine" (Haggard, Jones), and "Half A Man" (Haggard, Nelson) top the package.

TIM MALCHAK
Colorado Moon
PRODUCERS: Johnny Rutenschroer, Tim Malchak, Dwight Rucker, Bob McCracken
Alpine APA-1001

Welcome to a major new talent. Member of the now-defunct Malchak & Rucker duo shows that the success of his "Colorado Moon" single is no fluke. Malchak has a beautiful, believable voice, and his name appears on the writing credits of half the fine songs here, including the title cut.

JAZZ

PICKS

CHICK COREA ELEKTRIC BAND
Light Years
PRODUCER: Chick Corea
GRP GR-1036

Corea's second effort for digitally conscious label showcases the keyboardist in a surprisingly funky setting. Though the ambitious Corea remains the band's major name, bassist John Patitucci's work is surprisingly eloquent. Should sell strongly.

THE 1987 DAVE BRUBECK QUARTET
Blue Rondo
PRODUCER: Russell Gloyd
Concord CJ-317

Despite the presence of his standard "Blue Rondo A La Turk," new album bears five new, forward-looking compositions, all heightened by the tasteful clarinet of Bill Smith. Recent CBS Brubeck reissues may add to interest.

THE DUKE ELLINGTON ORCHESTRA
Digital Duke
PRODUCERS: Michael Abene, Mercer Ellington
GRP GR-1038

The latter-day band, now led by Ellington *fils*, romps and stomps through a familiar repertoire, but keen digital sound and star sidemen (including Branford Marsalis, Eddie Daniels, Clark Terry, Louie Bellson, and Roland Hanna) make this an extra-delightful session.

RECOMMENDED

CARLA WHITE
Orient Express
PRODUCER: Carla White
Milestone 9147

Outstanding New York club vocalist, finally getting a shot on a widely distributed label, sings for all she's worth. Honest style and no-nonsense arrangements make for a date that should appeal to both casual listeners and jazz vocal purists.

LESLIE DRAYTON & FUN
Innuendos
PRODUCER: Leslie Drayton
Esoteric/Optimism ER-1005

Relaxed date by trumpeter-flugelhornist who led Marvin Gaye's band incorporates light Third World influences and some soul-styled vocals; biggest plus is Drayton's silky ballad playing.

GOSPEL

PICKS

JIM MURRAY
Christians Arise
PRODUCER: Bruce Koblish
Word 7-01-903510-8

As a member of the Imperials for 20 years, Murray has more than established his credentials in gospel. This debut solo album is a musical departure from that group; Murray shows a penchant for easy listening aimed at the church audience. Could break big among Christian-bookstore shoppers.

KID'S PRAISE! 6
Heart To Change The World!
PRODUCERS: Ernie Rettino, Debby Kerner Rettino
Maranatha 7-10-018084-8

The gospel folks were perhaps the first to discover the enormous potential of kid's music when marketed to the adult marketplace. Maranatha has created a superb character, Psalty, that children love. Stock up, dealers—Psalty rides again.

CLASSICAL

RECOMMENDED

BRAHMS: SERENADE NO. 1 IN D
St. Louis Symphony Orchestra, Slatkin
RCA 6247-RC

A work that drifts just outside the popular mainstream but is nevertheless admired by a solid core of Brahms fans. This strong performance, in excellent sound, will nudge it closer to the fast lane.

SCHUBERT: TROUT QUINTET/MOZART: PIANO QUARTET IN E FLAT
Serkin, Schneider, Tree, Levine, Soyer
Vanguard VCO 72004

Persuasive readings that benefit from the vibrant leadership of violinist Alexander Schneider. Sound of the "Trout" is adequate; the Mozart, a later recording, superior.

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.



Boy
Blue

The single, most beautiful statement from Cyni Lauper's "True Colors."
37-07181 OR 40313
On Portrait Records, Cassettes and Compact Discs.

Produced by Cyni Lauper and Lermie Petze.
Executive Producer: David Wolff.
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Lifelines

BIRTHS

Girl, Karilyn, to **Dave and Heidi Pyle**, April 5 in Orange County, Calif. He is an air personality at KQLH-FM San Bernardino.

Girl, Hilary Kelly, to **John and Winnie Kelly Holbrooke**, April 18 in Santa Monica, Calif. She is publicity director for Windham Hill Records.

Girl, Sarah, to **Lance and Judith Freed**, April 30 in Los Angeles. He is president of Almo/Irving.

Girl, Amanda Lee, to **Steve and Jennifer Holley**, May 3 in New York. He is a drummer for Reckless Sleepers and formerly worked with Wings and Elton John. She is an actress.

Boy, Jesse Michael, to **Sam and Christi Sutherland**, May 4 in Glendale, Calif. He is vice president/managing director for Windham Hill Records.

Girl, Kate Mazursky, to **Jeb and Meg Brien**, May 7 in New York. He is vice president of Champion Entertainment. She is an independent casting director and daughter of film director Paul Mazursky.

Boy, Michael Kelly, to **Mike and Danna Kelly**, May 14 in Nashville. He is owner of the Mike Kelly Organization. She is a singer/entertainer who formerly performed under the

name Danna Dayton.

Boy, Nicholas Michael Holmes, to **Rupert and Elizabeth Holmes**, May 16 in Englewood, N.J. He is a songwriter/producer.

Boy, Matt Stephen, to **Margaret and Matt Callihan**, May 18 in Nashville. She is vice president/regional administrator, Third National Bank/Nashville, host of the annual Third National Bank Writer's Showcase.

Girl, Jennifer Doreen, to **Attila and Zsuzsanna Csupo**, May 24 in Los Angeles. He is a Billboard staffer.

Girl, Amy Marie, to **Jim and Nina McCullaugh**, May 27 in Los Angeles. He is home entertainment editor for Billboard. She runs her own entertainment-industry public relations firm.

MARRIAGES

Marla McNally to Lee Phillips, May 2 in Mandeville Canyon, Los Angeles. She is director of talent acquisition for Chappell-Intersong International U.S.

Cissie Lynn to John Beams, May 13 in Hurricane Mills, Tenn. She is the daughter of country recording artist Loretta Lynn and is on tour with her own band, the Ex-Coal Miners. He is musical director for the band.

Brian Hurst to Chiara Berry, May 16 in Anacortes, Wash. He is an evening air personality and she is program director at KKKI.

DEATHS

Victor Feldman, 53, of an apparent heart attack May 12 in Los Angeles. The British-born pianist, vibraphonist, and drummer was among the most active studio musicians on the West Coast. Earlier in his career, he performed or recorded with the bands of Cannonball Adderley, Miles Davis, Benny Goodman, and Woody Herman. More recently, he recorded with his own fusion-oriented group, the Generation Band.

Bruce Davidson, 70, of an aneurysm May 25 in Nashville. The veteran music/radio executive and jazz scholar was founder of the Tennessee Jazz and Blues Society and a member of NARAS. His long career in music and radio led him to co-host the weekly jazz radio series "Upbeat" and work as public relations director of KBMS-FM Pasadena, Calif. He had a 14-year term with Capitol Records, was executive vice president of Mega Records, and worked as general manager of Starburst Records and as national sales manager at Con Brio Records. He was also the president of the International Assn. of Jazz Record Collectors. He is survived by his wife, Barbara, a daughter, and a son.

New Companies

Ark 2 Productions, formed by Ed Query and Mark Neubauer. Company will produce set designs, concessions, displays, and tour backdrops for local and national entertainers. Aimed at the music and entertainment industry, the company creates a variety of event displays, novelties, and performance-oriented artwork. P.O. Box 40702, Nashville, Tenn. 37204; 615-298-3152 or 256-2697.

Julianne Enterprises, formed by Julie Anne Matlock. Company will handle public relations, production, commercials, and tours as well as television and video production needs. First clients include Blast From The Past Productions, Lonewolf Concert Productions, the Beau Brummels, and Vanessa Vampire. Penthouse, 104 Dawn Valley Dr., Hendersonville, N.C. 28739; 704-685-3900.

Turf Handler Records, formed by Gerry "Maniac" Wyche and Ricky Reed. Company will specialize in rap and street/dance music; it will also offer in-house publishing through Wyche Publishing. No. 1, 807 N.W. 2nd Ave., Fort Lauderdale, Fla. 33311; 305-764-2310.

Otherworld Records, formed by Jim Cushinery. First release is "A Little Affection"/"Spin My Wheels" by 57 Braves. P.O. Box 7140, Los Angeles, Calif. 90212; 213-557-2217.

Singleton Productions Inc., formed by Bob Singleton, producer/

composer/engineer. Company will handle music and audio production. Currently working on entertainment film scores, industrial film scores, and complete soundtracks with music and narration. 214-328-7992.

Tiffany Productions, formed by Ron Dubin and Max Levin. Company will create, produce, and market radio programming for national syndication. First project is "Music Unlimited," a weekly, five-hour, Saturday-night show for adult contemporary and soft rock stations. 4841 Hawaiian Terrace, Cincinnati, Ohio 45223; 513-

542-5957 or 718-627-2361.

Blueberry Hill Records, formed by Joe Edwards. Company will showcase St. Louis talent in all musical areas. First releases are by Be-Vision, Murder City Players, and Rondo's Blues Deluxe. 6504 Delmar, St. Louis, Mo. 63130; 314-727-0112.

T J B, formed by Paula Bresnahan. Company currently handles male vocalist Gary Santarella. No. 3, 143 High St., Danvers, Mass. 01923; 617-777-6184.

Calendar

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

MAY

May 30-June 2, **Summer Consumer Electronics Show**, McCormick Center, Chicago. 202-457-8700.

JUNE

June 7, **Orange County Songwriters Seminar/Showcase**, Buena Park Hotel, Buena Park, Calif. Wally Wasinack, 714-535-7591.

June 8, **21st Annual Music City News Country Awards**, Grand Ole Opry House, Nashville. 212-484-7976.

June 8-14, **16th Annual International Country Music Fan Fair**, Tennessee State Fairgrounds, Nashville. 615-244-2840.

June 17, **International Radio & Television Society Annual Meeting And Broadcaster Of The Year**

Luncheon Honoring William B. Williams, Waldorf-Astoria, New York. 212-867-6650.

June 20, **10th Annual Texas World Music Festival '87**, Cotton Bowl, Dallas. Robin Mendell, 713-621-8600.

June 22-24, **Electronic Imaging For Scientific & Research Applications**, Monterey Beach Hotel, Monterey, Calif. 617-267-9425.

June 24-26, **Assn. Of Professional Recording Studios '87**, Olympia II Exhibition Centre, Kensington, England. 09237 72907.

June 26, **New York Chapter Black Music Assn. Dinner Honoring Black Entertainment TV And Robert L. Johnson**, Marriott Marquis, New York. Ken Reynolds, 212-622-4442.

June 26-27, **Bobby Poe's Pop Music Survey Convention**, Sheraton, Tyson's Corner, Washington, D.C. 301-951-1215.

June 27-30, **1987 National Assn. Of Music Merchants International Music & Sound Expo**, McCormick Place, Chicago. 619-438-8001.

FOR WEEK ENDING JUNE 6, 1987



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ALBUM ROCK TRACKS™

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

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.

DAT START-UP SLOWED BY WASHINGTON DEBATE, GLITCHES

(Continued from page 1)

board, May 9).

The expected 100,000-plus CES attendees will be examining other items on the hi-tech frontier as well. Super VHS high-resolution video technology debuts at the show, with several firms, including Mitsubishi, Fuji, 3M, and JVC, displaying S-VHS hardware and software.

Sony will show only video products in its floor display; as expected, 8mm video will be heavily touted. Sony's new extended definition ED-Beta format will be on hand, albeit with a more muted presence than 8mm.

As in the past two CES expos, DAT prototypes will be shown by a number of manufacturers. And several firms, including Denon America, will show prerecorded DAT software prototypes. But, according to statements by a number of major hardware companies, a full-scale U.S. launch for DAT appears to be at least eight months to a year

away.

"There is a real problem with the DAT players out in the Japanese market right now," says Robert Heiblim, a vice president of Denon America. "It seems recordings made on one manufacturer's machine are often incompatible with another's. As far as we're concerned, the first-generation DAT players are already obsolete. We won't even show a production model machine until the Tokyo Audio Fair in October, and we won't roll it out in the U.S. until at least January."

Heiblim and other hardware executives also note that the pending bills requiring incorporation of the CBS Copycode system for imported DAT hardware have created an unfavorable climate in which to attempt a product launch.

"It [the pending legislation] probably won't happen," says Heiblim. "But what if it does? Then you have to stop production, retool the prod-

uct, and start all over again. That just doesn't make sense."

"There's a lot of nervousness in Japan about the situation in Washington," agrees Technics' Paul Foschino, who has testified in front of several congressional hearings on DAT. "We'll only show the SVD-1000 unit we've introduced in Japan, but we won't be announcing anything about a U.S. launch."

Foschino says he "hasn't heard any reports" of incompatibility among DAT units in Japan but notes that "it wouldn't be all that surprising. That's just what happened when the first VCRs came out."

The problem, according to Heiblim, is indeed similar to those experienced in the early days of videocassette recorders, which, like DAT recorders, use rotary head technology.

"Any variation in the rotary head drum from player to player created an azimuth problem with the initial VCRs," says Heiblim. "With DAT, the problem is even worse, because the head drum is smaller and rotates much faster."

A spokesman for Sony says that while the Japanese giant is "unaware" of compatibility problems, "it is not surprising that there would be bugs in the first-generation machines." The member companies of the Japanese Digital Audio Tape Committee meet on a regular basis to discuss engineering issues, the spokesman says, adding it is possible such problems could be worked on in those gatherings.

Heiblim states that Denon will "definitely" be working with Sony, Matsushita, Hitachi, Aiwa, Clarion, and other Japanese firms to correct the azimuth variation problems.

The Sony spokesman adds that the firm will not display DAT recorders in its CES suite, although the tape division will have a Japanese domestic model on hand to showcase blank digital audiocassettes.

"The feeling here is we've had DAT prototypes at every venue known to man, and it runs into money. If we can't announce firm delivery dates and prices, it makes no

sense to keep showing the hardware."

Several executives agree that there is "always the possibility" that a smaller electronics firm or a non-Japanese hardware maker may decide to introduce DAT in the U.S. ahead of the pack.

But, say the hardware officials, in light of the legal questions still to be addressed and the reported compatibility glitches, such an introduction would leave any such company open to being superseded by the "big boys' second-generation" DAT players when they appear in 1988.

MMG CREATES NEW UNIT

(Continued from page 6)

geles, and Canada."

According to Bleiweiss, RBI and RIC will project distinctive product concepts in the marketplace. RBI is the more conventional of the two as it intends to vie for pop singles and album charters. Its first release, due in June, is an album by veteran performer Richie Havens with a contemporary flair, according to Bleiweiss. Other RBI acts are being negotiated.

Bleiweiss describes RIC as a "one-off" label created to take advantage of alternative ideas that he says labels are shying away from these days. These include comedy, original casters, soap opera, children's, and other categories that could be marketed to nontraditional outlets.

Besides using sales and marketing personnel of MMG, Bleiweiss has created an in-house staff. Marla Roseman, formerly of Gramavision Records, is national promotion chief; Niko Anducic, credited with being one of the discoverers of the Scorpions and a former general manager of Rudi Slezak's German music publishing empire, is a&r di-

rector. Art director is Ken Lubin. Bleiweiss says that he will also be hiring indie promoters on a selective basis.

Additionally, he promises a corporate publication as a channel of communication to both in-house staffers and accounts serviced by the sales setup.

The new unit, unlike most of the other product lines within the MMG framework, will have to deal with the singles field. Bleiweiss says he is not convinced that the cassette single is the successor of the 45. "Vinyl is still necessary at radio, because you just can't get CHR stations on a record without it. For the consumer, I understand the logic of the cassette single, but I wonder if six minutes or so of playing time is enough for a boom box or personal stereo," he says.

Indicative of RB International's designs on the pop market, it plans to have representatives attending the New Music Seminar 8 in New York July 12-15.

MMG recently moved to expanded offices in downtown Manhattan.

NARM Favors Copycode

NEW YORK The NARM board has officially thrown its support behind the record manufacturers' lobbying efforts on home taping.

The group's decision was reached at a recent meeting in Los Angeles. The NARM position supports a home-taping royalty and calls for the CBS-developed Copycode scanners to be placed in all

DAT players for a one-year period during which time a royalty structure could be hammered out.

The board says its support is contingent on valid scientific proof that the Copycode technology does not degrade the quality of sound produced by the original recording.

BOOKSTORES SKEPTICAL OF HOME VIDEO

(Continued from page 1)

Great Books on Video—they apparently found few takers.

"They are not happy with the [profit] margins, and they say there are so many stores carrying video that it's not worthwhile to stock tapes in their bookstores," said Stuart Snyder, national accounts manager for MGM/UA Home Video. "We're trying to tell them that they don't have to carry 'Top Gun' and that they shouldn't be trying to compete with mass merchants. That's why we are displaying our Great Books series. We feel it's a natural for bookstores."

Officials from New World Video did not exhibit on the show floor, but were on hand to assess video's impact on bookstores. "It's like anything else. The retailers who have reasonable expectations will see video as an important part of their product mix. It's not a panacea for

them, but video can play an important role in bookstores," said Paul Culberg, president of New World.

While Culberg said he was frustrated by the booksellers' apparent disinterest in video, he said video will ultimately find a niche in bookstores. "What they are afraid of now is the inventory investment it requires, but I believe bookstores of all shapes and sizes will see the value of video."

Even so, booksellers at the ABA convention were mindful of B. Dalton's aborted attempt to market video with books. The huge chain caused a rippling effect when it declared that relatively slim margins and high shrinkage were not worth the effort. The thinking apparently has been that if B. Dalton can't make a go of it with video, what bookstore can?

"There's no question the B. Dal-

ton pullout hurt us," said Vivian Southwell, national sales manager of video for Random House. "But it's not like retailers are saying, 'We don't want to be in the video business.' They are receptive to a specific title or line. We have done extremely well with our Sesame Street series, but for a lot of the bookstores that carry it, it is the only video they carry."

"We're trying to deal very liberally with bookstores that are trying video for the first time," said Betty Bellar, a marketing representative for Ingram Video. "For them, it is like getting into a new business, and many say they are overwhelmed by the number of video stores that have opened in their area. I tell them that a lot of that business will shake out to the bookstores carrying video as a sideline."

Schulhof says that "a number of major labels" have already approached DADC in bids to have their artists among the first to be featured on the new configuration.

According to Jim Fritsche, DADC executive vice president, the 3-inch single can be played on some current CD players; on others it requires a snap-on adapter to increase its outside dimensions to those of a conventional CD.

The CD that hit the 50-million mark for the plant was a copy of Barbra Streisand's "One Voice" album.

CANADA BILL REVISING COPYRIGHT ACT INTRODUCED

(Continued from page 1)

The bill, greeted warmly by record companies and composers alike, still faces a long road before it takes effect. The legislative agenda is crammed, and the prospects for swift passage are slim.

But the government hopes to refer the new law to a House of Commons committee for study by the summer and give it a third and final reading late this year.

Among the provisions of the bill:

- Abolition of the 2-cents-a-song compulsory mechanical rate, setting the stage for talks between groups representing record companies and composers and publishers that should ultimately increase the rate substantially.

- Stronger powers for the Copyright Board to allow it to settle disputes between collectives and other groups or exempt certain parties from the Competition Act, a measure that will help composers, publishers, and record companies reach their mechanical rate deal.
- Maximum \$1 million fines and five-year jail terms for those who illegally duplicate or sell copyright works, up from the current meager \$200 maximum penalty.

Still to come is a second wave of Copyright Act amendments on such issues as rental rights, retransmis-

sion rights, and home taping. Government officials who briefed reporters last week on condition of anonymity said that neither blank-tape levies nor copy-coding provisions on digital audiotape has been ruled out at this point.

The recording industry has strongly lobbied for such moves in recent months as a way to redress what it says is an unjust system tilted in the pirate's favor.

The Canadian Mechanical Reproduction Rights Agency Ltd. and the Canadian Recording Industry Assn. have said for months that they have a tentative pact to change the mechanical rate. But in 1986 federal antitrust lawyers stepped in and advised the industry that any new deal would constitute a form of price-fixing.

The Boston-based company Olive Jar is giving clay animation a higher profile... see page 52

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	1	10	U2 ▲ ² ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
2	2	2	39	BON JOVI ▲ ⁷ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
3	4	6	8	WHITESNAKE GEFEN GHS 24099/WARNER BROS. (9.98) (CD)	WHITESNAKE
4	3	3	45	POISON ▲ ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
5	5	5	39	PAUL SIMON ▲ ² WARNER BROS. 25447 (9.98) (CD)	GRACELAND
6	6	4	28	BEASTIE BOYS ▲ ³ DEF JAM BFC 40238/COLUMBIA (CD)	LICENSED TO ILL
7	7	7	6	FLEETWOOD MAC WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
8	8	14	5	OZZY OSBOURNE/RANDY RHOADS CBS ASSOCIATED ZX2-40714 (CD)	TRIBUTE
9	10	17	5	BARBRA STREISAND COLUMBIA OC 40788 (CD)	ONE VOICE
10	9	8	8	BRYAN ADAMS A&M 3907 (9.98) (CD)	INTO THE FIRE
11	11	10	12	JODY WATLEY ● MCA 5898 (8.98) (CD)	JODY WATLEY
12	15	27	5	LISA LISA & CULT JAM COLUMBIA FC 40477	SPANISH FLY
13	14	13	18	CROWDED HOUSE ● CAPITOL ST-12485 (8.98) (CD)	CROWDED HOUSE
14	12	9	8	PRINCE PAISLEY PARK 25577 (15.98) (CD)	SIGN 'O' THE TIMES
15	13	12	11	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 25491 (9.98) (CD)	TRIO
16	22	29	40	KENNY G. ● ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
17	17	11	32	EUROPE ● EPIC BFE 40241 (CD)	THE FINAL COUNTDOWN
18	24	24	60	ANITA BAKER ▲ ² ELEKTRA 60444 (8.98) (CD)	RAPTURE
19	19	21	50	GENESIS ▲ ³ ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
20	16	16	12	CUTTING CREW VIRGIN 90573/ATLANTIC (8.98) (CD)	BROADCAST
21	20	20	47	CINDERELLA ▲ ² MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
22	21	22	66	JANET JACKSON ▲ ⁴ A&M SP-5106 (9.98) (CD)	CONTROL
23	25	26	12	HERB ALPERT A&M SP 5125 (8.98) (CD)	KEEP YOUR EYE ON ME
24	28	32	7	ATLANTIC STARR WARNER BROS. 25560 (8.98) (CD)	ALL IN THE NAME OF LOVE
25	18	15	25	CLUB NOUVEAU ▲ WARNER BROS. 25531 (8.98) (CD)	LIFE, LOVE AND PAIN
26	26	23	51	BRUCE HORNSBY & THE RANGE ▲ ² RCA AFL1-5904 (8.98) (CD)	THE WAY IT IS
27	23	19	25	THE ROBERT CRAY BAND ● MERCURY/HIGHTONE 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
28	29	33	5	TOM PETTY & THE HEARTBREAKERS MCA 5836 (8.98) (CD)	LET ME UP (I'VE HAD ENOUGH)
29	27	18	47	STEVE WINWOOD ▲ ² ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
30	35	40	11	SMOKEY ROBINSON MOTOWN 6226 (8.98) (CD)	ONE HEARTBEAT
31	33	48	17	CHRIS DE BURGH A&M SP 5121 (8.98) (CD)	INTO THE LIGHT
32	30	28	47	MADONNA ▲ ⁴ SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
33	31	25	39	HUEY LEWIS & THE NEWS ▲ ² CHRYSALIS OV 41534 (CD)	FORE!
34	32	36	34	LUTHER VANDROSS ▲ EPIC FE 40415 (CD)	GIVE ME THE REASON
35	34	41	3	DAVID BOWIE EMI-AMERICA PJ17267 (9.98) (CD)	NEVER LET ME DOWN
36	37	34	14	PSYCHEDELIC FURS COLUMBIA FC 40466 (CD)	MIDNIGHT TO MIDNIGHT
37	36	30	14	GREGG ALLMAN EPIC FE 40531 (CD)	I'M NO ANGEL
38	39	35	16	EXPOSE ARISTA AL 8441 (8.98) (CD)	EXPOSURE
39	58	—	2	RANDY TRAVIS WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
40	38	38	7	THE CULT BEGGAR'S BANQUET/SIRE 25555/WARNER BROS. (8.98) (CD)	ELECTRIC
41	41	45	7	CARLY SIMON ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
42	44	49	10	KIM WILDE MCA 5903 (8.98) (CD)	ANOTHER STEP
43	50	50	11	THE BREAKFAST CLUB MCA 5821 (8.98) (CD)	THE BREAKFAST CLUB
44	42	42	11	SIMPLY RED ELEKTRA 60727 (8.98) (CD)	MEN AND WOMEN
45	43	44	30	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
46	56	118	3	ACE FREHLEY MEGAFORCE 81749/ATLANTIC (8.98)	FREHLEY'S COMET
47	45	39	41	LIONEL RICHIE ▲ ⁴ MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
48	48	55	9	LEVEL 42 POLYDOR 831 593 1 (CD)	RUNNING IN THE FAMILY
49	51	53	19	TESLA GEFEN GHS 24120/WARNER BROS. (8.98) (CD)	MECHANICAL RESONANCE
50	40	31	71	BANGLES ▲ ² COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
51	46	46	11	ANDY TAYLOR MCA 5837 (8.98) (CD)	THUNDER
52	57	93	4	SUZANNE VEGA A&M SP 5136 (8.98) (CD)	SOLITUDE STANDING
53	54	70	4	R.E.M. I.R.S. SP 70054/A&M (8.98) (CD)	DEAD LETTER OFFICE
54	49	52	37	CAMEO ▲ ATLANTA ARTISTS 830 265-1/POLYGRAM (CD)	WORD UP

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	55	43	15	LOU GRAMM ATLANTIC 81728 (8.98) (CD)	READY OR NOT
56	47	37	52	RUN-D.M.C. ▲ ³ PROFILE 1217 (8.98) (CD)	RAISING HELL
57	52	47	52	PETER GABRIEL ▲ GEFEN GHS 240E8/WARNER BROS. (8.98) (CD)	SO
58	64	88	4	DWIGHT YOAKAM REPRIS 25567/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
59	59	66	29	STRYPER ● ENIGMA PJAS 73237/CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
60	65	72	115	WHITNEY HOUSTON ▲ ⁸ ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
61	61	61	31	BILLY IDOL ▲ CHRYSALIS OV 41514 (CD)	WHIPLASH SMILE
62	62	68	9	ANTHRAX MEGAFORCE 90584/ATLANTIC (8.98)	AMONG THE LIVING
63	66	57	15	REO SPEEDWAGON EPIC FE 40444 (CD)	LIFE AS WE KNOW IT
64	60	64	15	NAJEE EMI-AMERICA ST 17241 (8.98) (CD)	NAJEE'S THEME
65	63	54	27	KOOL & THE GANG ● MERCURY 83C 398 1/POLYGRAM (CD)	FOREVER
66	67	58	8	PETER WOLF EMI-AMERICA ST 17230 (8.98) (CD)	COME AS YOU ARE
67	53	51	9	NIGHT RANGER MCA 5839 (8.98) (CD)	BIG LIFE
68	77	82	8	THE SYSTEM ATLANTIC 81691 (8.98) (CD)	DON'T DISTURB THIS GROOVE
69	70	56	53	SOUNDTRACK ▲ ⁴ COLUMBIA SC 40323 (CD)	TOP GUN
70	74	79	20	XTC GEFEN GHS 24117/WARNER BROS. (8.98) (CD)	SKYLARKING
71	72	78	41	EDDIE MONEY ● COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
72	76	71	30	ARETHA FRANKLIN ● ARISTA AL-8442 (9.98) (CD)	ARETHA
73	90	104	9	RESTLESS HEART RCA 5648-1-R (8.98) (CD)	WHEELS
74	71	60	24	ERIC CLAPTON ● DUCK 25476/WARNER BROS. (9.98) (CD)	AUGUST
75	81	102	165	U2 ▲ ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
76	69	59	17	BRUCE WILLIS ● MOTOWN 6222ML (8.98) (CD)	THE RETURN OF BRUNO
77	78	85	10	JON BUTCHER CAPITOL ST-12542 (8.98) (CD)	WISHES
78	94	—	2	THE WHISPERS SOLAR ST 72554/CAPITOL (8.98)	JUST GETS BETTER WITH TIME
79	80	106	117	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
80	68	63	32	GEORGIA SATELLITES ● ELEKTRA E0496 (8.98) (CD)	GEORGIA SATELLITES
81	84	96	164	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
82	73	62	26	VANGELIS POLYDOR 8296631/POLYGRAM (CD)	OPERA SAUVAGE
83	87	103	8	KOOL MOE DEE JIVE 1025-1-J/RCA (8.98)	KOOL MOE DEE
84	79	65	17	SHIRLEY MURDOCK ● ELEKTRA 60443 (8.98) (CD)	SHIRLEY MURDOCK
85	75	74	7	THE SMITHS SIRE 25569/WARNER BROS. (12.98) (CD)	LOUDER THAN BOMBS
86	92	77	10	THE JUDDS ● RCA/CURB 5916-1-R/RCA (8.98) (CD)	HEARTLAND
87	102	—	2	SURFACE COLUMBIA BFC 40374	SURFACE
88	86	75	37	TINA TURNER ▲ CAPITOL PJ 12530 (9.98) (CD)	BREAK EVERY RULE
89	85	80	57	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
90	83	67	34	BOSTON ▲ ⁴ MCA 6188 (9.98) (CD)	THIRD STAGE
91	82	84	34	CHICAGO ● WARNER BROS. 25509 (9.98) (CD)	18
92	89	81	28	ROBBIE NEVIL MANHATTAN ST 53006/EMI-AMERICA (8.98) (CD)	ROBBIE NEVIL
93	88	91	12	PSEUDO ECHO RCA 5730-1-R (8.98) (CD)	LOVE AN ADVENTURE
94	91	69	32	GREGORY ABBOTT ● COLUMBIA BFC 40437 (CD)	SHAKE YOU DOWN
95	100	101	69	BON JOVI ▲ MERCURY 814 982-1/POLYGRAM (CD)	BON JOVI
96	98	114	87	BON JOVI ▲ MERCURY 824 509-1/POLYGRAM (CD)	7800 DEGREES FAHRENHEIT
97	97	109	6	ROCK AND HYDE CAPITOL RNLP 70830 (8.98) (CD)	UNDER THE VOLCANO
98	99	99	7	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1026-1-J/RCA (8.98)	ROCK THE HOUSE
99	93	73	24	WORLD PARTY ENSIGN BVF 41552/CHRYSALIS (CD)	PRIVATE REVOLUTION
100	113	124	8	U2 ISLAND 90279/ATLANTIC (4.98)	WIDE AWAKE IN AMERICA
101	104	76	7	THOMPSON TWINS ARISTA AL 8449 (8.98) (CD)	CLOSE TO THE BONE
102	114	126	7	LITTLE AMERICA GEFEN GHS 24113 (3.98) (CD)	LITTLE AMERICA
103	137	—	2	DIANA ROSS RCA 6388-1-R (8.98) (CD)	RED HOT RHYTHM & BLUES
104	101	97	12	PATTY SMYTH COLUMBIA FC 40182 (CD)	NEVER ENOUGH
105	110	129	3	TNT MERCURY 830 979 1/POLYGRAM	TELL NO TALES
106	112	89	43	BILLY JOEL ▲ ² COLUMBIA OC 40402 (CD)	THE BRIDGE
107	117	125	10	U2 ISLAND 90092/ATLANTIC (8.98) (CD)	OCTOBER
108	105	100	11	PATRICE RUSHEN ARISTA 8401 (8.98) (CD)	WATCH OUT
109	107	107	9	FROZEN GHOST ATLANTIC 81736 (8.98)	FROZEN GHOST

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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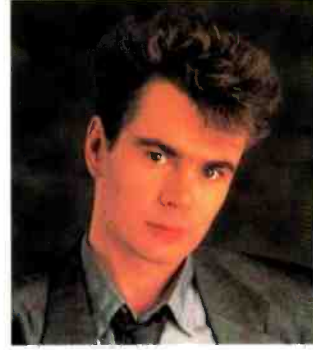
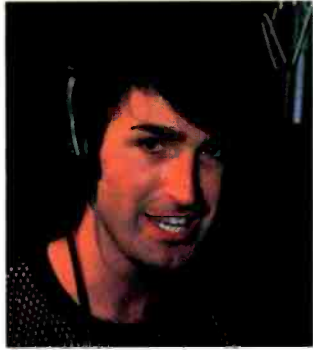
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Billboard TOP POP ALBUMS TM continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
110	115	98	25	DURAN DURAN ▲ CAPITOL PJ-12540 (9.98) (CD)	NOTORIOUS
111	116	128	32	U2 ISLAND 90040/ATLANTIC (8.98) (CD)	BOY
112	103	90	16	HIPSWAY COLUMBIA BFC 40522 (CD)	HIPSWAY
113	111	87	57	THE JETS ● MCA 5667 (8.98) (CD)	THE JETS
114	96	92	17	LOS LOBOS SLASH 25523/WARNER BROS. (8.98) (CD)	BY THE LIGHT OF THE MOON
115	95	95	17	DAVID SANBORN WARNER BROS. 25479 (9.98) (CD)	A CHANGE OF HEART
116	106	105	17	JENNIFER WARNES CYPRESS 661 111-1/POLYGRAM (CD)	FAMOUS BLUE RAINCOAT
(117)	126	145	3	THE NYLONS OPEN AIR/WINDHAM HILL OA0306/A&M (9.98) (CD)	HAPPY TOGETHER
(118)	124	111	47	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
(119)	125	171	3	NONA HENDRYX EMI-AMERICA ST17248 (8.98) (CD)	FEMALE TROUBLE
(120)	120	120	6	HOODOO GURUS BIG TIME 60728/ELEKTRA (8.98) (CD)	BLOW YOUR COOL
121	109	86	36	CYNDI LAUPER ▲ PORTRAIT OR 40313/EPIC (CD)	TRUE COLORS
122	118	113	43	THE SMITHEREENS ENIGMA ST 73208/CAPITOL (8.98) (CD)	ESPECIALLY FOR YOU
123	108	108	9	AUTOGRAPH RCA 5796-1-R (8.98) (CD)	LOUD AND CLEAR
124	121	116	81	ROBERT PALMER ▲ ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
125	119	83	47	GLASS TIGER ● MANHATTAN ST-53032/EMI-AMERICA (8.98) (CD)	THIN RED LINE
(126)	135	110	12	BOBBY MCFERRIN BLUE NOTE BT 85110/MANHATTAN (9.98) (CD)	SPONTANEOUS INVENTIONS
(127)	145	—	2	THE TRUTH I.R.S. 5981/MCA (8.98) (CD)	WEAPONS OF LOVE
(128)	148	169	45	WHITESNAKE GEFEN GHS 4018 (6.98) (CD)	SLIDE IT IN
129	122	115	19	DEEP PURPLE MERCURY 831 318/POLYGRAM (CD)	THE HOUSE OF BLUE LIGHT
130	123	112	10	SOUNDTRACK ATLANTIC 81742 (9.98) (CD)	PLATOON
(131)	189	—	2	JONATHAN BUTLER RCA 1032-1-J (8.98)	JONATHAN BUTLER
132	136	155	6	AL GREEN A&M SP 5150 (8.98) (CD)	SOUL SURVIVOR
(133)	140	190	3	SUICIDAL TENDENCIES CAROLINE 1336 (8.98) (CD)	JOIN THE ARMY
134	129	119	9	ORIGINAL LONDON CAST RELATIVITY 8140/IMPORTANT (1.6.98) (CD)	LES MISERABLES
135	127	121	24	ROBIN TROWER GNP CRESCENDO GNP 2187/GRP (8.98) (CD)	PASSION
136	130	137	23	MELBA MOORE CAPITOL ST 12471 (8.98) (CD)	A LOT OF LOVE
137	133	127	12	OINGO BOINGO MCA 5811 (8.98) (CD)	BOI-NGO
138	142	140	33	MEGADETH CAPITOL ST 12526 (8.98) (CD)	PEACE SELLS... BUT WHO'S BUYING?
(139)	150	164	4	THE OTHER ONES VIRGIN 90576/ATLANTIC (8.98)	THE OTHER ONES
140	138	141	12	STARPOINT ELEKTRA 60722 (8.98) (CD)	SENSATIONAL
141	139	143	34	PHYLLIS HYMAN P.I.R./MANHATTAN ST 53029/EMI-AMERICA (8.98) (CD)	LIVING ALL ALONE
142	128	94	10	LOOSE ENDS MCA 5745 (8.98) (CD)	THE ZAGORA
143	132	132	7	GEORGIO MOTOWN 6229ML (8.98)	SEXAPPEAL
(144)	156	189	3	ORIGINAL CAST POLYDOR 831 273 1/POLYGRAM (CD)	PHANTOM OF THE OPERA
145	141	130	14	THE MISSION U.K. MERCURY 830 603 1/POLYGRAM (CD)	GOD'S OWN MEDICINE
146	152	133	10	DONNA ALLEN 21 RECORDS 90548/ATLANTIC (8.98)	PERFECT TIMING
147	147	162	45	BARBRA STREISAND ▲3 COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
148	144	122	17	HANK WILLIAMS, JR. WARNER/CURB 25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
149	153	142	35	IRON MAIDEN ● CAPITOL SJ 12524 (9.98) (CD)	SOMEWHERE IN TIME
150	151	149	10	JULIAN COPE ISLAND 90571/ATLANTIC (8.98)	ST. JULIAN
(151)	181	—	2	THE REPLACEMENTS SIRE 25557/WARNER BROS. (8.98) (CD)	PLEASED TO MEET ME
152	146	136	8	STYLE COUNCIL POLYDOR 831 443 1/POLYGRAM (CD)	THE COST OF LOVING
153	143	117	28	LONE JUSTICE GEFEN GHS 24122 (9.98) (CD)	SHELTER
154	134	134	7	THE BLOW MONKEYS RCA 6246-1-R (8.98) (CD)	SHE WAS ONLY THE GROCER'S DAUGHTER
155	149	123	24	DEAD OR ALIVE EPIC FE 40572 (CD)	MAD, BAD AND DANGEROUS TO KNOW

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
156	131	131	6	JOE JACKSON A&M SP 3908 (9.98) (CD)	WILL POWER
157	155	158	6	THE NEVILLE BROTHERS EMI-AMERICA ST 17249 (8.98)	UPTOWN
158	154	152	17	GEORGE STRAIT ● MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
(159)	174	165	60	DWIGHT YOAKAM ● REPRIS 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
(160)	182	151	6	JACK WAGNER QWEST 25562/WARNER BROS. (8.98) (CD)	DON'T GIVE UP YOUR DAY JOB
161	160	150	24	GEORGE HOWARD MCA 5855 (8.98) (CD)	A NICE PLACE TO BE
162	161	160	679	PINK FLOYD ● HARVEST SMA511163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
163	165	153	38	SOUNDTRACK ● ATLANTIC 81677 (9.98) (CD)	STAND BY ME
(164)	177	159	37	STACEY Q ATLANTIC ATL 81676 (8.98) (CD)	BETTER THAN HEAVEN
(165)	194	—	2	MONTROSE ENIGMA ST 73264/CAPITOL (8.98) (CD)	MEAN
166	158	138	8	JEFFERSON AIRPLANE RCA 5724-1-R (1.2.98) (CD)	2400 FULTON ST.
167	170	166	118	PHIL COLLINS ▲5 ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
168	157	161	25	KATE BUSH EMI-AMERICA PWAS 17242 (9.98) (CD)	THE WHOLE STORY
169	176	154	33	RATT ▲ ATLANTIC 81683 (9.98) (CD)	DANCIN' UNDERCOVER
170	163	179	17	STANLEY JORDAN BLUE NOTE BT 85130/MANHATTAN (9.98) (CD)	STANDARDS, VOL. 1
171	169	144	52	BOB JAMES/DAVID SANBORN ● WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
172	164	139	32	WANG CHUNG GEFEN GHS 24115/WARNER BROS. (8.98) (CD)	MOSAIC
(173)	NEW ►	1	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS	
174	175	170	42	GEORGE THOROGOOD AND THE DESTROYERS ● EMI-AMERICA ST 17214 (8.98) (CD)	LIVE
(175)	187	—	2	RED 7 MCA 5792 (8.98)	RED 7
176	173	148	28	SAMANTHA FOX ● JIVE 1012-1-J/RCA (8.98) (CD)	TOUCH ME
177	183	178	52	THE CURE ● ELEKTRA 60477 (8.98) (CD)	STANDING ON THE BEACH
178	178	—	2	WAR PRIORITY SL 9467 (8.98) (CD)	THE BEST OF WAR
179	180	191	5	FARRENHEIT WARNER BROS. 25564 (8.98) (CD)	FARRENHEIT
180	166	182	9	2 LIVE CREW LUKE SKYY WALKER XR 100 (8.98)	2 LIVE CREW
181	179	135	12	SOUNDTRACK MCA 6200 (9.98) (CD)	SOME KIND OF WONDERFUL
182	171	168	14	AEROSMITH ▲ COLUMBIA PC 36865 (CD)	AEROSMITH'S GREATEST HITS
183	184	176	60	BOB SEGER ▲ CAPITOL PT 12398 (8.98) (CD)	LIKE A ROCK
184	185	193	3	GINO VANNELLI CBS ASSOCIATED BFZ40337 (CD)	BIG DREAMERS NEVER SLEEP
(185)	RE-ENTRY	HOWARD HEWETT ELEKTRA 60487-1 (8.98) (CD)	I COMMIT TO LOVE		
(186)	NEW ►	1	T'PAU VIRGIN 90595/ATLANTIC (8.98) (CD)	T'PAU	
(187)	193	—	2	THE MANHATTAN TRANSFER ATLANTIC 81723 (9.98)	THE MANHATTAN TRANSFER LIVE
188	191	188	131	BOSTON ▲9 EPIC JE 34188 (CD)	BOSTON
189	186	186	63	METALLICA ● ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
190	188	183	61	VAN HALEN ▲3 WARNER BROS. 25394 (8.98) (CD)	5150
191	162	146	19	SOUNDTRACK MCA 39096 (6.98) (CD)	AN AMERICAN TAIL
192	168	156	17	THE THE EPIC BFE 40471 (CD)	INFECTED
193	200	180	60	SIMPLY RED ● ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
194	198	192	30	CHICO DEBARGE MOTOWN 6214 ML (8.98)	CHICO DEBARGE
(195)	NEW ►	1	VARIOUS ARTISTS A&M 3906 (9.98) (CD)	PRINCE'S TRUST	
196	197	199	6	LIZZY BORDEN ENIGMA/METAL BLADE SQ 73254/CAPITOL (6.98)	TERROR RISING
197	159	163	16	CONCRETE BLONDE I.R.S. 5835/MCA (8.98) (CD)	CONCRETE BLONDE
198	172	172	4	GARY MOORE VIRGIN 90588/ATLANTIC (8.98)	WILD FRONTIER
199	190	157	25	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC E2-40511 (CD)	LIVE
200	167	147	12	SHEILA E. PAISLEY PARK 25498/WARNER BROS. (8.98) (CD)	SHEILA E.

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|-----------------------|------------------------------|-----------------------|----------------------------|--|----------------------|---|-----------------------------|
| 2 Live Crew 180 | Club Nouveau 25 | Kenny G. 16 | Jefferson Airplane 166 | Melba Moore 136 | R.E.M. 53 | Stacey Q 164 | Vangelis 82 |
| Gregory Abbott 94 | Phil Collins 167 | Peter Gabriel 57 | The Jets 113 | Gary Moore 198 | REO Speedwagon 63 | Starpoint 140 | Gino Vannelli 184 |
| Bryan Adams 10 | Concrete Blonde 197 | Billy Joel 106 | Billy Joel 106 | Shirley Murdoch 84 | Ratt 169 | George Strait 158 | VARIOUS ARTISTS |
| Aerosmith 182 | Julian Cope 150 | Genesis 19 | Stanley Jordan 170 | Najee 64 | Red 7 175 | Barbra Streisand 147, 9 | Prince's Trust 195 |
| Donna Allen 146 | The Robert Cray Band 27 | Georgia Satellites 80 | Journey 89 | Robbie Nevil 92 | The Replacements 151 | Stryper 59 | Stevie Ray Vaughan & Double |
| Gregg Allman 37 | Crowded House 13 | Georgio 143 | The Judds 86 | The Neville Brothers 157 | Restless Heart 73 | Style Council 152 | Trouble 199 |
| Herb Alpert 23 | The Cult 40 | Glass Tiger 125 | Kool & The Gang 65 | Night Ranger 67 | Lionel Richie 47 | Suicidal Tendencies 133 | Suzanne Vega 52 |
| Anthrax 62 | The Cure 177 | Lou Gramm 55 | The Manhattan Transfer 187 | The Nylons 117 | Smokie Robinson 30 | Surface 87 | Jack Wagner 160 |
| Atlantic Starr 24 | Cutting Crew 20 | Al Green 132 | Reba McEntire 173 | Oingo Boingo 137 | Rock And Hyde 97 | The System 68 | Wang Chung 172 |
| Autograph 123 | Chico DeBarge 194 | Nona Hendryx 119 | Bobby McFerrin 126 | Original London Cast 134 | Diana Ross 103 | T'Pau 186 | War 178 |
| Anita Baker 18 | Chris De Burgh 31 | Howard Hewett 185 | Madonna 32 | ORIGINAL CAST | Run-D.M.C. 56 | TNT 105 | Jennifer Warnes 116 |
| Bangles 50 | Dead or Alive 155 | Hipsway 112 | Megadeth 138 | Phantom Of The Opera 144 | Patrice Rushen 108 | Andy Taylor 51 | Jody Watley 11 |
| Beastie Boys 6 | Kool Moe Dee 83 | Hoodoo Gurus 120 | The Manhattan Transfer 187 | Ozzy Osbourne/Randy Rhoads 8 | David Sanborn 115 | Tesia 49 | The Whispers 78 |
| The Blow Monkeys 154 | Bruce Hornsby & The Range 26 | Lizzy Borden 196 | Reba McEntire 173 | The Other Ones 139 | Bob Seger 183 | The The 192 | White Snake 128, 3 |
| Bon Jovi 96, 95, 2 | Whitney Houston 60 | Lone Justice 153 | Bobby McFerrin 126 | Robert Palmer 124 | Carly Simon 41 | Thompson Twins 101 | Kim Wilde 42 |
| Boston 188, 90 | George Howard 161 | Loose Ends 142 | Metallica 189 | Dolly Parton, Linda Ronstadt, Emitylou Harris 15 | Paul Simon 5 | George Thorogood And The Destroyers 174 | Hank Williams, Jr. 148 |
| David Bowie 35 | Phyllis Hyman 141 | Los Lobos 114 | The Mission U.K. 145 | Emitylou Harris 15 | Simply Red 44, 193 | Randy Travis 39, 118 | Bruce Willis 76 |
| The Breakfast Club 43 | Sheila E. 200 | Madonna 32 | Eddie Money 71 | Tom Petty & The Heartbreakers 28 | Run-D.M.C. 56 | Robin Trower 135 | Steve Winwood 29 |
| Kate Bush 168 | Europe 17 | Megadeth 138 | Montrose 165 | Pink Floyd 162 | Patrice Rushen 108 | The Truth 127 | Peter Wolf 66 |
| Jon Butcher 77 | Farrenheit 179 | Phyllis Hyman 141 | | Poison 4 | David Sanborn 115 | Tina Turner 88 | World Party 99 |
| Jonathan Butler 131 | Fleetwood Mac 7 | Billy Idol 61 | | Prince 14 | Carly Simon 41 | U2 111, 1, 107, 75, 79, 81, 100 | XTC 70 |
| Cameo 54 | Samantha Fox 176 | Iron Maiden 149 | | Psychadelic Furs 36 | Carly Simon 41 | Van Halen 190 | Dwight Yoakam 159, 58 |
| Chicago 91 | Aretha Franklin 72 | Janet Jackson 22 | | | Carly Simon 41 | Luther Vandross 34 | |
| Cinderella 21 | Ace Frehley 46 | Freddie Jackson 45 | | | Carly Simon 41 | | |
| Eric Clapton 74 | Frozen Ghost 109 | Joe Jackson 156 | | | Carly Simon 41 | | |

RELEASE SCHEDULES HEAT UP WITH WIDE ARRAY OF HOT SUMMER PRODUCT

(Continued from page 3)

success on their own—at least temporarily. Van Halen's Sammy Hagar, who had a successful solo career before joining the group in 1985, unleashes a self-titled Geffen album June 23. The record comes on the heels of "Winner Takes It All," his album rock hit from the "Over The Top" soundtrack.

Boy George has already staged a comeback in England, and this month he's looking to do the same here with "Sold," his first album sans Culture Club. George's version of "Everything I Own," included on the new album, recently soared to No. 1 in the U.K. Further boosting George's media profile, Profile Records has just released the charity album "Ferry Aid" here, featuring an all-star version of "Let It Be," on which George plays a prominent role. Virgin plans a June 27 street date for "Sold."

EMI America is banking on banking on Sheena Easton's new release, due June 19. The first single from Easton's "No Sound But A Heart" is "Eternity," written by Prince, who penned her chart-topper "Sugar Walls." The album features vocal contributions from Steve Perry and Eugene Wilde.

Emmylou Harris' current chart prominence as part of "Trio"—with Linda Ronstadt and Dolly Parton—could help propel her new release,

"Angel Band," past her previous Top Pop Albums chart high of No. 21. Produced by Harris with Emory Gordy Jr., the album is due June 23 from Warner Bros.

Also from the country world comes Willie Nelson's "Island In The Sea," his 30th album for Columbia. Soul veteran Booker T. Jones produced three cuts; the title track is the first single. The album is set to hit stores June 29.

Several leading black acts are on the release schedule for June. George Benson & Earl Klugh have collaborated on—what else?—"Collaboration," due June 16 from Warner Bros. The rechristened Gloria Estefan & Miami Sound Machine are scheduled to follow up their platinum Epic debut, "Primitive Love," June 3 with "Let It Loose." Wendy & Lisa will issue their first post-Revolution album June 28 on Columbia.

Two acts hoping to recapture their former glory with June releases are Dan Fogelberg and the Fixx. Although both went gold with their last album, each has tasted platinum in the past. Fogelberg's "Exiles" is due June 3 from Epic; the Fixx's "React," a live album with three new studio tracks, arrives June 22 from MCA.

Hitting the comeback trail this month are two long-inactive acts:

Warren Zevon and the Grateful Dead. Zevon's June 1 release, "Sentimental Hygiene" on Virgin, features guests R.E.M., Bob Dylan, Neil Young, Don Henley, and George Clinton. The Grateful Dead's "In The Dark" (Arista) is their first studio album in seven years.

Soundtracks are crowding the release schedules of nearly every major label this month. Leading the pack are Atlantic's "The Lost Boys," due June 15, Columbia's "Hearts Of Fire," slated for June 28, and Warner Bros.' "La Bamba," which will hit stores June 30. "The Lost Boys"—the soundtrack was produced and the movie directed by Joel Schumacher, who also did "St. Elmo's Fire"—includes new tracks by Lou Gramm, INXS, and Roger Daltrey. "Hearts Of Fire" stars Bob Dylan and features three new songs by him, with Ron Wood on bass and Eric Clapton on guitar. The soundtrack to "La Bamba," the life story of late-'50s rock star Ritchie Valens, features music by Los Lobos and Marshall Crenshaw. Equally impressive is its lineup of producers: Don Gehman, Crenshaw, Don Dixon, and Mitchell Froom.

Other notable releases scheduled for June include:

• "Bring The Family," John Hiatt's first album since 1984, has

already developed a buzz at radio, particularly among album rock programmers. It's due June 1 from A&M.

• Atlantic plans four more in its series of classic soul reissues and compilations, including "The Otis Redding Story," a four-LP boxed set retailing for \$24.95.

• On June 19, Capitol will issue the first new album from Duane Eddy in more than a decade. The all-star cast of players includes John Fogerty, Ry Cooder, George Harrison, Steve Cropper, and Paul McCartney, who also wrote and produced the album's first single, "Rockestra." Art Of Noise members JJ Jeczalik and Anne Dudley, whose use of Eddy on their hit remake of the "Theme From Peter Gunn" sparked his career revival, each produced two cuts.

• Rosanne Cash's "King's Record Shop," produced by husband Rodney Crowell, is primed to cross over, thanks to guest appearances by Steve Winwood, Patty Smyth, and the Heartbreakers' Benmont Tench. John Hiatt wrote the album's first single, "Rosie Strikes Back"; the Columbia album has a June 28 release date.

• European superstar Jennifer Rush debuts stateside June 3 with "Heart Over Mind" on Epic, which includes her charting duet with El-

ton John, "Flames Of Paradise."

• Neil Young & Crazy Horse release "Life" June 30 on Geffen, which should satiate fans until the much-rumored Crosby, Stills, Nash & Young reunion album emerges.

• Ex-Sex Pistol Steve Jones, who has appeared recently on albums by Iggy Pop and Andy Taylor, goes solo June 1 with "Mercy" on Gold Mountain/MCA.

Other releases slated for June include: Loudness' "Hurricane Eyes" (Atco); Living In A Box's eponymous U.S. debut (Chrysalis); X's "See How We Are" (Elektra); John Waite's "Rover's Return," (EMI America); William Orbit's "Orbit" (I.R.S.); Natalie Cole's "Everlasting" (Manhattan); 14-year-old Angela Cole's "Turn Up The Beat" (Motown); Jeff Paris' guitar-oriented debut, "Wired Up" (PolyGram); the "Dirty Dancing" soundtrack (RCA); and Kid Creole & the Coconuts' "I, Too, Have Seen The Woods" (Sire).

Assistance in preparing this story was provided by Nadine Reis in New York and Valerie Bisharat in Los Angeles.



Welcome To Mo's World. Warner Bros. Records board chairman M. Ostin, left, meets with Jackie Mason to hear cuts from his upcoming original cast album, "Jackie Mason's The World According To Me." The project was recorded live at New York's Brooks Atkinson Theater.

ASCAP SONGS, SONGWRITERS HONORED AT AWARDS CEREMONY

(Continued from page 4)

Taupin, and Peter Wolf.

Multiple publisher winners were Almo Music Corp., Barry J. Eastmond Music Co., Black Bull Music Inc., Brockman Music, Chappell & Co. Inc., Colgems-EMI Music Inc., Controversy Music, Flyte Tyme Tunes, Gratitude Sky Music Inc., Hit & Run Music Publishing Inc., Hulex Music, Jobete Music Co. Inc., Little Mole Music, The Makiki Publishing Co. Ltd., MCA Inc., New Hidden Valley Music Co., Petwolf Music, Riva Music Inc., Virgin Music Inc., Wayne A. Brathwaite Music, WB Music Corp., and Zomba.

A total of 23 ASCAP standards were honored, with 13 being inducted into the permanent ASCAP honor roll for having won two or more previous standard awards. The 13 standards were "As Time Goes By," "Feelings," "Happy Days Are Here Again," "Misty," "Moon River," "Night And Day," "Over The Rainbow," "Raindrops Keep Fallin' On My Head," "Sweet Georgia

Brown," "Tea For Two," "The Way We Were," "White Christmas," and "You Are The Sunshine Of My Life."

Here is a complete list of the ASCAP award-winning songs, along with their writers and publishers:

"Addicted To Love," Robert Palmer, Bungalow Music; "Ain't Misbehavin'," Harry Brooks, Andy Razaf, Fats Waller, Chappell & Co., Mills Music, Razaf Music; "Alive And Kicking," Charles Burchill (PRS), Jim Kerr (PRS), Michael MacNeil (PRS), Colgems-EMI Music; "All I Need Is A Miracle," Christopher Neil (PRS), Mike Rutherford (PRS), Chappell & Co., Hit & Run Music Publishing; "Bop," Jennifer Kimball, Michael H. Goldsen Inc., Sweet Angel Music; "Burning Heart (From The Movie 'Rocky IV')," Jim Peterik, Easy Action Music, Flowering Stone Music; "Dancing On The Ceiling," Lionel Richie, Brockman Music; "Dress You Up," Andrea La Russo, Peggy Stanziale, Lost In Music; "Freeway Of Love," Narada Michael Walden, Gratitude Sky Music; and "Friends And Lovers (Both To Each Other)," Paul Gordon, Jay Gruska, Colgems-EMI Music, French Surf Music, WB Music Corp.

Also honored were "Glory Of Love," Peter Cetera, Fall Line Orange Music; "Go Home," Stevie Wonder, Black Bull Music, Jobete Music; "Greatest Love Of All," Michael Masser, Golden Torch Music; "Higher Love," Steve Winwood (PRS), WB Music Corp.; "Holding Back The Years," Mick Hucknall (PRS), Neil Moss (PRS), April Music; "How Will I Know," Narada Michael Walden, Gratitude Sky Music; "I Just Called To Say I Love You," Stevie Wonder, Black Bull Music, Jobete Music; "I'm Your Man," George Michael, Chappell & Co.; "Invisible Touch," Tony Banks (PRS), Phil Collins (PRS), Mike Rutherford (PRS), Hit & Run Music Publishing; "King For A Day," Tom Bailey (PRS), Alannah Currie (PRS), Joe Leeway (PRS), Zomba Enterprises; and "Kiss," Prince, Controversy Music, WB Music Corp.

Also receiving honors were "Lay Your Hands On Me," Tom Bailey (PRS), Alannah Currie (PRS), Joe Leeway (PRS), Zomba Enterprises; "Live To Tell," Madonna, Bleu Disque Music, WB Music Corp., Webo Girl Music; "Living In America," Dan Hartman, April Music, SBK U Catalog, Second Nature Music; "Love Touch (Theme From 'Legal Eagles')," Gene Black, Mike Chapman, Holly Knight,

Makiki Publishing; "Mad About You," Mitchel Evans, This Is Art Music; "Manic Monday," Christopher, Controversy Music; "Miami Vice Theme," Jan Hammer, MCA Inc.; "Money For Nothing," Mark Knopfler (PRS), Sting (PRS), Almo Music, Virgin Music; "Morning Desire," Dave Loggins, MCA Inc., Patchwork Music; "My Hometown," Bruce Springsteen, Bruce Springsteen; "Never," Gene Black, Holly Knight, Ann Wilson, Nancy Wilson, Know Music, Makiki Publishing, Strange Euphoria Music; "Nikita," Elton John (PRS), Bernie Taupin, Intersong USA; and "Now And Forever," Randy Goodrum, California Phase Music.

Also, "On My Own," Burt Bacharach, New Hidden Valley Music; "Papa Don't Preach," Brian Elliot, Elliot/Jacobsen Music; "Part Time Lover," Stevie Wonder, Black Bull Music, Jobete Music; "Party All The Time," Rick James, Stone City Music; "The Power Of Love," Johnny Colla, Chris Hayes, Huey Lewis, Hulex Music; "R.O.C.K. In The USA," John Cougar Mellencamp, Riva Music; "Sara," Peter Wolf, Ina Wolf, Petwolf Music; "Saving All My Love For You," Michael Masser, Prince Street Music; "Say You, Say Me," Lionel Richie, Brockman Music; "Secret Lovers," David Lewis, Wayne Lewis, Almo Music, Jodaway Music; "Silent Running," Mike Rutherford (PRS), Brian Robertson (PRS), Hit & Run Publishing; "Small Town," John Cougar Mellencamp, Riva Music; "Something About You," Boon Gould (PRS), Phil Gould (PRS), Mark King (PRS), Mike Lindup (PRS), Chappell & Co.; "Somewhere," Leonard Bernstein, Stephen Sondheim, Amberson Enterprises, Chappell & Co., G. Schirmer; and "Stuck With You," Chris Hayes, Huey Lewis, Hulex Music.

Also, "Sweet Freedom," Rod Temperton, April Music, Rodsongs, U/A Music; "Sweetest Taboo," Martin Ditcham (PRS), Sade (PRS), Silver Angel Music; "Take Me Home," Phil Collins (PRS), Hit & Run Music Publishing; "Take My Breath Away," Giorgio Moroder, Tom Whitlock, Famous Music, Giorgio Moroder Publishing; "Talk To Me," Chas Sandford, Fallwater Music; "Tender Love," Jimmy Jam, Terry Lewis, Flyte Tyme Tunes; "That's What Friends Are For," Burt Bacharach, New Hidden Valley Music, WB Music; "There'll Be Sad Songs (To Make You Cry)," Wayne Brathwaite, Barry Eastmond, Billy Ocean (PRS), Wayne Brathwaite Music, Barry Eastmond Music, Zomba Enterprises; and "These Dreams," Martin Page, Bernie Taupin, Little Mole Music, Zomba Enter-

prises.

Also winning were "Walk Of Life," Mark Knopfler (PRS), Almo Music; "We Built This City," Martin Page, Bernie Taupin, Peter Wolf, Little Mole Music, Petwolf Music, Zomba Enterprises; "West End Girls," Chris Lowe (PRS), Neil Tennant (PRS), Virgin Music; "What Have You Done For Me Lately," Jimmy Jam, Terry Lewis, Flyte Tyme Tunes; "What You Need," Andrew Farris (APRA), Michael Hutchence (APRA), MCA Inc.; "When The Going Gets Tough, The Tough Get Going," Wayne Brathwaite, Barry Eastmond, Robert John Lange (SAMRO), Billy Ocean, Wayne Brathwaite Music, Barry Eastmond Music, Zomba Enterprises; "Who's Zoomin' Who," Narada Michael Walden, Gratitude Sky Music; "You Are My Lady," Barry Eastmond, Barry Eastmond Music, Zomba Enterprises; "You Belong To The City," Glenn Frey, Jack Tempchin, Night River Publishing, Red Cloud Music; "You Should Be Mine (The Woo Woo Song)," Andy Goldmark, Nonpareil Music; "Your Love," John Spinks (PRS), Warning Tracks; and "Your Wildest Dreams," Justin Hayward, WB Music.

EXECUTIVE TURNTABLE

(Continued from page 4)

dent of sales. He was upped from director of that area.

Robert Norton is appointed vice president of business and legal affairs for Celebrity Home Entertainment in Los Angeles. He was an attorney for an entertainment law firm.

Fries Home Video in Los Angeles appoints **Brett Jay Markel** director of acquisitions and **Keith Wood** director of operations and administration. Markel was a partner in Specmark. Wood served in several capacities for IVE.

Key Video names **Don Rosenberg** director of sales, based in Chicago. He served in a similar capacity for HBO Video.

Lisa Augello is named manager of administration for CBS/Fox Video in New York. She was personnel assistant.

PRO AUDIO/VIDEO. Ampex Magnetic Tape Division in Redwood City, Calif., promotes **Chuck Pope** to product manager for instrumentation tape. He was product manager for 3/4-inch videotape. Pope will be succeeded by **Jerry Campbell**, who was upped from product manager of industrial audio tape.

Gary Migdal joins Editel in Los Angeles as sales and marketing executive. He was with Shoreline Ltd., where he designed production and post-production systems.

Biamp Systems in Portland, Ore., names **Ron Camden** sales manager.

VSDA SELECTS SPEAKERS

(Continued from page 4)

Staying Afloat In The '90s And Beyond," will detail changes that have occurred in video retailing and the increased importance of marketing strategies in the face of growing competition. Among the "rocks" referred to are such factors as higher prices, pay-per-view, and the slow-down of VCR sales. Kerin and Castell will rely on internal and external research from club membership as well as commissioned research.

The Album Rock Tracks chart can be found on page 102

'Conjunto' Fest Is A Treat For Accordion Fans

BY RAMIRO BURR

SAN ANTONIO Aficionados of the accordion and the Tex-Mex *conjunto* sound were in musical heaven here during the 1987 Tejano Conjunto Festival May 14-17. The festival featured more than 24 acts, including *conjunto* legends Cornelio Reyna, Ruben Vela.

The annual event, sponsored by the Guadalupe Cultural Arts Center, attracted a crowd estimated at 38,000. Festivities included the induction of three pioneers into the Conjunto Hall of Fame: Camilo Cantu, Santiago Almeida, and Bruno Villarreal.

Lively and danceable, *conjunto* music has a spicy, throbbing, accordion-based sound. The music is a synthesis of German polkas, waltzes, and schottishes (slow-paced polkas) and Mexican music like *huapangos* and *cumbias*. A typical *conjunto* ensemble features an accordion and a *bajo sexto* (a 12-string guitar) as the principal instruments.

"The festival has brought some measure of respectability to the genre," says festival organizer Juan Tejada. "We've made more people aware of this music and its history. The festival has helped put *conjunto* music on the map on a national level."

Among the top performers were Houston's Flaco Garcia, Manuel "El Sargento" Guerrero, Bernardo y Sus Compadres, Poet's David Lee Garza y Los Musicales, and the legendary Ruben Vela y su Conjunto.

The performance by Roberto Pulido y Los Clasicos was one of the highlights of Saturday's program. The band kicked off its fast-paced set with its new single, "Mil Alfileres," and went on to perform a dozen of its hits, including "La Clasica," "Senorita Cantinera," "No Nos Quieren Corazon," and "El Arbolito."

The festival was marked by several other memorable events, including the long-awaited duet performance of "Si Tu Supieras" by Cornelio Reyna and Houston's La Mafia.

The opening night of the festival was billed as New Directions Of Conjunto Music, and, appropriately, it featured Tex-Mex rocker Joe "King" Carrasco y Las Nuevas Coronas, Brave Combo, and accordion wiz Steve Jordan, tagged as the "Jimi Hendrix of the accordion." All three groups took the stage for an awesome grand-finale jam.

The fest also featured *conjunto* greats Valerio Longoria and Santiago Jimenez Jr. leading their students in a special accordion recital.

Additional major sponsors included the city of San Antonio, the National Endowment for the Arts, Hohner, the Pepsi-Cola Bottling Group, and Budweiser.

Ramiro Burr is a San Antonio-based free-lance writer covering the Texas Hispanic-music industry.

Remaining Two Original MTV VJs Sign Off Hunter, Goodman Head To L.A. For Acting Careers

BY STEVEN DUPLER

NEW YORK The last two original MTV video jocks will bid farewell to the 24-hour-a-day music channel early this summer.

Alan Hunter and Mark Goodman are leaving both the clip world and the East Coast to head for California, and, hopefully, film and television careers.

Both VJs say they chose not to renew their contracts, which have about two years remaining. Hunter's option to renew comes up July 27; Goodman's, July 6. Hunter will remain on the air until the end of July; Goodman may be gone as early as June 30.

The other members of the current VJ roster are expatriate Britisher Julie Brown, ex-Colorado ra-

dio DJ Carolyne Heldman, and "regular guest VJ" Dweezil Zappa, who is contracted through September for fill-in work on the channel.

An MTV representative says the station has signed a contract with China Slick Kantner to fill in for the summer until two full-time replacements are found.

The other three original VJs are Martha Quinn, who is also making a stab at a film and TV acting career; Nina Blackwood, who is a music news correspondent and interviewer for "Solid Gold," "Entertainment Tonight," and United Stations' syndicated radio show "Entertainment Express"; and J.J. Jackson, a former WBCN Boston DJ, who is now a part-time DJ on KROQ Los Angeles.

Hunter describes himself as "originally a struggling actor when I first came to New York" and says he never lost the desire to return to thespian work.

He recently completed a "small but important" role in an upcoming Robby Benson film, "Crack In The Mirror," slated for an August release. He says he has "a number of irons in the fire" and is working on a situation comedy. Hunter is represented by ICM and managed by Lawrence Dreayer Management, both in Los Angeles.

Hunter says he may still be seen occasionally on MTV in the future, working on a "per-shot basis" during remote shoots.

Goodman, formerly a DJ for WPLJ here, says he has developed two television shows for which he is

seeking a syndication deal.

Goodman has been studying with a private acting coach for several years and will begin classes with Stella Adler upon relocating to Los Angeles. He is also represented by ICM but is managed by Terry Danuser at MCE.

"It's a little sad to be leaving, in the same sort of way it's sad to look back when you leave college," says Goodman. "The melancholy thing is, I really like the changes that have been going on at MTV—the remote shoots, the musical format changes."

Goodman, too, says he will be back to host on-location shoots and other MTV specials. Goodman's wife, WNEW-FM DJ Carol Miller, will continue to be based in New York.

RKO PURCHASES ADVENTURELAND VIDEO

(Continued from page 1)

ment of the deal was made May 27.

RKO, which landed Arthur Morowitz's 13-store Video Shack web last November (Billboard, Dec. 13), has been a large-market player with company-owned stores that emphasize sell-through more than the typical video dealer. Adventureland's growth had purposely been limited to smaller markets, mostly through franchising, with sales taking a back seat to rental.

Despite these country-mouse, city-mouse contrasts in style, Steve Berns, president of RKO Warner Theatres Video, says the deal does not signal a shift in his firm's philosophy.

"I don't think it's a change in direction," says Berns. "It's an indication that we believe the franchise concept can work and will work. We have financial and marketing and advertising strengths which we can put together in a plan, and through those benefits we can better support the franchisees."

Berns says Adventureland will be absorbed as a division of RKO. Ehman, co-founder and president of Adventureland, will stay on as executive vice president of the division. He will report to Lewis Parks, who has been named president of the operation. Parks recently joined RKO; he has a background in computers and retailing.

Other details, though, are unclear. For example, Berns says it has not yet been decided whether the Adventureland name will remain, be converted to RKO/Adventureland, or be dropped altogether. Likewise, whether anyone in the web's Salt Lake City staff other than Ehman will be retained in the new structure has not yet been de-

termined, says Berns. He adds, however, that he and Parks hope to have a strategy nailed down in the near future.

In the meantime, RKO is in the process of contacting franchisees about the change in ownership.

Martin Landes, RKO co-chairman and CEO, hints that his firm had eyes on establishing a national presence when it landed Video Shack last winter, and Berns says negotiations have been in progress for two months. Exactly what RKO will be getting in this acquisition is cast in doubt by Adventureland's murky circumstances.

A release from The Almi Group, the limited partnership that owns the RKO web, says Adventureland consists of "more than 450 stores" in 37 states, a count much smaller than the 630 stores that Ehman claimed at the company's convention in April 1986.

An audited financial statement for the year ending June 30, which was prepared for Adventureland last September by the auditing firm of Arthur Andersen and Co., reveals that the company's liabilities for the year exceeded its assets by \$260,791. "[Adventureland] is having difficulty in meeting its current obligations and in obtaining financing sufficient to fund its working capital deficit," the audit reads.

One former Adventureland franchisee who wishes to remain anonymous says most members of Adventureland Franchisees Inc., a trade group formed by disgruntled store owners last December, have already taken down their signs. "It's my educated guess that 160 stores have left Adventureland" in recent months, says the former franchisee.

TURTLE'S EXPANSION

(Continued from page 4)

club.

Turtle's has six district managers: one in Tampa; one in Birmingham, Ala.; and four in Atlanta. They all report to Bob Paul, assistant store operations manager, and confer as a group each Monday.

According to Martin, stocking from the central warehouse in Atlanta to the individual stores has been streamlined to the point that,

even under difficult circumstances, it takes only two days to get the product to the consumer. Martin reported that about 75% of the chain's advertising budget goes to radio and the rest to print.

Members of MCA's the Breakfast Club circulated at the opening-night cocktail party. RCA artist Vince Gill and his band performed for the conventioners on the last evening.

The source adds that all Adventureland outlets in Texas have dropped out; that only one store remains in Oklahoma; and that all but six stores in Missouri have taken down their signs. In Kansas City, Mo., another source reports that most of the former Adventureland sites in that market have also dropped the Adventureland name.

According to Timothy H. Fine, a San Francisco attorney retained by Adventureland franchisees as an adviser, at least four lawsuits have been filed against Adventureland in Arkansas, Missouri, Texas, and Arizona.

"All of them relate either to the misrepresentation of Adventureland on the sale of franchises or to Adventureland's failure to live up to its contractual promises," says Fine.

Fine says that he has been advised that other suits have been filed in Kansas and Oklahoma. Action against the company is reportedly being contemplated in Michigan, Iowa, Wisconsin, and Virginia, but at press time, Fine could not confirm these suits.

Jay Penix, an Arkansas-based attorney representing six former Adventureland franchisees who owned "15 or more stores," confirms that his clients filed suit in Arkansas Circuit Court against the company on May 4 for alleged violations of franchise law and Federal Trade Commission violations.

Damages being asked for in the suit are "in seven figures, which I

believe is a realistic assessment in damages," says Penix.

RKO's Berns says his firm's acquisition of Adventureland has been structured in a manner that protects the new owner from threat of potential suits. "We acquired certain assets and properties, but we haven't assumed all of the negatives," he says. Ehman had declined to comment on the deal by press time.

The sale of Adventureland is the climax of a tumultuous year for the Utah franchiser. Last summer, Ehman announced with great flourish the acquisition of two competitors—232-store, Los Angeles-based Video Biz and 132-store, Orem, Utah-based Sounds Easy—but both deals fell through quickly, with the latter resulting a suit-countersuit battle.

Meanwhile, escalating tensions between franchisees and William E. Mapes, who joined Adventureland last May as executive vice president and chief operating officer, came to a head in December when AFI members asked Ehman to fire Mapes, who subsequently resigned.

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INSIDE TRACK



Edited by Irv Lichtman

CD MIDLINES FROM MICKEY & CO. Disneyland/Vista is set to kick off a series of compact disks that dealers can sell for about \$10. Following its two-CD release of the digital-age soundtrack to Walt Disney's classic "Fantasia," the label launches the new line with music from the soundtrack of "Snow White," which will be rereleased in July to celebrate its 50th anniversary. The album has several bonuses, including the first release of the song "Music In My Soup" and interviews with Disney; **Andriana Caselotti**, the original voice of Snow White; and animator **Ward Kimball**. Another CD rarity is a 24-page book insert that's the size of the 6- by 12-inch box, which serves as the housing for the plastic tray holder. Also to come at the same midline price are the first volume of a collection of Disney songs (August); "The Satchmo Way," featuring **Louis Armstrong** singing Disney film favorites (September); and, for the holidays, an 18-song program, "Disney Presents A Family Christmas."

MAKING ITS BOW in the CD market is Sutra Records, with two 16-song compilations from its Buddha line, "The Very Best Of Gladys Knight & The Pips" and "The Very Best Of The Lovin' Spoonful." Due in a matter of days are twofers on Sha Na Na, **Steve Goodman**, and **Brewer & Shipley**. And, finally, Sutra bows a laser-read release with early takes by the **Fat Boys**.

THE N.Y. TIMES ON DAT: The New York Times prefers a blank tape royalty rather than an anti-copying chip in digital audiotape machines imported into the U.S. In an editorial May 24, the paper declared that "the anticopy fix would amount to Catch-22... No prerecorded digital tapes would be offered for sale until millions of digital recorders are sold. And unless consumers have the option of recording from compact disks, they aren't likely to buy the millions of machines needed to create a commercial market for digital recordings." Reasoning that "anticopy... means antisales, and that doesn't serve the public," the Times called for manufacturers to pay "a modest fee for every blank digital tape they distribute." Note that the Times apparently favors only a blank-tape fee, not one imposed on hardware sales.

NUMBERS GAMES: Label and dealer computer experts who attended an RIAA meeting in Washington May 21 are mulling a proposal by PolyGram regarding how to bar-code CD video product. PolyGram's suggestion would have 5-inch CDVs bear the configuration code 2, the same digit used to designate audio CDs; 12-inch CDVs would be tagged with the digit 1, which is used for LPs. Eight-inch CDVs would be coded either 7, used for 7-inch singles, or the 9,

which has been adopted as the standard code for audiocassettes that are marketed in the 4-by-12 longbox. In the interim, CDVs could be marked with the digit 0, a code that has been left unassigned to accommodate future audio and video technology.

NIPPER IS BACK: The RCA label unit of recently established BMG Music is reviving the Nipper logo along with an imprint, the electrified RCA in a circle, dropped by the label about 25 years ago. Label, formerly known as RCA/Ariola, retained rights to both when it was sold by **GE to Bertelsmann**. Older tradesters will remember the early '70s abandonment of Nipper to reflect a more contemporary stance, a move the label trumpeted, to the astonishment of many, in a two-page trade ad showing the venerable Nipper languishing in a garbage can! To today's management, bravo!

MARSHALING FORCES: A recent letter from the Video Software Dealers Assn. asks its dealer members to compile documentation of print, direct-mail, and TV ads in which cable operators suggest pay-per-view as a method of supplanting video store business. The missive, from executive vice president **Mickey Granberg**, says the trade group wants to "make a case" to studios that home taping and piracy via PPV are harmful to the industry at large. The letter states the need for a "proper window" between home video release and cable exposure... Meanwhile, it appears that VSDA has finally gotten a local branch taking root in its own backyard. The trade group's Delaware Valley chapter met May 19. Word has it that attendance was mostly from Philadelphia dealers, although the chapter will also include members from South Jersey and Delaware.

EARLY WORD: **Jim Cawley**, point man for the cassette single and vice president of sales for **Arista**, says the taped version of the **Whitney Houston** 45 "I Wanna Dance With Somebody (Who Loves Me)" has outsold its vinyl counterpart in the early going at two **Tower Records** stores on the West Coast. (For more about this summer's cassette-singles rollout, see Retail Track, page 58.)

CHUCK'S BOOK OF LOVE: The social highlight of the American Book Assn.'s convention in Washington, D.C., was a performance by **Chuck Berry** at the Hyatt Regency May 24. The evening was hosted by **Ingram Book Co.** and several book publishers, one of which, **Harmony Books**, a division of **Crown Publishers**, brought Chuck along for the fun and to plug a new tome by the rock legend. Other musical acts on hand to plug new books were **Otis Williams, Peter, Paul & Mary, Judy Collins, and Joan Baez**... **Tom Meador** of **CD Specialties** in Salem, Va., informs Track that a May 16 item about **Iron Butterfly** erroneously referred to guitarist **Mike Pinera** as an original member of the group. The original guitarist was in fact **Darryl DeLoach**, who was replaced by **Eric Braunn**. Pinera was originally from a Florida-based group called the **Blues Image**.

Industry Issues Headline RIAA Tour

BY BILL HOLLAND

WASHINGTON The Recording Industry Assn. of America, with new headquarters here since February, has begun a staff "outreach" program that sends RIAA representatives to cities across the country to discuss industry issues with newspaper editors and radio and television talk-show hosts.

"I think there's no question there has been a lot more activity," says **Jay Berman**, RIAA president. "It was a conscious decision to get out and circulate more. Our board explicitly said to get out and about and let people know who the RIAA is."

It is not only Berman who has been doing the talking: RIAA exec-

utive director **Jim Fishel**, public relations director **Patricia Heimers**, general counsel **Joel Schoenfeld**, and government relations director **Hilary Rosen** have all been logging airtime for the media tours.

Recently, RIAA staffers visited **Sacramento, Calif.; Detroit; Grand Rapids, Mich.;** and several cities in **South Carolina** to let readers, listeners, and watchers know about the concerns of the industry—particularly about home taping worries with digital audiotape recorders.

"We're in the midst of a major fight on the DAT issue," Berman says. "Sometimes when the other side has appeared on a program, [the show's producer] will contact us. But most of the time we've tak-

en the initiative. We call up and explain who we are and what we'd like to talk about."

In a related development, **Capitol Hill** staffers have told industry officials that the **National Bureau of Standards** will be able to act quickly in testing the **CBS Copycode** spoiler system. Two weeks ago, the RIAA acceded to legislators' suggestions that the system be tested by an impartial entity to confront critics who say the system distorts music.

The staffers now say that final test results could come within six weeks of submission of the system and accompanying data, which means there should be results by mid-July.

The Voice

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Genesis just concluded their most successful American tour ever, and are now taking off for headlining dates throughout Europe. The band celebrated its twentieth anniversary this year, earned a Grammy nomination, and promise even more excitement with their forthcoming *Visible Touch* video clip compilation.

This is a band with an incredible past. But mostly, Genesis is a band with a brilliant future. On Atlantic Records, Cassettes, Compact Discs and Video.



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