Fla. Clerk Faces Obscenity Charge For Cassette Sale

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

Laura Ragdale, an 18-year-old part-time clerk at Starship Records & Tapes in the Florida panhandle town Callaway, was arrested on April 20. She was charged with violating a state statute prohibiting "sale of harmful material to a person under the age of 18," a third-degree felony that carries a maximum penalty of five years in jail or a $5,000 fine.

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

"The parents called me several (Continued on page 87)

Radio Wary Of 'Indecent' Exposure

FCC Ruling Stirs Confusion

BY KIM FREEMAN
NEW YORK - Broadcasters are expressing confusion and dismay following the Federal Communications Commission's decision to apply a broad brush to existing rules defining and regulating the use of "indecent" and/or "obscene" material on the air. (For details of the FCC decision, see page 7.)

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

"I don't understand the move," says Ken Stevens, general manager of Infinity stations WBWM Wash
gton, D.C., and WYSP Philadelphia, where Howard Stern's morning show generated the complaints that appear to have prompted the FCC's new guidelines.

"At this point, we haven't been given further details on what the new guidelines are, so it's literally impossible for me to make a judgment on them as a broadcaster." According to FCC general coun-

(Continued on page 78)

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

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

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

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

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

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

(Continued on page 81)

NRAE '87
INDIE LABELS

Follows page 52
FCC Goes To War On Seven Words
Takes Stricter View Of Shock Radio

BY BILL HOLLAND

WASHINGTON The Federal Communications Commission unani-
mously voted April 16 to crack down on what it views as indecent broad-
casting. The action signals a move away from a strict interpretation of the U.S. Supreme Court ruling on such programming toward one that allows for.

According to the commission’s "generic" view based on the court’s 1978 "sever-
dirty-words" decision.

The vote came as the last hours of Chairman Mark Fowler’s term in the FCC. Fowler is known for his marketplace-oriented, hands-off policies; the vote is seen as a para-

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Some Bemoan Product Quality At N.Y. Video Market

Special-Interest Programs Gain Interest

This story was prepared by

McCallaugh, Geoff Mayfield, and

Stewart.

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

Though the April 21-23 show at the Javits Center drew fewer retailers and exhibitors from only two major suppliers—Paramount and HBO Video—those on hand offered guarded predictions for the future of nontheatrical videocassettes.

Still, the number of made-for-video programs being hawked at the show was described as overwhelming by many distributors and suppliers on hand. A number of suppliers were critical of what one exhibitor termed "an alarming lack of sophis-
tication" on part of the show floor, while a series of well-at-
tended seminars appeared to be tai-
ored for individuals who had little exposure to the home video market.

The anticipated growth of nontheat-

calured to the show many film-
makers who have targeted the made-for-video market. Through the show, cassettes on virtually every subject imaginable—from how to play the harmonica to beekeeping—were played continuously on the show floor, while a series of well-at-
tended seminars appeared to be tai-
ored for individuals who had little exposure to the home video market.

This year, sales are expected to

(Continued on page 80)

Jail Term For Vid Pirate

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

Samuel Galliani, owner of the Fantastic Video Club in Dallas, was convicted on two counts of vi-

nolating Title 17, Section 506A) of the U.S. Code. Galliani pleaded guilty on both counts.

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

The investigation led to the sei-

due of 6,360 pirated videocasset-
tes, 2,000 of which were taken during an FBI raid of Galliani’s Dallas home in May 1986. Also among the evidence were video players, nine television monitors, and counterfeit packaging materials.

As part of the same investiga-
tion, Galliani and five others were

sentenced to 18 months in prison.

Galliani and five others were

(Continued on page 80)

Artha Wans Radio: Don’t Jump Gun On Whitney

BY KIM FREEMAN

NEW YORK Arista Records is giving equal rights to all radio sta-
tions on Whitney Houston’s up-

coming single “I Wanna Dance With Somebody (Who Loves Me)” in a special promotion.

This was illustrated when Warner Bros. filed suit against KIS1 Los Angeles for “popping” Prince’s “Sign ‘O The Times” (Billboard, May 9). The problem is that the going early on big records has be-

come a major issue for labels.

Houston’s popularity and her mul-
iformat appeal make the issue all the more important to Arista.

The single—on CD, cassette, and vinyl—will be available in stores at top 40, urban, and AC stations Mon-
day (27) with a letter stating that acceptance of the package constitu-
tes an agreement not to air the song before 7:30 a.m. Thursday (30) and not to reproduce it “If you are not the right one, you can’t use it.”

“I think it’s a positive step toward balancing all stations fairly,” said VHTZ New York rock manager Steve Kingston.

“Espe-

sially when you’re talking about a Whitney Houston. If the record’s destiny is in the hands of the mail or Federal Express, then one sta-

tion gets it a minute late and egos come into play.”

(Continued on page 80)

Day 2, Rick James

No. 2, Van Halen

3, The Police

4, Bruce Springsteen

5, Fleetwood Mac

6, Dire Straits

The Hot 100

26, Black

10, Canada

9, Russia

8, U.S.

7, Arista

6, Atlantic Records

5 A&M

4, Epic

3, Motown

2, RCA

1, CBS

2, CBS

3, Epic

4, A&M

5, Warner Bros.

1, Warner Bros.

2, CBS

3, Epic

4, A&M

5, Warner Bros.

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BILLBOARD MAY 2, 1987

www.americanradiohistory.com
Heart, Yes, Motley Crue Albums Also Due
Houston Leads May Release Parade

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

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

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

Motley Crue has set a May 22 release date for "Big Generator," the latest Yes album. In 1983, the veteran U.K. band scored with its "90125" album, which spawned the hit single "Give It Away." Posing for a cover tour for an extremely successful world tour.

On the heavy metal front, Motley Crue is hoping to top the 2-million-plus sales achieved by its 1985 Elektra release, "Theatre Of Pain," with the new "Girls, Girls, Girls." Due May 15, the Crue album will be supported by extensive live work. Dates are still being finalized, but the tour is expected to start in mid-June.

British hard rock act Judas Priest is touring in support of its (Continued on page 87)

CBS Records Group Posts Banner 1st-Quarter Profits

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

Operating income rose to $76.9 million, up by more than 39% from the $52.2 million posted in the first quarter of 1986. Revenues for the division were $413 million, up 16.3% over the $353.5 million posted in the same quarter of last year.

The performance by the records group—which includes Columbia and Epic/Portrait/Associated labels as well as CBS Records Operations, CBS Records International, Columbia House, CBS Music Video Enterprises, and CBS Winterland Productions—accounted for the lion's share of CBS Inc.'s operating profits of $90.7 million. Net income for the parent company was $48.7 million, up from the $25.3 million posted in the first quarter of 1986.

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

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

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

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

Nesuhi Ertegun Returns To The Studio

BY FRED GOODMAN
NEW YORK After a 15-year absence during which he built WECA International into a leading record web, Nesuhi Ertegun has returned to the recording studio. Ertegun, who joined his brother Ahmet's Atlantic label in 1951 when he produced a date by trumpeter Shorty Rogers, says that he has been feeling the same tug that originally brought him into the record business.

"The reason I'm in this business is because I like jazz and blues," he says by phone. "I've been a record collector. One of the first artists Ahmet signed to Atlantic was Joe Turner, who was one of our idols. I've missed making records."

To scratch that itch, he has signed the Modern Jazz Quartet, a group whose recording career Ertegun has already had a lot to do with, to a worldwide contract. Revenues for the magazine group were characterized as "flat," with a modest increase in profits as a result of "lower amortization charges," which resulted from the 1985 acquisition of the Ziff-Davis consumer magazine.

Division Posts 50% Hike In Profits

WCI Records' Hot Quarter

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

Revenues for the division—which includes the Warner Bros., Atlantic, and Elektra labels as well as WECA Corp., WEA International, WEA Manufacturing, and Warner Bros. Music—were up more than $90 million over the same period of 1986. Total operating revenues for the division came to $226.6 million, compared with the $266.1 million posted in the first three months of last year.

Operating income for the division was just over $47 million, a hike of 50% over the $31.4 million earned in the corresponding quarter of 1986. In reviewing the results, the company credits "rapid growth in compact disk sales" with having a "dramatic impact" on the quarter's sales. New product from U2, Simply Red, Prince, and the trio of Dolly Parton, Emmylou Harris, and Linda Ronstadt will have "a positive impact" on the current quarter's results, the company predicts. Overall, WCI posted a net income of $46.5 million, or 41 cents per share, on revenues of $788.3 million for the quarter. In the first quarter of 1986, the company had net income of $30.5 million, or 22 cents per share, on revenues of $811.5 million.

All of the company's other divisions except publishing also reported record first quarters. Operating income for filmed entertainment just barely edged out recorded music to remain the company's leading operation, with income of $31.1 million, compared with just $2 million from the same quarter of 1986.

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

**BY IS HOROWITZ**

*MADISON, Ga*. Nippon Columbia’s U.S. compact disk plant, Denon Digital Industries, was launched here officially April 15 with the records rolling on production already under way.

Commercial production had begun three weeks earlier, says Eric Fossum, DDI executive vice president, and the plant is only “a matter of weeks” shy of its initial production goal of 1 million units monthly.

The plant’s 18 presses are expected to hit a production rate of 1.5 million a month by the end of the year.

A custom client list that includes RCA Records, Arista, CBS, and A&M, now being serviced by the company’s Japanese plant, will gradually have much of its product returned for mass output to the local factory, says Fossum.

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

“Some adjustment in prices to major customers, based on quantities,” was promised.

(Continued on page 81)

**JVC Unveils CD Factory**

**TUSCALOOSA, Ala**. JVC America unveiled its new compact disk plant here to the public April 15 and announced that the operation would be able to turn out 20 million CDs annually by the end of this year.

The plant is already capable of producing 500,000 items a month.

The $25 million, 100,000-square-foot facility is located on a 280-acre tract just outside Tuscaloosa.

Simultaneously with the opening of the CD plant, JVC also opened a new videocassette manufacturing factory on the same tract of land. The video-cassette factory is the same size and represents the same level of investment as the CD operation.

Except for 13 technical and managerial people brought in from the outside, the CD plant and videocassette unit share the same management by the company.

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

(Continued on page 86)

**Spring Break Stirs Album Fever**

**CD Boom Cited By Retailers**

This story was prepared by Chris Morris and Earl Paige.

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

Booming sales on recent albums by U2; Fleetwood Mac; Prince; Whitesnake; the trio of Dolly Parton, Aerosmith, and Emmylou Harris; the Cult; and Bryan Adams heated LP sales during the April 10-19 period, drawing holiday vacationers into record stores in volumebusting numbers. April 17, Good Friday, proved to be the top-grossing day at several outlets.

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

At least two chains noted Carl Simon’s “Coming Around Again” as being on the upswing amid older buyers.

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

Several retailers cited the ongoing compact disk boom as another impetus for sharp sales increases.

Among some of the striking increases logged around the country:

- Camelot Records, the North Canton, Ohio, chain, recorded a 20% increase in sales over the same period a year ago.
- Record World of Roslyn, N.Y., saw a jump of 45% in the week ending April 18.
- Nashville’s Sound Shop chain saw LP sales leap 25%-30% in the first three weeks in April.
- National Record Mart of Pittsburgh recorded an astounding 98% increase on Friday, April 15, as compared with an average Friday sales day, while Chicago’s Rose Records notched a 22% jump on the same date.

(Continued on page 87)

**Shaking Manhattan Down**

Columbia Records executives present Gregory Abbott with a platinum disk for his debut album, “Shake You Down,” during a recent New York reception. Shown are, from left, Jane Berke, associate director of product marketing; Danny Yarbrough, vice president of sales (pallially); Mike Lebow, Atlantic’s senior vice president of artists, and Abbott; Al Teller, president of the CBS records division; Ruben Rodriguez, vice president of black music and jazz promotion; and Bob Sherwood, senior vice president of marketing.

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

**by Paul Grein**

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

The re-recording, supervised by U.K. producer Ben Finkdon and released earlier this year in the U.K., is purportedly a demo of the original release that has been overdubbed with his original instrumental tracks and rerecorded around the vocals.

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

(Continued on page 81)

**New’ single Is 10 Years Old**

**Ocean Disk Makes Waves**

**BY LINDA MOLESKI**

**NEW YORK** Although it is not unusual for early recordings to come back and haunt successful artists, singer Billy Ocean is being confronted by a new twist on this scenario: A 37-year-old back by the singer has been released with a freshly recorded backing track that gives the recording the sound of a current release.

Gotham-based indie outfit Next Plateau has put out a 12-inch version of a recently released The Verlaines hit “Love Really Hurts Without You.” When first released in the U.S. on Ariola, the original single went to No. 22 on the Billboard Hot 100 Singles chart. Ocean is now signed to Jive/Arista.

The re-recording, supervised by U.K. producer Ben Finkdon and released earlier this year in the U.K., is purportedly a demo of the original release that has been overdubbed with his original instrumental tracks and rerecorded around the vocals.

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(Continued on page 81)

**Chart Beat**

**Fast Facts: Cutting Crew’s “I Just Died In Your Arms” jumps to No. 1**

**by Paul Grein**

**FRANKLIN廚房**

Although “I Just Died In Your Arms” was released as a single in the U.K., it was not released as an A side, a change in composition by Michael Masser that he didn’t also produce; production on Medeiros’ record is by Jay Stone.

Restless Heart’s “I’ll Still Be Loving You” jumps to No. 65 on this week’s Hot 100 and holds at No. 3 on the Hot Adult Contemporary Singles chart. That level of chart action wouldn’t normally merit sending up flares, but in this case it does because few country acts in recent years have been able to cross over to the pop and AC charts. In fact, Restless Heart is the first Nashville-based act to crack the top three on the AC chart since Eddie Rabbit in 1988. (The Nashville qualification excludes Kenny Rogers and Anne Murray, who aren’t strictly country acts anyway.)

**Get Letters**

Jim Canosa of Billboard’s chart department in New York notes that the Newcity Rockers’ “Black Dog” loses its bullet on the Hot 100 at No. 80. It’s the second Led Zeppelin oldie in the past six months to do a Hindenburg on the Hot 100. The Far Corporation’s “Stairway To Heaven” perished out at No. 29 in the fall.

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

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SOLITUDE STANDING, THE NEW ALBUM. FEATURING THE SINGLE "LUKA"
INDEPENDENTS ENJOY A MAJOR TURNDOWN

BY CLAY PASTERNACK

The independent music sector, like the industry generally, enjoyed a banner year in 1986. Sales and profits at all levels of the industry returned to a healthy condition not seen since the days of the mid-1970s. Looking back to the period 1979-84, we all can hope independent distribution has slowed the abrupt departure of such labels as A&M, 20th Century, ABC, Arista, Chrysalis, and Motown, among others, to branch distribution carriers with volume losses as high as 60%, many distribution companies folded, while others pulled in their horns and tightened operations. As a result, fewer distributors covered larger territories.

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

One of the most obvious indie success stories in recent years has been the cross-over of Run-D.M.C. into pop. Profile Records and its distributors achieved total penetration of the marketplace, with heavy advertising, and initial street date release that raked efforts on similar product by the majors. As the cost of national promotion of pop product became more affordable, many of those year ago, more of their records appeared on the Hot 100 singles chart as well as the independent distribution networks.

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

As in the case of pop singles, the Hot Black Singles chart reflects the new growth of independents. Over the last 15 months an average of 17% of black chart entries have belonged to indie labels, their highest percentage in years. Independent labels also scored new successes last year in the Top Pop Albums chart. And the cross-section of music and artists is indicative of the diversity of product that is offered by independent labels and their distributors.

Such artists as the Fat Boys (Supe), Mannheim Steamroller (American Gramaphone), Robert Cray (High Tone and Alligator), Albert Collins (Alligator), George Howard (TBA), and Doe Severson & the Tonight Show Band (Amherst) were only some of the success stories of 1986.

Already this year, the independents are seeing this chart prosperity continue with such new acts as Live Creek (Lake Sky Walker) and the Leroi Brothers (Frollo).

The ‘morality rate is minimal. The strong have not only survived, they have become prosperous’

Clay Pasternack is a buyer for Action Music Sales in Cleveland.

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

Blues labels like Alligator, High Tone and Malaco have taken many great releases over the past two years as they rode the swelling resurgence of interest in the blues genre.

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

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

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

Such long-time indie lines as town, Stax, Specialty, Jubilee, Atlantic, Chess, Alladin, Black and White, and National were the foundation of early indie distribution networks.

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

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The ‘morality rate is minimal. The strong have not only survived, they have become prosperous’

Clay Pasternack is a buyer for Action Music Sales in Cleveland.

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

Blues labels like Alligator, High Tone and Malaco have taken many great releases over the past two years as they rode the swelling resurgence of interest in the blues genre.

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

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

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

Such long-time indie lines as town, Stax, Specialty, Jubilee, Atlantic, Chess, Alladin, Black and White, and National were the foundation of early indie distribution networks.

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

As in the case of pop singles, the Hot Black Singles chart reflects the new growth of independents. Over the last 15 months an average of 17% of black chart entries have belonged to indie labels, their highest percentage in years. Independent labels also scored new successes last year in the Top Pop Albums chart. And the cross-section of music and artists is indicative of the diversity of product that is offered by independent labels and their distributors.

Such artists as the Fat Boys (Supe), Mannheim Steamroller (American Gramaphone), Robert Cray (High Tone and Alligator), Albert Collins (Alligator), George Howard (TBA), and Doe Severson & the Tonight Show Band (Amherst) were only some of the success stories of 1986.

Already this year, the independents are seeing this chart prosperity continue with such new acts as Live Creek (Lake Sky Walker) and the Leroi Brothers (Frollo).

The ‘morality rate is minimal. The strong have not only survived, they have become prosperous’

Clay Pasternack is a buyer for Action Music Sales in Cleveland.
WASHINGTON Roundup

BY BILL HOLLAND

WRITTEN INTO LAW: It appears that the fate of the fairness doctrine, the much-debated FCC rule, is in sight of its possible termina-
tion, according to PD Mark St. John. "I don't know how long it will last. It's a 'polarized' record that gets irritating after a while. But the message was important; that's why we went with it." He says that the record may turn up as a morning drive-time novelty.

No significant negative reaction has come from listeners so far, programmers agree. MD Rich Andrews at WNYZ Utica, N.Y., where "Doctor" is No. 3 and in medium rotation, says, "Obviously, more people want to hear it than are off-
fended by it." Andrews compares it to the standup comedy of "Weird" Al Yankovic. "Sometimes people read in too much at top 40 radio. You're supposed to enjoy [the re-
cord] Spring's in the air." If anything, reaction to the record is along the lines of some far less cautionary high-impact records, such as Giorgio’s "Sexapalooza" or Paul Leka’s "Boom Boom." Says WAVA's St. John, "It's just funny. People ask, 'Are they really doing that?'"

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

Proponents may be interested in the next safe-sex rap, the Fat Boys' "Protect Yourself," forthcoming on Tinn Pan Apple/Poly-
gram, which has already been pre-
viewed on the syndicated "Ask Dr. Ruth" television program. Kool Dee producer La Vaga admits they held the rap demo once as a re-
sult of casual love on the road. "It was written in the lobby of a clinic," he says. "We knew everybody was there! In five minutes, it was writ-
ten. If you've got a topic, everybody likes to laugh. It doesn't take a ge-
nius to get into it."

RAB Releases New Promotion

NEW YORK: CBS radio and televi-
sion news talent Charles Osgood has been using the tag line "I'll see you on the radio" for years; now, the Ra-
dio Advertising Bureau here has ap-
propriated and modified the phrase to use it for its Saw It On The Radio campaign.

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

In last year's Pro Radio Ad cam-
paign, participating stations donated more than $15 million worth of adver-
tising time to promote radio as an ef-
fective ad medium, according to the RAB.

The I Saw It On The Radio spots in-
clude a full range of characters and punch lines, reflecting the campaign’s ap-
propriate for all formats. Music beds and the RAB’s jingle are offered as separate cuts for easy customizing.

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

by brian chin

newsl ine . . .

Robert Ryland is named senior/VP of the CBS radio division and retains his position as general manager of the group’s KMOX/KHTR St. Louis. Ryland joined KMOX in 1952 and had the title of regional VP for the CBS radio division.

Century Broadcasting: Chicago is set to purchase full-time jazz outlet KADK-FM Denver, pending FCC approval. The seller is Dick Gibson of Gibson Broadcasting, a jazz authority. Gibson will stay on as a consul-
tant and continue his morning program, "Morning Main Stream."

Empire State Radio Stations Inc. will purchase WIPS/WXTY Ticonder-
oga, N.Y.

Kiko/Key Kiko Miami will be sold by KeyCom Corp. to current KeyCom co-
owner and VP Steve Allison for $4 million. KeyEXX broadcasts a pro-
gressive rock format and Kiko carries adult contemporary fare. No format changes are expected.

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

Kool Moe Dee Rap Doses Caution

'Go See The Doctor' Is Novelty Hit

WHY "Power 96" Detroit PD Rick Gillette is raving about the System's "Don't Disturb This Groove" (Atlantic). "It's a great song, pull-
ing immediate reaction and showing up big in club play." And that's without an overwhelming urban base: The single just debuted top five in urban sales. Looking equally strong, says Gillette, is the Freddie Jackson album cut "Jam Tonight" (Capitol). The midtemp track fea-
tures a funkier beat than Jackson's previous outings, says Gillette. "Jam Tonight" was a top 10 Power 96 request last week, and Gillette notes that it's generating requests at retail even though it's not a sin-
gle. "When people start asking for records they can't even see, that makes a big difference." Company B's "Fascinated" (Atlantic) may just as easily move up to coast radio's "I'm a request here," says the PD. The actual No. 1 request is Dr. Dave's "Yanna, Pick Me A Letter" (TSR). "Usually, with a novelty record, teens love it and the adults tolerate it. But we've been getting huge phones on this from adult females. They've moved it into full-time rota-
tion; it may burn out quickly, but it's a great reaction record."

black/urban

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

album rock

"I strongly believe that if album rock is going to regain the high ground," says KZEL Eugene, Ore. PD Jim Trapp, "we have to take a page out of top 40's book and get serious about new music." Trapp describes himself as a "cesspool of information on new music, and here are his latest picks: "Luka" from Suzanne Vega's new album (A&M). "I think the song has one that has one should do well for a number of different formats, even though she's not a 'pop' artist per se." Also coming on strong is Little Steven's latest, "Trail Of Broken Treaties" (EMI America). "Lyrically, it's very pow-

erful, and this is the strongest thing musically that he's done. In the past, Steven has suffered from being more energetic than focused, and this one is more focused on a anything he's done." Trapp joins Jon Astley's "Jane's Getting Serious" (Atlantic) is burning out of the box for KZEL, says Trapp. "It's generating active response, especially from females 25plu. It's quirky, well-produced, and the lyric line is easy to follow." Finally, Trapp trumpets Monte Rock's first and sec-
ond Columbia tracks: "Primary Love Rites" and "Boombaby Boom."

"There's a bunch of bands from Australia just breaking here, and Mondo Rock is out of the best. Their sound is very modern without being overly stripped. They've retained the essence of fun."

Country

Barry Mardit, PD of WCCX-AM (and WW) Detroit, got hooked on George Strait's "All My Exes Live In Texas" (MCA) even before Strait performed it during the Academy of Country Music Awards. "I thought this sounded like a single when I first heard Strait's album. Mark says the Texas reference has not damped the song's appeal in Detroit, where it arrives on the heels of Strait's still "strong" "Ocean Front Property." Multiple ACM Award winner Randy Travis gets an-
other hit vote with "She's Not His (and She's Not Ours)" (Epic)." (Epic). "You don't have to back off from something just because it's lost its bullet," he says. "My audience does not take a back seat to Merle Haggard's "Almost Persuaded" (Epic). Go to back off to something just because it's lost its bullet," he says. "My audience does not take a back seat to Merle Haggard's "Almost Persuaded" (Epic)."

Houston's early '70s release is a "beautiful treatment," says Mardit.

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

Her debut album on EMI America Records features the hits

Why Should I Cry?*  Big Fun†  I Know What You Need (Pygmy's Confession)†

*Produced by Jeffrey Johnson and Spencer Bernard for Hyte-Tyme Productions
†Produced by Dan Hartman and Nona Hendryx

Produced by Mic Wersky and David Frank for Science Lab Productions

www.americanradiohistory.com
THE NEXT THREE BEATLES COMPACT DISCS AVAILABLE APRIL 30!
PAUL SIMON AND FRIENDS.
TOGETHER FOR ONE HISTORIC TOUR.
CAPTURED ON THREE BRILLIANT ALBUMS.
SEE GRACELAND: THE AFRICAN CONCERT.
MAY 16. EXCLUSIVELY ON SHOWTIME.
WKXI's Marshall Quits Longtime Post; Lee Michaels' Heart Still In San Francisco

TOMMY MARSHALL, the highly respected urban PD, was asked to resign his post at WKXI, Jackson, Miss., on April 21. "It was a personality conflict between me and my GM, and we've been at odds for a while," says Marshall. "You get to [the point] where you can only play the fool for so long, so I left." A 13-year WKXI veteran, Marshall says he will continue his post as president of the Young Black Programmers' Coalition unless the group asks that he do otherwise. In the meantime, he says he's "watching the soap operas and listening to offers. Marshall can be reached at 601-966-5516.

LEE MICHAEJS has "no plans to leave KMEL [San Francisco]," contrary to the rumor mills last week. "I hadn't even had an offer from KMEL, but every time I go to Chicago [where his family is based] and his wife is recovering from surgery] people try to start rumors."

Rich Stevens drops his MD duties at WHTZ Tallahassee, Fla., to concentrate on his evening show... WYNF Tamga, Fla., assistant PD Ron Diaz is leaving the album rocker after eight years to accept a post with the Album Network...Jay Ziskrout is promoted to director of national album promotion at Arista and will be relocating from New York to Los Angeles soon.

Drop the "interim" from Ross Holland's PD title at urban outlet KYOK (Billboard, April 25). He got the nod last week...Two more WNCX Cleveland staffers split last week: Promotions director Gina Torillo left for a gig with National Artist Management in New York, and midday man Bernie Kimble left to work for the Connecticut School of Broadcasting in Cleveland.

WHQT "Hot 105" Miami let two jocks go last week. Afternoon man Kirk Rice was let go for "not living up to EZ Communications standards," and Freddie Cruz was dropped when Hot 105 dropped the "Quiet Storm" overnight show he hosted. That concides with a slight programming adjustment toward a "broader base," says GM Chuck Goldmark.

WINTER '87 ARBITRON RATINGS

Following are 12 plus, average quarter-hour share, metro survey area. Monday-Sunday, 6 a.m. to midnight. (#) indicates Arbitron market rank. These symbols are used: AC = Adult Contemporary, album = album rock, easy = easy listening, classic = classic rock, ter = ter variety, MOR=middle of the road.

Call Format Su 96 F 96 W 97

NEW YORK (1)

WOR talk 53 47 56
WINS news 49 46 54
WXRT top 40 55 54 51
WPLJ top 40 55 51 48
WKNX urban 51 51 48
WBLF urban 48 46 47
WPAT-FM easy 44 45 43
WLTW sof AC 36 42 40
WCBS-FM oldies 33 40 39
WNEW-FM album 35 38 36
WXTR talk 34 31 35
WCBS-AM news 35 39 34
WXIR rock 23 25 32
WBZA talk 27 29 30
WXKR album 33 31 29
WXIR country 28 21 21
WASO Spanish 18 14 20
WXFZ AC 19 20 18
WCNN classical 14 15 18
WNXW-AM nostalgia 30 23 16
WXNY AC 18 16 16
WNBG AC 15 17 16
WXQR-FM classical 20 16 14
WFrank AM classical 15 14 14
WSQL Spanish 14 13 12
WLB black 10 8 11
WXGC talk 10 7 10

LOS ANGELES (2)

KIIS-AM-FM top 40 71 63 64
KABC talk 67 64 61
KFWB cross 66 65 57
KOST AC 41 41 48
KJOZ easy 44 49 47
KFWB news 33 34 42
KQSB album 36 39 40
KBIG soft AC 39 39 38
KXTL-FM AC/cls rock 40 40 26
KLIX cls rock 15 31 36

Call Format Su 96 F 96 W 97

KXKX-AM news 3.5 3.6 3.3
KLVZ Spanish 2.2 2.3 3.2
KIQO soft AC 2.9 3.6 2.8
KLOS album 3.7 2.3 2.8
KKMC nostalgia 3.3 2.7 2.4
KLR urban 1.8 1.4 2.4
KTNQ Spanish 3.2 3.3 2.3
KKWZ Spanish 1.3 1.7 1.9
KTMW new agar/jazz/ country 2.0 1.6 1.9
KZLA country 1.6 1.8 1.7
KLAC country 1.4 1.5 1.6
KDAY urban 1.3 1.2 1.6
KYT classical 1.2 1.3 1.4
KFAC-FM classical 1.1 1.3 1.3
KUTE Quiet Storm 1.5 1.5 1.3
KRLA oldies 1.3 1.2 1.3
KKLI jazz 1.1 1.3 1.3
KGGD country 1.3 1.2 1.2
KXMS-FM mellow rock 1.4 1.4 1.1
KNCQ pure rock 1.4 1.2 1.3
KSKQ Spanish 1.7 1.0 1.0

CHICAGO (3)

WGCH var/talk 10.1 9.3 8.1
WGRZ-FM urban 8.4 19.7 17.7
WBBM-FM news 5.9 5.5 6.8
WLS easy 5.6 6.3 6.2
WBBM-FM 47 46 50
WKRG-FM 47 46 50
WBBM-FM 59 45 4.5
WLAK soft AC 3.6 4.0 4.2
WBBM-FM top 40 3.3 4.2 3.7
WCLL AC 3.0 3.7 3.5
WJOL nostalgia 2.5 2.8 3.4
WUSQ country 2.6 2.9 3.1
WQXK country 2.4 2.6 2.8
WXLK rock 2.0 1.9 2.8
WLS top 40 2.6 3.0 2.7
WTTZ top 40 2.5 2.7 2.2
WJMK oldies 2.6 3.3 2.4

SANDIEGO (19)

KQXY easy 71 94 9.0
KRMF-FM adult hits 59 72 7.5
KGK album rock 73 67 12
KTRX-FM album rock 60 63 6.1
KSDO-AM news/talk 60 63 6.0
XHRM urban 60 46 5.0
KSDO-FM top 40 65 6.6 4.3
KRMF-AM country 2.9 43 4.3
KRMF-AM AC 9.8 4.7 4.2
KTRM AC 2.6 4.1 4.1
KCPQ nostalgia 4.2 3.0 4.1
KCBQ-FM cls rock 2.4 2.3 3.9
KSYO classical 2.8 2.9 3.0
KICW AC 1.5 2.7 2.9
KWLRT AC 2.9 3.4 2.7
KTRX-FM oldies 2.4 2.6 2.5
KGMS cls rock 2.5 2.0 2.3
KLZQ-FM AC 1.7 1.4 1.5
KROS AC 1.1 1.2 1.5
KSDO-AM country 1.2 1.5 1.5

WNYC AC 26 2.3 2.3
WMAQ talk/vari 1.8 1.6 1.7
WONU urban 1.6 1.2 1.5
WMT classical 1.4 1.9 1.3
WRX AC 1.5 1.3 1.3
WJOL Spanish 1.2 1.1 1.1
WLNR soft urban — 1.1 1.2
WZRC Z Rock — 1.1 1.1
WZLZ nostalgia — 9.3 1.1

THE COMMITMENT GETS STRONGER!

THE SYSTEM

"Don't Disturb This Groove" (4-92320)
[also available as a promotional 12" (EMF-1007)]
from the album
Don't Disturb This Groove (10-901)
Produced by The System for Science Lab Productions
Management & Direction: Alex
THE #1 RECORD ON BLACK RADIO: NOW ROCKETING TO TOP 10 ON POP STATIONS AS WELL! SMASH!

COMPANY B

"Fascinated"
[also available as a promotional 12" (EMF-1012)]
Produced by ISH
Mixed by Core Lewent/Roddy Miller
THE #1 CLUB RECORD HAS BROKEN INTO MAINSTREAM AIRPLAY AND IS CLOSING IN ON AMERICAN TOP 40. HEAVY PHONES AND SALES!

FRÖZEN GHOST

"Should I See" (7-9279)
[also available as a promotional 12" (EPK-1015)]
from the album
Frözen GHOST (8-7134)
Produced by Arnold Lenni
MAJOR NEW ARTIST BREAKTHROUGH! ONE OF THE ONLY NEW ARTISTS LOCKED INTO AOR RADIO'S TOP 10. NOW CROSSING TOP 40!

On Atlantic Records
© 1987 Atlantic Recording Corp. A Warner Communications Co.
Billboard's Hot Adult Contemporary radio panel has been significantly revised and expanded. This issue's change is to provide a more authoritative and accurate chart that is more responsive to breaking music. Toward that end, those stations reporting 15 or fewer current titles have been dropped from the panel, and the 28 new panel members (indicated by asterisks) were selected after a careful search for nationally active stations in the AC format with weekly cume of over 50,000 as measured by Arbitron Ratings Co. The smallest stations on the panel, those with weekly cume under 50,000, have been dropped.

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

- **PLATINUM:** Stations with a weekly cume of more than 1 million
- **GOLD:** Stations with a weekly cume of 500,000 to 999,999
- **SILVER:** Stations with a weekly cume of 250,000 to 499,999
- **BRONZE:** Stations with a weekly cume of 100,000 to 249,000
- **SECONDARY:** Stations with a weekly cume of 50,000 to 99,999

**FOR WEEK ENDING MAY 2, 1987**

### HOT CROSSOVER 30™

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<td>MADONNA</td>
<td>LIKE A VICTORY</td>
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<td>3</td>
<td>ATLANTIC STARR</td>
<td>INTERNATIONAL KISS</td>
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<td>4</td>
<td>JOY DAVIES</td>
<td>TOUCH OF CLASS</td>
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<td>5</td>
<td>LISA LISA &amp; CULT JAM</td>
<td>HEAD TO TOE</td>
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<td>6</td>
<td>THE SYSTEM</td>
<td>DON'T DISTURB THIS GROOVE</td>
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<td>7</td>
<td>KIM WILDE</td>
<td>YOU KEEP ME HANGING ON</td>
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<td>FRANKIE GOES TO HOLLYWOOD</td>
<td>I KNEW YOU WERE WAITING</td>
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<td>V DVAAR &amp; ELY</td>
<td>NOTHING BETTER THAN LOVE</td>
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<td>10</td>
<td>ANITA BAKER</td>
<td>SAME OLD LOVE (365 DAYS A YEAR)</td>
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<td>CAMEO</td>
<td>AGAIN AND AGAIN</td>
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<td>KYLIE MINOGUE</td>
<td>I'D STILL SAY YES</td>
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<td>COMPANY B</td>
<td>FASCINATED</td>
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<td>HERI ALPERT &amp; HIS ORCHESTRA</td>
<td>DIAMONDS</td>
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<td>THE COVER ORIGINS</td>
<td>WHAT'S GOING ON</td>
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<td>THE ROLLING STONES</td>
<td>SHOW ME</td>
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<td>GREGORY ABBOTT</td>
<td>WHY DOES EVERYTHING KEEP ON HAPPENING TO ME</td>
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<td>ROBBIE WILLIAMS</td>
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<td>THE BREAKFAST CLUB</td>
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<td>LIONEL RICHIE</td>
<td>SHE'S THE ONE</td>
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<td>BEASTIE BOYS</td>
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<td>NEW *</td>
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<td>FATBOY</td>
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<td>31</td>
<td>KENNY G.</td>
<td>I'M NOT IN VR</td>
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### HOT ADULT CONTEMPORARY™

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<td>ebenfalls</td>
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<td>WHEN I'M NOT IN VR</td>
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<td>PLEASE</td>
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**NOTE:** Products with the greatest airplay gain this week. *Video availability. Recording Industry Assn. Of America (RIAA) certification for sales of 1 million units. **RIAA certification for sales of 2 million units.**

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YesterHits®

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago
1. Hotel California, Eagles, ASYLUM
2. When I Need You, Leo Sayer, SIRE
3. Southern Nights, Glen Campbell, CAPITOL
4. Sir Duke, Stevie Wonder, TAMLA
5. Don't Leave Me This Way, Thelma Houston, TAMLA
6. Right Time Of The Night, Jennifer Warnes, REprise
7. So In To You, Atlanta Rhythm Section, RCA
8. If I Ever Lose You, Natalie Cole, CAPITOL
9. Couldn't Get It Right, Climax Blues Band, RCA
10. I Wanna Get Next To You, Rose Royce, MCA

POP SINGLES—20 Years Ago
1. Somethin' Special, Nancy & Frank Sinatra, Reprise
2. A Little Bit You, A Little Bit Me, Monkees, COLGEMS
3. Happy Together, Turtles, WHITE Sbinations
4. Sweet Soul Music, Arthur Conley, GORDY
5. I Think We're Alone Now, Tommy James & The Shondells, ROSETTE
6. Western Union, Five Americans, RCA
7. This Is My Song, Petula Clark, RCA
8. The Happening, Supremes, MOTOWN
9. Bernadette, Four Tops, MOTOWN
10. Jimmy Mack, Martha & the Vandellas, GORDY

TOP ALBUMS—10 Years Ago
1. Hotel California, Eagles, ASYLUM
2. Rumours, Fleetwood Mac, Warner
3. A Star Is Born (Soundtrack), Barbra Streisand & Kris Kristofferson, COLGEMS
4. Marvin Gaye Live At The London Palladium, TAMLA
5. Songs In The Key Of Life, Stevie Wonder, TAMLA
6. Boston, EPIC
7. Rocky (Soundtrack), Various, UNITED ARTISTS
8. Go For Your Guns, Isley Brothers, MCA
9. Songs From The Wood, Jethro Tull, CENTURY
10. Leftover Turkey, Kansas, KRAMER

TOP ALBUMS—20 Years Ago
1. More Of The Monkees, COLGEMS
2. Mama & The Papas Deliver, DIMENSION
3. Dr. Zhivago (Soundtrack), MGM
4. The Best Of The Lovin' Spoonful, Analogue
5. My Cup Runneth Over, Ed Ames, RCA-Victor
6. The Monkees, COLGEMS
7. Between The Buttons, Rolling Stones, LONDON
8. The Sound Of Music (Soundtrack), RCA-Victor
9. The Temptations Greatest Hits, MOTOWN

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

SOUL SINGLES—10 Years Ago
1. Got To Give It Up (Part 1), Marvin Gaye, TAMLA
2. The Pride (Part 1), Isley Brothers, MCA
3. Who'dtcha, Tavares, CAPITOL
4. I'm Your Boogie Man, K.C. & the Sunshine Band, TN
5. Sir Duke, Stevie Wonder, TAMLA
6. The P inecone Theory, Bootsy's Rubber Band, WARNER BROS.
7. Ain't Gonna Bump No More (With No Big Fat Woman), Joe Tex, RCP
8. You're Throwing A Good Love Away, SMOKERS, ATLANTIC
9. Your Love, Marilyn McCoo & Billy Davis Jr., MCA
10. It Feels So Good To Be Loved So Bad, MANHATTANS, COLUMBIA

BILBOARD MAY 2, 1987
One W4 The Road. WWWW Detroit has the Oak Ridge Boys stop by the station for a guest DJ slot so they can say a fond farewell to William Lee Golden. Golden made his last appearance with the band at the Detroit concert. From left are Oak Ridge Boys Duane Allen and Joe Bonsall, WWWW MD Kevin Hening, FE Barry Marshall, and Oak Ridge Boys Richard Sterban and Golden.

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

A HOME OF QUALITY ROCK & ROLL.

Clear Signal. KFOG San Francisco gets a state-of-the-art hand for this year's SF Bay Area broadcast at hardware supplier Pro Media contributes the use of $50,000 worth of equipment. The old city gets clear sound as listeners hear the traditional live broadcast of the 10th annual Bay Area Music Awards from the San Francisco Civic Auditorium. From left are Pro Video's David Angress, KFOG air personality Mike KFOG chief engineer Bill Rock, and KFOG air talent Dave Money.

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

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

Brooching The Subject. WPJ "Power 95" New York decides to deck its "Love Boat" cruise around Manhattan with a Camero. The station's staff and contest winners had a good time, as Camero did not get away from the party than swim. Pictured in the top row, from left, are PolyGram's Paddy Rascona, WPJ ad/promo man Al Redonzo, and WPJ MD Andy Dean. In the bottom row, from left, are Camero's Tom Jenkins and Nathan Lefferrant, PolyGram's John Belloco and, Camero's Larry Blackmon.
ASCAP members capture 7 of 12 Academy of Country Music Awards.

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

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

Reba McEntire
Top Female Vocalist
Video of the Year

The Forester Sisters
Top Vocal Group
## Billboard Power Playlists

### Current Playlists of the Nation's Largest and Most Influential Top 40 Radio Stations

### platinum

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist</th>
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</thead>
</table>
| 1 | Don't Dream It's Over | Michael, B
| 2 | Head To Toe | Michael, B
| 3 | Gonna Change Your Mind | Michael, B
| 4 | You Can Call Me Al | Paul Simon, YCA |
| 5 | She's Got A Way | Michael, B |
| 6 | The Time Of Your Life | Michael, B |
| 7 | Can We Still Be Friends | Michael, B |
| 8 | Ain't Goin' Down No More | Michael, B |
| 9 | Always On Your Mind | Michael, B |
| 10 | Local Motion | Michael, B |

### gold

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<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Where Do I Begin</td>
<td>Barbra Streisand, BD</td>
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<tr>
<td>2</td>
<td>I Can't Help Myself (Sugar Pie, Honey Bunch)</td>
<td>Four Tops, FTB</td>
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<td>3</td>
<td>Love Me Tender</td>
<td>Elvis Presley, EP</td>
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<td>4</td>
<td>Ain't Too Proud To Beg</td>
<td>Four Tops, FTB</td>
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<td>5</td>
<td>The People's Choice</td>
<td>James Brown, JB</td>
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<td>6</td>
<td>The Loco-Motion</td>
<td>Bobby Freeman, BF</td>
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<td>7</td>
<td>What Becomes Of The Brokenhearted</td>
<td>Bread, B</td>
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<td>8</td>
<td>Sunday Morning</td>
<td>Simon &amp; Garfunkel, S&amp;G</td>
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<tr>
<td>9</td>
<td>96 Degrees North</td>
<td>Mike Oldfield, MO</td>
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<td>10</td>
<td>I'm Your Truck</td>
<td>Michael, B</td>
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### silver

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<td>The Letter</td>
<td>The Isley Brothers, ISB</td>
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<td>2</td>
<td>Stand By Me</td>
<td>Ben E. King, BEK</td>
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<td>3</td>
<td>(I'm So) Afraid Of Losing You Again</td>
<td>The Righteous Brothers, RB</td>
</tr>
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<td>4</td>
<td>The Boy Is Mine</td>
<td>Salt-N-Pepa, S-P</td>
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<tr>
<td>5</td>
<td>The Best Of My Love</td>
<td>The O'Jays, OJ</td>
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<tr>
<td>6</td>
<td>You're So Vain</td>
<td>Carly Simon, CS</td>
</tr>
<tr>
<td>7</td>
<td>I Love You More Than You'll Ever Know</td>
<td>Seddie, S</td>
</tr>
<tr>
<td>8</td>
<td>Save The Last Dance For Me</td>
<td>The Drifters, D</td>
</tr>
<tr>
<td>9</td>
<td>You're The One That I Want</td>
<td>Olivia Newton-John, ONJ, John Travolta, JT</td>
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<tr>
<td>10</td>
<td>Ain't Nothing Like The Real Thing</td>
<td>Marvin Gaye, MG</td>
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www.americanradiohistory.com
WZAK’s Tolliver Is A Big Booster For Cleveland

BY DAVID WYKOFF

ALTHOUGH THE U.S. is full of regional boosters, few are as loyal and vociferous as those from Cleveland. Witness the 1986 campaign to host the Rock & Roll Hall of Fame, in which Clevelanders outvoted all other cities by ten to one. And, count Lynn Tolliver, the 37-year-old PD of WZAK-FM Cleveland, as one of the most ardent of the city’s supporters. "Even though the Cleveland radio market is a very, very competitive one, I can’t help but root for many of the other stations in town. Especially the nationally recognized ones like WMMS. Whatever puts Cleveland on the map is great by me," Tolliver says.

As radio headline makers go, Tolliver is now among Cleveland’s elite. Since taking over WZAK’s programming in 1982, the station has risen three spots among the city’s urban music market—the city’s supporters.

"ALTHOUGH THE A24 Pop Chart is highly subjective, it’s not that far off the beaten path," Tolliver says.

The station’s current format is classic rock, but its impact has been felt throughout the Northeast. "The station is doing well in the fall ratings," Tolliver says.

WZAK STEADILY climbed after its competitors, and, except for a brief slip when Tolliver was hospitalized and another after shooting in the station’s parking lot, the station has now improved in each sweep. "We’re now No. 3 in the city and the only station in the market to improve," Tolliver says.

Tolliver credits WZAK GM Don LaRosa for the station’s success. "Mike Hilber has a lot of the station’s development. "We’re re-educated," Tolliver says. "I know I was too.

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

Tolliver has also worked to build a strong community identity. "There are all sorts of ways to do this. Announce a dedication to the station, let people on the air raise money, do anything to make them feel like they’re part of the community."

"It’s also been very important for us to get involved with charitable programs, and we do our best to work with any legitimate cause that doesn’t interrupt our programming," Tolliver says.

TOLLIVER BELIEVES that his efforts have paid off. "We have a team spirit, which is what I think is the most important thing. We’re very competitive."

Tolliver’s station is one of the few in the nation to make a strong push for national support. "We’re not the best station in the country, but we’re doing our best," Tolliver says.

Tolliver believes that his efforts have fostered a team spirit, which involves both nurturing independence and acquiescence to team goals, for the staff at WZAK is the most influential overall move in the station’s dramatic advance. "We try to breed a sense of moral obligation, to make sure the station is something that’s important to the community, that’s going to stand up for what’s right all the way around. We’re very competitive, but we don’t have to do everything ourselves.

"That means making sure people have to do things on their own, and also recognize that there are times when they have to follow the lead of others. That’s especially important now with the music we play. What we think is old might not be old to everybody else," he says.

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

DESIRE TO DO WELL can’t be overvalued, Tolliver believes. At one time in the late ‘70s, Tolliver worked at three stations at once—WJMO and WGG in Cleveland and WWVX Columbus—and was the driving version of Tom Joyner, the Dallas/Chicago "fly jack." Tolliver says Tolliver: "Even though I burned out on the experience and ended up getting out of radio for a few years, that was the best work I could do. After a while everything became instinctive, and that’s an important tool for a program manager to have."

"Tolliver’s station is one of the few in the nation to make a strong push for national support. "We’re not the best station in the country, but we’re doing our best," he says."

WZAK is the PD of Zaps Communication, keeping an eye on its Atlanta urban combo station WEKS-AM-FM "Kiss 104." The PD there, Mitch Faulkner, really calls all the shots. I just try to help him, give him an outside perspective," says Tolliver. Tolliver also expects to continue his involvement with cutting records, both as a producer and an artist.

"I believe in the station," he says. "I believe in the people. I believe in the music, and I believe in the community."

The station’s future? "We’ve got a lot of work to do," Tolliver says. "We’re not the best station in the country, but we’re doing our best."
SPIRIT OF SUMMER

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

SPIRIT OF SUMMER never sounded so hot! Call Jamie Curtis in New York (212) 975-7316 or Steve Epstein in Los Angeles (213) 460-3547 for complete clearance information.

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

May 1-3, New England USA Connection, Rock Connections, CBS Radio, one hour.
May 1-3, Prince, Hot Rocks, United Stations, 90 minutes.

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

FEATURED PROGRAMMING
(Continued from page 21)

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

Targeted to reach the broadest classical market possible, the "Switched On" modular hours are programmed with a "greatest hits" approach. Music from compact disks is digitally recorded and delivered on VHS hi-fi cassettes. Odd as it may seem, the six-hour running time of a hi-fi cassette allows station operations "walk away" ease without the cost of satellite hookups. The sound quality on VHS hi-fi cassettes is excellent, and Airwaves uses the video portion of the tape to encode a PCM digital signal. With an inexpensive PCM adapter, stations can have total digital stereo sound. Airwaves can be contacted at 617-902-1150. PETER J. LUDWIG

May 1-3, Cutting Crew/Stevie Ray Vaughan, Rock Of The World, MCA Radio Network, one hour.
May 1-3, Lita Ford, Star Beat, MJ Broadcasting, one hour.
May 1-3, Cheryl Lynn/SOS Band, MCA Radio Network, one hour.
May 1-3, Mary Wells, Motor City Beat, United Stations, three hours.
May 1-3, Mel Tillis, The American Eagle, MJ Broadcasting, 90 minutes.
May 1-3, A Country Look At The Movies, Creative Radio Network Special, Creative Radio Network, two hours.
May 2-3, The O'Kanes, Country Close-Up, Pro Media, one hour.
May 2-3, Susanna Hoffs/Level 42/Cyndi Lauper, Party America, ABC Radio Network, two hours.
May 2-3, Lakeside/Surface/Jody Sims, Radioscope, Lee Bailey Productions, one hour.
May 2-3, Eroc, Musical Starstrung, Frank Forrest Productions, two hours.
May 3, Best Of Bryan Adams, King Biscuit Flower Hour, MJ Broadcasting, one hour.
May 3, The Cult/RED Speedwagon, Powercuts, Global Satellite/ABC Radio Networks, two hours.
May 4-10, Paul Simon, Part 2, Star Trak Profiles, Westwood One, one hour.
May 4-10, Grace Slick, Classic Cuts, MJ Broadcasting, one hour.
May 4-10, Pick The Rose—Pick The Band, Special, Westwood One, 90 minutes.
May 4-10, Santana, Legends Of Rock, NBC Radio Entertainment, one hour.
May 4-10, Peter Wolf, Rock Today, MJ Broadcasting, one hour.
May 4-10, Canadian Hard Rock, Pioneers In Music, MJ Broadcasting, one hour.
May 4-10, Bryan Adams, Off The Record With Mary Turner, Westwood One, one hour.
BLACK MUSIC IS FRESH!
IT CROSSES OVER WORLDWIDE!

From R & B to Jazz to Crossover to Funk to Rap to House Music to Retronuevo — Billboard will cover all current styles and peek into the future. We'll also talk about labels that are breaking new artists and sustaining established careers. This is the place to showcase your Black Music Talent with your important advertising message.

ISSUE DATE: JUNE 20
AD CLOSING: MAY 26

JUNE IS BLACK MUSIC MONTH!
Tradition: Pass it on!
Bromberg, Walker Step Into The Spotlight
Veteran Producers Find Success With Robert Cray

BY DAVID WYKOFF

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

During the last two years, the Bromberg/Walker team has produced more than 20 albums—half of them for Cray—on which sales and/or artistic forces within the next two or three years.

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

Jonathan Butler has been building a reputation as an able session guitarist and composer through his involvement with Jive's ever-growing commitment to black music. The South African native has played on Billy Ocean records, tucked with Jive signee Ruby Turner, and written songs recorded by George Benson and Al Jarreau. His debut album, "Introducing Jonathan Butler," was mostly guitar instrumental, one of which ("Baby, Please Don't Take It") became a No. 1 video on Black Entertainment Television. Now Jive is taking a real chance by releasing an 18-song double album on the relatively unknown artist, but given the quality of Butler's voice and Barry Eastmond's production, it is a very calculated risk.

One cut, "Love Songs, Candlelight & You," sounds like perfect quiet storm fodder.

Vanessa Williams is best known as the first black Miss America and for the fallout over her nude appearance in Penthouse. For better and worse, Williams is a household name in America, and her career is of ongoing interest to a large percentage of the record-buying public. Ed Eckstein at Wing/PolyGram signed her and is in the preproduction stage of her debut. Her performances in the Miss America competition and as a guest vocalist on George Clinton's latest album show the lady has pipes and, with some guidance, could make commercial records.

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

Public Enemy's "Yo, Bum Rush Show" on Def Jam is already, with virtually no airplay, nearing the 200,000 mark in sales. The reason? This is easily the hardest-hitting rap album since LL Cool J's debut. But there is a big difference between LL's boasts and the arch political posturing of Public Enemy's Chucky D and MC Flavor Flav. They assert that black youth today, in the eyes of the government, are targets and that a racial self-awareness of the Black Panthers could help.

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

SHORT STUFF: The "Citizens On Patrol/Police Academy 2" soundtrack contains several cuts of interest. "It's Time To Move" is a rarity; it's an S.O.S. Band track not produced by Jimmy Jam & Terry Lewis. Jason Bryant handles this one. The comedy human-beat-box Michael Winslow appears with the L.A. Dream Team on the song "Citizens On Patrol." The prolific songwriter Gary Glenn ("Caught Up In The Rapture" for Anita Baker, "Heaven In Your Arms" for R.J.'s Latest Arrival) makes his recording debut with his own composition, "Winning Streak." Glenn has just signed as an artist with Motown. Arthur Prysock's second Milestone album again features the band of his brother, saxophonist Red Prysock, and the voice of Betty Joplin on three songs...First Circle, the latest of Randy Muller's Brooklyn bands (Brass Construction, Skyy), is off to a good start with "Workin' Up A Sweat," and the rest of the album is of similar quality...Apologies to Clarence Avant, whose name we misspelled last week.

HOT BLACK SINGLES ACTION
RADIO MOST ADDED

STILL A THRILL
JODY WATLEY MCA
4 7 13 14 34 47
WHY YOU TREAT ME SO BAD
CLUB NOUVEAU/RENAISSANCE Warner Bros
3 8 21 32 49
I FEEL GOOD ALL OVER
STEPHANIE MILLS MCA
4 7 15 26 30
WANT YOU FOR...
4 BY FOUR CAPITOL
4 6 14 24 38
ROCK STEADY
THE WHISPERS SOLAR
3 6 13 22 21
LIES
JONATHAN BUTLER JUVE
5 10 6 21 53
DIAMONDS
HERB ALPERT A&M
3 8 7 18 71
SHOW ME THE WAY
REGINA BELLE COLUMBIA
2 4 12 18 88
I COMMIT TO LOVE
HOWARD JEFFERSON/ELEKTRA
1 8 7 16 63
HEY THERE LONELY GIRL
GERRY WOOLFORD
2 4 9 15 32

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

#### Club Play

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#### 12-Inch Singles Sales

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**Note:** Titles with past chart potential may appear in this weekly chart. Titles with future chart potential based on sales reported this week are indicated with an asterisk (*).
THE MAMMOTH numbers pulled by the First Annual Unity Conference and Showcase (see accompanying story, this page) tell only half the story. It was the discussion that revealed the aspirations and frustrations of the DJs who’ve provided the fuel and substance of pop music for the last several years.

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

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

MCA a&m man Timmy Regisford similarly recounted working for eight months at no pay in WRLS programming department before being given a salary. He stressed the position’s critical role in widening his perspective on the market, including music for radio and clubs. “Music is your life, present yourself as a professional,” said Pearl Distributors’ Freddie Taylor. “Study. Learn what makes people successful and what they did that was right.”

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

“It’s so hard to go back and get respect from people who know you as a drug addict,” reflected another DJ, who’s just now building a diversified consulting career. “I’ve been fortunate to get a second chance. I’m going to regain what I lost.” Attendees were sobered, too, by the videotaped appearance of club promo pioneer Ray Cameron, who implored those at the gathering to examine their own lives and the anxieties that may be setting the stage for drug dependency. He concluded his message by returning, on camera, to his cell in an upscale prison.

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

PERSONAL TO those club promotion folk who might have stayed away from the day session because there were no cops for label people to socialize with, the biggest gathering of New York’s finest music pioneers and mover/shakers that’s taken place in this entire decade. It was

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the DJs—and still is the DJs—who co-taught all of us, every single one, into the dance music industry, from producers to artists to managers. They own the radio to observers like us. I would have paid the admission out of respect for that fact. But I guess there were lots of other important things crowding it out of some people’s expense accounts. (To be fair, Unicorns will call for their phones for regular Monday tracking.

PERSONAL TO the panelists: OurWarmest thanks for sharing insights and experiences so unselfishly. To the pool directors (Kevin Alexander, Bobby Davis, Dewane Dixon, Stian Dixon, Mark Fotiadis, Robert Gregory, Ed Paunette, Eddie Rivera/Chris Ross, Gerald Roney, Gene Sotirios, Judy Weinstein/David Morales), fellow associates Stephanie Shepherd and Dave Pease, and all the volunteers, thanks for hours and more on behalf of the event and their pools: I’m proud to be down with you.

UPCOMING: "Still A Thrill!" is the new single from Jody Watley’s album. Jody is the niece of dancer and New-D.M.C. may have an album out this summer, we understand: Even now, "Raising Hell" is still hanging on in the top five and will be in September...Patti LaBelle is teamed with Jimmy Jam & Terry Lewis in "Just The Facts," a song that will appear in the upcoming “Dragnet” film.

Panels Include Role Of Mobile DJs Ideas Exchanged At Confab

BY BRIAN CHIN

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

Club and mobile sound equipment was exhibited, and rave giveaways were provided by leading vendors, including Crown, JBL, Shore, Gauss, AKG, E.R. Case, Cameo Case, and Numart.

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

“The Unity Conference was a greater success than I had imagined possible,” said Stephanie Shepherd, associate member of the co-sponsor- ing Professional Record Pool Directors Assn. of New York and New Jersey. “There was honest interaction between the panelists and the audience, and many overlooked issues came to the surface. Everyone was very open and receptive in the climate.”

In early 1986 Shepherd originated the Unity concept, which led to the course of a year turned from a series of informal meetings into the pool directors’ organization with its ongoing program of projects and the splintered record pools in the New York/New Jersey area and to enhance the image and professional image of mobile DJ’s. “This event was for the newcomers to the business,” she said. “We wanted them to know that they count and that we won’t ever forget the atmosphere of potential that was created.”

The event was co-sponsored by New York equipment vendor AST, in association with the Professional Record Pool Directors Assn. of New York and New Jersey, whose 11 member pools are: City Sounds, For the Record, Intermetro, Kevco, MOJO, New Jersey Assn. of Disco DJs, Record Pool Business Center, Reel Rockpool, Sound on Street, and Spinners Unlimited Record Enterprises.

Nearly 2,000 conference attendees and clubgoers danced into the wee hours in a show that included appearances by Touch, Liz Torres, Master C&J, Eleanor Mills, Millie Scott, Jason, Judy Torres, Baby & Keys, Wild Mary, Information Society, Ice & Wild, Joey Washington, and Ernest Kohl.
Return Of Fleetwood: Another Big Mac Attack?

BY DAVE DAMITRINO

LOS ANGELES — The first Fleetwood Mac album in five years may nudge the memories of those who have forgotten the band's history. Had Michael Jackson's "Thriller" never emerged, the group's "Rumours" album would have been the best-selling release in American history.

Whether the new Mac album, "Tango In The Night," will match the previous achievement is widely unclear. U.S. sales of "Rumours"—more than 20 million copies of the record have been sold worldwide—is purely a matter of conjecture at this point. Still, the initial reception accorded "Tango" and its leadoff single "Big Love" has struck strong chords and MTV has been extremely positive.

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

"If you take a look at what happened last year, and you look at one song, for instance, at Paul Simon, Peter Gabriel, and Steve Winwood, you can see what's happened," he says. "This is the same thing. Like Fleetwood Mac, each of those three artists takes considerable time to release a new product. But, says Dennis, their recent successes prove that they never lost their audience— and fans it's growing.

The video of the Buckingham-penned "Big Love" is the first in a planned series; forthcoming videos will feature the band's other lead vocalists, Mick MacVie, and Stevie Nicks. Those T.V. videos, which songs will be made into videos has yet to be determined, "each will individually reflect the singer, she adds.

Having three lead vocalists might allow three singles to chart simultaneously, but Rick Fitzgerald, Warner Bros. vice president of promotion, says the company's goal is to work the project one single at a time. Though the album is enjoying some top 40 exposure on other outlets, he says "Big Love" is doing "real well and has been hanging in really strong.

Further helping the label's own Mac recording is the servicing of the compact disk, along with the L.P., to top 40 album, rock, and A.C. stations across the country.

"Everybody's got the CD to get into," says Fitzgerald. "The reaction we got back was just fantastic, across the board, on how deep the album is." Prior to the album's release, Warner Bros. serviced a promo-only CD single of "Big Love.

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

BY JEFF TAMARKIN

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

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

The members of Concrete Blonde have been together for just over six years but only recently did they take on that name, at the suggestion of R.E.M.'s Michael Stipe. The Los Angeles band, formed in 1981 as Dream 6, previously, its principals—singer/bassist Johnette Napolitano and guitarist Jim Mankey—were members of Leon Russell's band. Mankey also co-founded the group Sparks in the '70s.

Concrete Blonde, which also features drummer Harry Rushkoff, began working on the album on its own, with Mankey's brother Earle co-producing. But, says Napolitano, when I.R.S. chief Miles Copeland heard the demos, he flipped. He didn't want us to change anything. He really liked that we were an economical three-piece, that we weren't going into spending millions, and that we loved to tour.

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

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

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

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

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

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

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

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

"The album's exploding everywhere—it's unbelievable what's going on," says Al Coury, Geffen senior executive in charge of marketing and promotion. He credits the album's initial success to "overwhelming response" for the 80-5 minute cut "Still Of The Night" at album rock radio and press.

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

SCHERED for next week's issue of Billboard is the un- unveiling of a totally revamped talent section. Main fo- cus of the new format will be to present a comprehen- sive network of information.

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

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

SHORT TAKES II: An interesting new cassette-only release from Columbia is "Walktime," a step-by-step guide for the aerobics walker. Among the musical se- lections featured are cuts by Santana, Bonnie Point- er, Patti LaBelle, Michael Bolton, the Weather Girls, and Richard Clapderman. Rumors that Beast- fheel Band and Lou Reed were being courted for the act were denied... Congrats to Toto's Michael Por- cario on his April 4 marriage to Cheryl McKenzie... Guitarist Lenny Pickett are assumed to check out "Maximum Se- curity," Tony MacAlpine's debut album for the new Mercury/Squarew label

by Steve Gett

SCHERED for next week's issue of Billboard is the un- unveiling of a totally revamped talent section. Main fo-}
Talent in Action

U2
Sports Arena, Los Angeles, Calif.
Tickets: $15.75

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

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

Yet the band, with Dave “The Edge” Evans lighting a fire with his guitar, consistently delivered the musical goods during a program that comprised much of “The Joshua Tree” and a healthy sampling of older hits. Highlights of the straightforward, hard-rocking show included “Where The Streets Have No Name,” the thunderous new “Bullet The Blue Sky,” “Sunday Bloody Sunday,” “In The Summertime,” “The Boy With The Edge Of America,” and a powerhouse “Bad.”

The adulation from the crowd scarcely knew any bounds: A stage-jumping fan spun a bemused Hewson over his head at one juncture, while another shyly draped a cross around the singer’s neck. Clearly, U2mania has already assumed Springsteenian proportions.

Hopefully, Hewson and the group can shake themselves out of their current quandary about their star- don and musical/social role, for beyond any doubt, U2 is among the most inspiring acts now treading the boards.

CHIHS CHUN
The Kitz, New York
Tickets: $15.

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

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

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

CHRISTY MOORE
Town Hall, New York, N.Y.
Tickets: $17.50, $15

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

But you didn’t have to be Irish to appreciate Moore’s songs, which were, fortunately, sung at a pace en- suring comprehension by all. “Ordinary Man,” the title track from his most recent Green Linnet album, was the perfect leadoff, though perhaps a misleading embodiment of the artist and his work. True, in black T-shirt and pants the sturdy 24-year-old looked and sounded much like the song’s newly unemployed factory worker who rails against the rich owner for shutting down the shop. And the angry social and political protest inherent in the tune were prevalent in much of the succeeding material.

But Moore gave equal time to songs depicting everyday joys and sorrows. Most were taken from his numerous solo albums, but one each came out of his experiences as front man for Planxty and Moving Hearts. Thanks to Moore’s extraordinary audience rapport, all had listeners hang- ing on every word and guitar (acous- tic) note.


cable: Via WWV: Beersong NY

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Design/illustration: Production Inc.
Are Turtles The Next Monkees?
Rhino Hopes So

BY STEVEN DUPLER

NEW YORK Can rehashed Turtles sell as well as recycled Monkees? Rhino Records, which re-released several of the Monkees’ albums last year, thinks they can.
The Los Angeles-based indie label is engineering what it hopes will be a major comeback for the venerable '60s group. The classic Turtles single, “Happy Together,” which topped the Billboard Hot 100 chart 20 years ago, has been re-released with a video. The tune is getting additional exposure as the theme song to director Susan (“Desperately Seeking Susan”) Seidelman’s new film, “Making Mr. Right.” The Turtles will also be part of a multifaceted tour.
Rhino co-owner Harold Bronson says the label plans to go beyond traditional television and radio outlets in building momentum for the re-release. He says Rhino is seeking help from classic rock and oldies stations to put the single back on the charts.
“Over the last few months, more and more stations have gone to the classic rock and oldies format,” says Bronson. “These stations are very influential in relation to record sales. We want them to get behind this record and show just how much muscle they have in breaking a hit.”
To get maximum mileage from the re-release, Rhino and Orion Pictures have commissioned noted clip director Nigel Dick to shoot a video promoting both the film and the song.
Finally, promoter David Fishof—the producer of the recent Monkees 20th-anniversary tour—is packaging the Turtles as part of a 10-city Classic Super Fest tour that kicks off June 5.
Rhino says it is also preparing a retail campaign for its catalog of 11 Turtles albums. Pushed especially hard will be the compilation set “The Best Of The Turtles.”
Director Dick has had some major successes with clips promoting films and soundtracks. Among his recent projects are videos for “Tarantino II” and “Stand By Me.”
For the Turtles video, Dick used two 1967 performances on TV’s “The Smothers Brothers Show.”

There Is Only One New Music Seminar...

The Eighth New Music Seminar, July 12-15, 1987
The Marriott Marquis Hotel, New York City

The only convention that brings together virtually the entire international music business. Look at the program of this year’s meeting—it describes an unbeatable opportunity to increase your knowledge and contacts internationally. The daytime program, when combined with a nighttime program of performances by over 200 groups of every kind (applications to perform are being accepted now) in venues all over the city makes the NMS the only place to assure your future in the music business.

SUNDAY — JULY 12
2:00 PM DJs & MCs: The Battle for World Supremacy—Trials
5:30 PM Nightclubbing Around The World
UK Major Artist Marketing
Metal, Sugar, and Sackcloth: A Mock
Negotiation
Music Trends in The Underground
7:30 PM Recording Engineers
Alternative Commercial Radio
Dance Music Issues
Censorship: Still A Burning Issue

MONDAY — JULY 13
10:30 AM Keynote Address
12:30 PM A Million Dollars Worth of Mistakes
Music for Peace
Merchandising: The New Profit Center
Dance Oriented Rock

TUESDAY — JULY 14
11:00 AM Rock Criticism
Recording Contract: A Mock Negotiation
Talent & Booking Workshop: Getting
New Bands On The Road

WEDNESDAY — JULY 15
11:00 AM Talent & Booking
Independent Labels & Distribution
The Big Comeback
Copyright in the Digital Age
College Radio: The Freshman Format
Songwriters & Publishers: A Follow-Up Workshop
Japan: A Market Survey
12:45 PM International Promotion & Marketing
Alternative Talent & Booking
Germans/Austrians/Scandinavians:
A Market Survey
Rap: America’s Answer To The Street
Dance Music Retail
Accounting & Bookkeeping Workshop
5:30 PM Record Producers
American Rock Groups: A Reality Check
Big Record Retailers: It’s There Room
For New Music?
Jazz/New Age
Canada’s Market Survey
Attorney Clinic: The Whys &
Wherefores of Getting a Good Lawyer

Save money, make your plans now to attend the world’s best-attended, forward-looking music meeting. Join more than 6,000 of your peers in NYC in July and take advantage of the special early registration rate of $175.00 (good only until July 5th). Register by mail or use your credit card to register by phone: tel. (212) 722-2115, telex 6971684 FUNK, fax (212) 289-3708. After July 5th rates rise to $225.00 ($250.00 at the door), so ACT NOW!!!

Reserve your room at the Marriott, center of the NMS action, and save money by taking advantage of our special rate of only $120.00 per night, single or double. Call the Marriott directly to get the NMS rate. In the US call 1-800-228-2929 or telex USA 516004313 MARRIOTT to make your reservation. This offer expires June 8th or when the NMS room block is filled.

Remember, it’s time to act if you want to use marketing opportunities the world’s most effective business meeting. Sell, promote and shooz to the max. Contact Joel Webber or Jim Levitt at the NMS or your local rep now!

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...The Unconventional Convention
Winter: New Age Original

BY GEOFF MAYFIELD

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

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

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

He can point to the landmark Winter Consort album "Icarus" for proof of that conviction. Since 1972, it has sold some 260,000 copies, modest numbers by pop standards but "pretty good for an album that was expected to kind of disappear a year after its release," says Winter. Through a licensing agreement that Living Music signed with Epic, the title's original imprint, "Icarus" also has the rare distinction of being sold simultaneously on two competing labels.

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

The new deal, which began April 1, is a production contract and lowers Living Music's overhead. At the same time, Perl says Winter's 25-year-old label can concentrate solely on producing "quality music," while relying on Windham Hill's growing staff—and its ties with the RCA/A&M/Arista Distribution network—to pull its product through to the market.

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

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

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday and should be submitted to Kathy Vandenbosch in Nashville at 615-748-8138, Linda Deckard in Los Angeles at 213-659-5338, Louis Zupp in Chicago at 312-236-2085, or Ms. Newman in New York at 212-764-7314. For research information contact Gina DiPiero or Karen Oertly in Nashville at 615-748-8120.
COUNTRY

Music City Awards Finalists Set
The Statlers Lead With Six Nominations

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

The categories and nominees:

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

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

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

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

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

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

Comedian of the year: Irene Mandrell, Minnie Pearl, Shotgun Red, Mike Smider, Ray Stevens.

Gospel artist of the year: Tennesse Ernie Ford, Amy Grant, Hee Haw Gospel Quartet, Crafty Lane, Sandi Patti.

A total of 13 categories

Country music television series of the year: “Austin County Limits,” “Grand Ole Opy Live,” “Hee Haw And Nashville Star.”

This Week In Country Music.


Country music video of the year: “The Chair,” George Strait.

“Grandpa (Tell Me ‘Bout The Good Old Days),” the Judds; “She And I,” Alabama; “Swelter And Sweeternal,” the Statlers; “Whoever’s In New England,” Reba McEntire.

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

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

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

Music City Awards
NASHVILLE PolyGram-Australia has initiated a major promotional campaign with radio station 3UZ Melbourne to boost Kathy Mattea’s “Walk The Way The Wind Blows” album. Down Under, Mattea’s third U.S. single from the album, “You’re The Power,” is at No. 5 on Billboard’s Hot Country Singles chart, has autographed posters and albums for station giveaways. Other elements of the campaign, which began March 8 and will run until May 8, are an interview with Mattea, high-rotation airplay of certain Mattea album tracks, album-of-the-week status for “Walk The Way The Wind Blows,” and 30- and 60-second ad spots for the album. In addition, the album’s artwork will appear on the 3UZ country chart, 3,000 copies of which will be distributed to retailers.

Rev. Barry, promotion manager of PolyGram-Australia, says, “We are delighted that 3UZ has committed its considerable resources to help promote this exciting new artist.”

DEBBIE HOLLEY

Aussie Mattea Promo

For Weekend May 2, 1987

Billboard
Hot Country Singles Action

Radio Most Added

New Total

136 Reporters

1 ADS ON

George Strait
All My Ex’s Live In Texas

Crystal Gayle/Gary Morris
Another World

Holly Dunn
Love Someone Like Me

Rickie Skaggs/Sharon White
Love Can’t Ever Get

Vince Gill
Cinderella

Marti Frederiksen
Don’t Go Breaking My Heart

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential. This report is based on initial radio station requests and one-stop reporting to Billboard. The full panel of reporters is published periodically as Chart Trax. Readers are advised to address self-stamped envelopes to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

Retail Breakouts

43 Reporters

Dwight Yoakam
Little Sister

Randy Travis
Forever And Ever Amen

Charlie Pride
I’ve Got Some Blues For You

Keith Whitley
Hard Livin’

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BILBOARD MAY 2, 1987

37

Shockley Results Portray A Boom Town
Brochure Profiles Music City & Residents

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

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

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

Here goes: the “average” Nashville is 43 years old, lives in a household of three persons, has an annual household income of $31,432, has an education equivalent to one year or more of college, has lived in Nashville for 22 years, and dwells in a single-family home valued at $80,370. This composite person has been to Opryland U.S.A. and “probably to the Grand Ole Opry.” The respondents like a variety of music, depending on age. Most like country music best, but many also listen to easy listening, rock, and semclassical and classical. Reading, watching television (18-30 hours a week), and participating in outdoor activities are favorite pastimes. Favorite buildings are Union Station (recently refurbished and restored into a hotel-restaurant complex), the Parthenon (a replica of the Athens Parthenon, only in better shape), and the antebellum State Capitol Building. This person prefers the color blue, likes roses, and enjoys Christmas. Must be a country song in there somewhere.

They feel Nashville’s greatest problems are traffic, city growth, crime, and drugs, in that order. The city’s boom-town growth has 31% of the respondents thinking they’ll be affected “less than positively” and 27% believing they’ll be affected positively. Few feel there will be no effect. Sixty-two percent think that crime has increased over the past year, and the biggest irritant in Nashvillians, along with manufacturing, is traffic. “I can’t drive’em,” they say.

In this city, where the roadways often look like a demolition derby is in progress, 46% of the citizens surveyed feel that Nashville drivers are worse than in other cities, while only 12% feel they’re better.

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

Shockley cites some of Nashville’s unique attributes: “No other city can begin to match its Opryland, Grand Ole Opry, and the host of country music and other stars [where] we have another world.”

The program in the U.S. is the Grand Ole Opry, which began on Nov. 28, 1925. Nashville is visited by some 7 million tourists annually; it is among the nation’s top 10 metropolitan tourist destinations. Nashville tourism is valued at more than $776 million.

Shockley’s facts and figures point out an important aspect of Nashville. The music business and other industries have given this metropolis much of its character, flavor, and uniqueness. And the city, in return, offers these industries a comfortable and creative base.
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**POWER PICK/AIRPLAY**

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<td>5</td>
<td>SHE'S ON THE WAY TO A BETTER DAY</td>
<td>ANITA ALSTON &amp; THE CANTEENS</td>
<td>MCA 7453-7080</td>
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**Power Pick/Airplay**

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<td>BRUCE HORNBY &amp; THE Attachment</td>
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<td>LINDA CHANSEY</td>
<td>STEEL RECORDS 7-28425</td>
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<td>SUMMER'S COMING</td>
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of operations. It's a good match.

That's what we're hearing. This month, we're seeing how the "rainbow channel" is doing. The story begins with the prime-time feed for the channel, which premiered April 20. The long and winding roads are jammed with artists on tour... Adam Baker has put a new group together in preparation for a series of dates scheduled by his new agency, World Class Talent. The new outdoor Starlight Concert Series at Macon, Ga.'s Henderson Stadium will be kicked off by Willie Nelson & Family, May 21 at 8 p.m. Hank Williams Jr., The Beach Boys, Jimmy Buffett, and Deep Purple are among the stars who will headline at Starwood Amphitheatre during its second season, which begins May 3 with Survivor and runs a full two months longer than the first season. Mercury/PolyGram's Kris Kristofferson recently spent a couple of days in New York promoting his LP "Re-possessed." He sold out four performances at the Bottom Line and filmed two music videos.

Being a country music star isn't all cake and gravy (or in Eddie Rabbit's case, Cap'n Crunch cereal doused in half-and-half). Rabbit began his workout program of diet and exercise three years ago and has since shed 60 pounds. According to Rabbit, "My commitment to working out was as vital as the exercises themselves. I wasn't going to lose any weight or get myself in shape until I wanted it." At home or on the road, these days it's a strict regimen of carrots for the Rabbit and lots of hopping... Following his relocation to Music City, Atlant-ic American artist Billy Joe Royal set up a Nashville office at 1503 16th Ave. S., Nashville, Tenn. 37212... Premier One group Mason Dixon has entered into an endorsement agreement with Fender Musical Instruments Corp. covering all musical products used by the group in their personal appearances... Reba McEntire has contracted with The Ranch Inc. to open several restaurants in the Tennessee and Ken- tucky areas. The first Reba McEntire's Kitchen opened in Nashville April 1 on Music Valley Drive (across from the Opryland Hotel) and will specialize in country-style food in a casual setting... Lew DeWitt is serving as honorary chairman for the Virginia Coalition of Child Abuse Prevention. DeWitt recorded special public-service announcements for radio and TV promoting the coalition.

Nashville Music Inc. writer Garry Harrison is standing out on the country singles chart with two cuts in the top 15. Harrison co-wrote the Michael Martin Murphy & Holly Dunn tune "Face In The Crowd."
ASCAP Salutes Florida. Award recipients and ASCAP executives gather for a photo following a luncheon, hosted by ASCAP president Morton Gould at Miami’s Hotel Inter-Continental, celebrating the contributions of members of the Florida music community. Pictured are, from left, Merlin Littledied, associate director of ASCAP; Bertie Higgins; Lulu Thomas and her son Philip Michael Thomas; Connie Bradley, southern executive director of ASCAP; Morton Gould; Sharon Rice; Buffalo Bob Smith of “Howdy Doody” fame; Bill Rice; and Bobby Russell.

Janie Frickie A Good Draw In Vegas

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

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

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

Although Frickie’s October shows at the Desert Inn had elaborate promotional support, the most recent ones relied solely on radio and in-house efforts. Stations KFMS and KRAM sponsored albums, T-shirts, and ticket giveaways. The hotel bought print ads, issued news releases, and distributed illustrated programs at booths, on tables, and in the rooms. It also used elevator signs to spotlight the shows.

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

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

Frickie’s latest Las Vegas appearance coincides with her new Columbia album release, “After Midnight.”

NEA Sets 2nd Songwriter Meet

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

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

EDWARD MORRIS

DEBBIE HOLLEY

British country charts undergo major revisions ... see page 68
Screen Splitter: Systems (213-393-9830) says its new Double Play device will give you a television screen within a screen to enable you to monitor two channels at the same time—and that it works on all existing TV sets and VCRs.

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

The Double Play unit measures 11 1/2 inches by 8 1/4 inches by 9 1/2 inches. It carries a suggested retail price of $229.

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

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

Among the special effects, created by pressing any of seven buttons on the generator, are curtain closing (the screen being covered with black moving in from the side), window (black border that closes in to wipe out a scene), scroll, time-lapse, and clock/calendar display.

Model CGA010 is suitable for most makes of cameras with a compatible 10-pin connector. It is priced at a suggested $209.95. The CGA020 is primarily intended for use with RCA camcorders and sells for $249.95.

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

Effective within a 30-foot range and with infrared specifications, the unit has a suggested retail price of $119.95.
Get ready to be won over by a film that plays to win from beginning to end.
Playing For Keeps, the lively upbeat contemporary musical sensation from MCA is about a group of teenagers who band together to turn a rundown country hotel into a rock 'n' roll resort. It features hit songs by today's hottest rock stars like Phil Collins, Julian Lennon, Peter Townshend, Arcadia and many more.
Get Playing For Keeps now playing at your MCA distributor.

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

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$79.95 Suggested Retail Price
Videocassette #80563
Hi-Fi Stereo Soundtrack
This videocassette has been digitally mastered onto Hi-Fi.

MCA HOME VIDEO
70 Universal City Plaza
Universal City, CA 91608
HOME VIDEO

Symbols for formats are = Beta, \( \neq \) VHS, = CED and = LV. Where applicable, the suggested list price of each title is given; in other cases, “no list” or “rental” is indicated.

ALIEN MASSACRE
Loo Chaney, John Carradine
*RKO* 1022/S$: 89.95

THE BAWDY ADVENTURES OF TOM JONES
Nicky Henson, Trevor Howard, Joan Collins
*MCA* 8004/4$: 95.95

THE BLINKINS: THE BEAR AND THE BUZZARD
Animated
*RKO* 8057/S$: 24.95

BLOOD SHED
Laszlo Papas, Beverly Ross
*RKO* 1027/S$: 49.95

BUSTED UP
Irene Cara, Paul Coufos
*MCA* 8050/7$: 95.95

MARIA CALLAS HAMBURG CONCERT, 1959
Maria Callas
*United Artists* 1155/S$: 199.95

MARIA CALLAS HAMBURG CONCERT, 1962
Maria Callas
*United Artists* 1154/9$: 99.95

CARNIVAL OF ANIMALS
Gary Burghoff
*Warner Bros.* 10704/1$: 9.95

CODENAME: FOXXIRE
Joanna Cassidy, John McCook, Sheryl Lee Ralph
*MCA* 8024/6$: 99.95

COLLEGE SUCCESS VIDEO
David Becker
*Warner Bros.* 11160/1$: 9.95

DISASTERS: ANATOMY OF DESTRUCTION
David bezier
(Continued on page 56)

AVA CONVENTION
(Continued from page 42)

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

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

“We’re looking at PPT closely, but we don’t see it working’

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

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

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

“What we’re really looking at is education—education about our titles and more general education about how to help you be more successful,” Kanne said.

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

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

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

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

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

“Looking at it very closely, but we just don’t see it working,” said Paramount’s Kanne.

“I’m in judgment, PPT will not emerge as viable in our industry,” Vista’s Press said. Concluded RCA/Columbia’s Pinson, “It just doesn’t seem to work.”

Compiled from a national sample of retail store rental reports.

FOR WEEK ENDING MAY 2, 1987

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BILLBOARD  MAY 2, 1987

TOP VIDEOCASSETTES RENTS

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<th>Principal Performers</th>
<th>Retailer's Rating</th>
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<td>TOP GUN</td>
<td>Paramount Pictures, Home Video 1692</td>
<td>Tom Cruise, Kelly McGillis</td>
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<td>STAND BY ME</td>
<td>RCA/Columbia Pictures Home Video 6-20736</td>
<td>Will Wheaton, River Phoenix</td>
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<td>ALIENS</td>
<td>CBS/Fox Video 1504</td>
<td>Sigourney Weaver</td>
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<td>THE FLY</td>
<td>CBS/Fox Video 1503</td>
<td>Jeff Goldblum, Geena Davis</td>
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<td>RUTHLESS PEOPLE</td>
<td>Touchstone Films, Touchstone Home Video 485</td>
<td>Danny Deitch, Bette Miller</td>
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<td>TOUCHY GUYS</td>
<td>Touchstone Films, Touchstone Home Video 511</td>
<td>Kurt Russell</td>
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<td>BACK TO SCHOOL</td>
<td>HBO/Cannon Video TV 29/488</td>
<td>Rodney Dangerfield</td>
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<td>LEGAL EAGLES</td>
<td>Universal City Studios, MCA Home Video 8079</td>
<td>Robert Redford, Debra Winger</td>
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<td>A ROOM WITH A VIEW</td>
<td>CBS/Fox Video 6915</td>
<td>Kate MacMullan, Isabella Rossellini</td>
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<td>ABOUT LAST NIGHT...</td>
<td>Tri-Star Pictures, RCA/Columbia Pictures Home Video 6-20735</td>
<td>Rob Lowe, Demi Moore</td>
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<td>RUNNING SCARED</td>
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<td>Gregory Hines, Billy Crystal</td>
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<td>THE KARATE KID PART II</td>
<td>RCA/Columbia Pictures Home Video 6-20717</td>
<td>Ralph Macchio, Pat Morita</td>
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<td>F. Murray Abraham</td>
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<td>New World Pictures, New World Video 85200</td>
<td>C. Thomas Howell, Rae Dawn Chong</td>
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<td>HEARTBURN</td>
<td>Paramount Pictures, Paramount Home Video 1688</td>
<td>Meryl Streep, Jack Nicholson</td>
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<td>Sigourney Weaver, Michael Caine</td>
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<td>John Cusack, Eugene Levy</td>
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<td>THE BOY WHO COULD FLY</td>
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<td>Lucy Deskins, Jay Underwood</td>
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<td>Spike Lee</td>
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<td>LABYRINTH</td>
<td>Tri-Star Pictures, Embassy Home Entertainment 8553</td>
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<td>DOWN AND OUT IN BEVERLY HILLS</td>
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<td>Nick Nolte, Richard Dreyfuss</td>
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<td>DEADLY FRIEND</td>
<td>Warner Bros. Inc, Warner Home Video 11601</td>
<td>Matthew Laborteaux, Kristy Swanson</td>
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<td>PSYCHO III</td>
<td>Universal City Studios, MCA Home Video 80359</td>
<td>Anthony Perkins</td>
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<td>MY BEAUTIFUL LAUNDERETTE</td>
<td>Kari-Lorin Home Video 385</td>
<td>Sean Mathews</td>
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<td>9 1/2 WEEKS</td>
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<td>CBS/Fox Video 4739</td>
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<td>Paramount Pictures, Paramount Home Video 1890</td>
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<td>SHANGHAI SURPRISE</td>
<td>Vestron 5141</td>
<td>Sean Penn, Michelle Pfeiffer</td>
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* 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 units or $1.2 million for nontheatrical made-for-home video product, 25,000 units or $1 million for music video product). A RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of $5 million ($20,000 units 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 minimum sales of 100,000 units or a dollar value of $3 million at retail for theatrically released programs, or of at least 25,000 units or $1 million at suggested retail for nontheatrical titles. SF short form, LF long form, C concert, D documentary.
Nominees For VSDA Board Are Chosen

BY GEOFF MAYFIELD

NEW YORK The nominating committee of the Video Software Dealers Assn. has chosen a slate of candidates to fill the four vacancies that will open in August on its national board of directors. Along with these four candidates, VSDA will accept at-large nominations from its general membership.

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

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

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

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

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

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

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

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VIDEO RETAILING
Capital Finances Promo TV Spot
Produced By Denver-Based Teletunes

BY JIM BESSMAN

NEW YORK Capitol Records has for the first time subsidized the production of a promotional television spot by a local music video station. The experiment, described by the label as an expansion of its promo efforts behind both "alternative" artists and media, financed Denver-based Teletunes production of two versions of a 30-second spot promoting Capitol act Skinny Puppy's April 20 appearance at that city's Rock Island club.

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

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

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

The answer: Allow Teletunes to produce its own spot on the band, with Capitol covering expenses.

"They can do it a lot cheaper in Denver than if we produced a national spot through an agency here in Los Angeles," says Peacock, who estimates a 75% savings in production costs by going to Teletunes. Peacock says that ordinarily videos are either sent to promoters, who cut promo spots for concerts at their own expense, or else to clubs and video shows, which then share production costs for promos.

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

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

She adds that her 15- to 34-year-old target audience is served by what she claims is "the most progressive [programming] in the country, dedicated to breaking new artists, new music, and independent labels."

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

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

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


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

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

Can Provide Much More Than Just Vidclips

Clubs Urged To Rely On Pools For Help

By Russell Shaw

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

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

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

In those cases, however, when materials are not available, Steinberg advised requesting them. "Ask for them," he said. "They are very worthwhile, and customers seem to like them. The bottom line," Steinberg added, is that "if you use a pool, make sure they do some work for you besides just giving you videos. I think most pool reps are looking to do that work for you."

Often, that's the only practical option, added Kostich. "You can call the label directly, but the best way is through the video pool," he said. "There's no way we can deal directly with clubs all the time." Kostich maintained, however, that a call to a video pool on Warner Bros. product—especially alternative and/or breaking artists, is likely to be quite fruitful. He indicated, for example, that more artists would be doing customized, short-greeting-type clips, welcoming customers to the club.

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

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

**Video Track**

(Continued from preceding page)

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

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

Canadian recording artist Tim Feehan's video for his second single, "Listen For The Heartbeat," was filmed in his hometown of Edmonton, Alberta. It was directed by George Elanian for Randy Lennon Productions. The clip supports Feehan's eponymous debut album, on Scotti Bros.

Production companies and postproduction facilities are welcome to submit information on current projects. Please send material to Linda Molekis, Video Track, Billboard, 1315 Broadway, New York, N.Y. 10003.

**Watch Our Music**

**Rockamerica**

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Rockamerica Inc. 27 East 21 Street, New York, NY 10010 (212) 475-5791  • TELEX 6973080 ROCKA
**Only In America.** Jim Cawley, vice president of sales and distribution for Arista Records, dressed up as Uncle Sam when Tower Records' Lincoln Center store in New York held a contest linked with the KBC Band's "America" video. From left are Jim Kelly, N.Y. branch manager, RCA/A&M/Arista Distribution; Sean Coakley, senior director of album promotion, Arista; Cawley; contest winner David Fein; Steve Harmon, manager, Tower; Ken Antonelli, Northeast regional marketing director, Arista; Abbey Konowitch, vice president of video and artist development, Arista; and Jim Brannon, sales rep, RCA/A&M/Arista.

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

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

**Streetside Club House.** Warner Bros./Tommy Boy act Club Nouveau filled the store with fans when it plugged its latest chart-topping release at Streetside Records' northeast Kansas City, Kan., store. In the foreground are, from left, Club vocalists Valane Watson and Jay King with Rock LeGrand, manager of Streetside's Westport location, and Streetside sales clerk Frank Alvarez.
Many months ago—when record company executives saw MTV pulling away from airing heavy metal videos, when radio stations started aiming for an older demographic, when heavy metal concert violence was reported in newspapers daily—heavy metal ceased to exist.

In its place came "hard rock."

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

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

And then there is heavy metal.

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

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

In 1987, heavy metal is extraordinarily healthy. "Kids really needed a new band to love," says Michael Alago, A&R representative at Elektra Records.

(Continued on page H-16)
New Talent Feats Ignite New Signing Surge
MAJOR LABELS’ BOLDEST COMMITMENT IN YEARS
FOLLOWS CLOSELY ON HEELS OF METAL’S ‘DEMISE’

By DAVE DiMARTINO

Major labels are more committed to heavy metal in 1987 than they’ve been in years.
From seemingly out of nowhere come metal bands with names like Malice, Guns & Roses, Flotsam & Jet-sam, Raven, Fate, EZO, Tesla, and Helloween—all of them relatively unknown a year ago, yet all of them elevated to the major leagues regardless.

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

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

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

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

Why have both bands done so well? Harry Anger, senior vice president of marketing for PolyGram, sees it as a matter of timing, basically. "In the case of Bon Jovi," he says, "it was a band that had recorded two albums previously which had both been successful—they had gone gold or better by the time ["Slippery When Wet"] came out. Bon Jovi was a band that had been consistently seen on MTV. They were exposed to a large segment of the population through the tremendous amount of print they got in the key magazines that appeal to heavy metal fans—like Circus, Hit Parader, Faces. They also did an enormous amount of touring, and opened for a lot of really top bands in the industry. There was a buzz, there was a good, solid word-of-mouth thing going on. Every element of the campaign worked. Starting with the fact that, as they have matured, they wrote one hell of an album, and Bruce Fairbairn and the band produced one hell of an album."

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

(Continued on page H-18)

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

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

Of course, the action didn’t stop at the ends of the widening metal spectrum. Bon Jovi’s third album, "Slippery When Wet," virtually took the charts by siege in late ’86, going six times platinum by spring of this year. If Metallica were the stylistic trailblazers of ’86, Bon Jovi was surely the retail phenomenon. They’ll obviously wield tremendous influence throughout ’87 and beyond, as will their tour mates, Cinderella, whose Mercury debut ("Night Songs") peaked at No. 3 and has gone double platinum.

Much as Bon Jovi broke through with their third album, Stryper—metal’s foremost proponents of Christianity—finally scored significantly. "To Hell With The Devil" was certified gold in early ’87, causing more than a few to wonder at the diverse routes to success within the genre. If Stryper could hang in there during the same period the non-nonsense Metal Church did with "The Dark"—well, it would seem that anything goes.

Metallica, who have done the most successful in ’87, have the most to prove. They’ve been consistently exposed to a large segment of the population through the tremendous amount of print they got in the key magazines that appeal to heavy metal fans—like Circus, Hit Parader, Faces. They also did an enormous amount of touring, and opened for a lot of really top bands in the industry. There was a buzz, there was a good, solid word-of-mouth thing going on. Every element of the campaign worked. Starting with the fact that, as they have matured, they wrote one hell of an album, and Bruce Fairbairn and the band produced one hell of an album."

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(Continued on page H-18)

By JOHN KORDOSH

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And, in a real sense, such is the case. Old-timer Ozzy Osborne rocked up his biggest seller to date with "The Ultimate Sin," No. 30 on Billboard’s 1986 year-end chart. There’s no reason to believe his double-live album (featuring legendary guitarist Randy Rhoads) won’t fare well in ’87—metal fans also seem to be undiscriminating when it comes to age. Other well-established acts to look out for include Scorpions (who also have a double-live album slated for a summer release), Kiss, and Sammy Hagar (with teammate Eddie Van Halen producing). Staying power is almost a given these days: 1986 saw— if not outright smashers—at least brisk-sellers from Iron Maiden, Rush, Judas Priest, AC/DC and Ratt. Despite the rash of new names, these groups have all garnered established followings and their albums seem to chart automatically.

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

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

(Continued on page H-12)
OSBOURNE / RANDY RHoads. "TRIBUTE:"
The must-have album of the decade for every Ozzy fan, guitar worshipper and metal maniac! This double-live album showcases the incredible guitar prowess of the late Randy Rhoads—recorded in concert with Ozzy at the peak of Randy's legendary power! Listen to Rhoads' screaming guitar work on such classics as "CRAZY TRAIN," "SUICIDE SOLUTION," "IRON MAN" and "PARANOID." Plus rare studio outtakes and previously unreleased jams! The legend lives, on CBS Associated Records, Cassettes and Compact Discs.

PRETTY MAIDS. "FUTURE WORLD:"
Pretty Maids have put a buzz in the metal underworld! They thrashed Europe with their first two albums and left thousands of bodies strewn about SRO concert stages. Now Pretty Maids are coming to America to bust some heads. Yours! Introducing Pretty Maids' American debut album, "Future World." Don't say we didn't warn you... and don't @#* with Pretty Maids! On Epic Records and Cassettes.
Street Labels Divided on Majors' Impact on Underground Metal Indies: Always on the Cutting Edge of the Action

By HAROLD DeMuir

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

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

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

“The line between the majors and the independents is thinner now,” says Holly Lane of Roadrunner Records, a Dutch company which inaugurated an independent-distributed U.S. arm in November. “Because of bands like Metallica and Slayer having success on major labels, there’s acceptance in the mainstream for this kind of act. Now I notice that I’ll talk to a band and they’ll have sent the same demo tape to Roadrunner and Elektra.

“People are not so afraid of heavy metal now,” Lane continues, “and having the majors take such an interest in it is making it easier for all of us, because it legitimizes what we’re doing. It’s not such a struggle to prove that we’re valid now.”

Lane feels that, despite the majors’ superior marketing clout, the indies still have an edge in certain aspects of the metal market. “The majors are still very selective and unsure of the market, and we have greater experience with it. We have a wealth of community ties in the metal scene that the majors haven’t been able to develop. I think there’ll always be an area of the market that’s the territory of the indies alone, with the grassroots outlets that the majors don’t have the time or the need to service.”

“I think the main problem with the majors and metal is that there really isn’t anybody at the major labels that really likes it,” says Brian Slagel, whose Metal Blade label helped launch the careers of Ratt and Armored Saint and now releases some of its product through Capitol’s distribution system. “I don’t think there’s anybody at Geffen or Warner Bros. or Capitol that goes home and listens to Metallica or Iron Maiden. So they tend to gauge the indies to see what’s happening.”

Slagel points out that access to mainstream distribution gives indies a better chance of holding on to talent which, in the past, would have been lost to bigger companies. “In the beginning,” he says, “we would sign a band for only one or two records, because we didn’t have the distribution to sell huge amounts of records for them. Now that we have the Capitol thing and we’re more like a real record company, we don’t feel guilty if we want to sign a band for five albums.”

“But,” he adds, “what we do and what Capitol does are still two separate things. We’re in a position to promote bands that are a little heavier and a little truer to the form of metal.”

According to Barry Kobrin, whose importer/distributor important spawned the metal-oriented Combat label, “We’re not really competing with CBS, because they don’t have bands like Exodus or Possessed or Agent Steel. Or if they do have bands like that, it’s a very small part of their repertoire. With Combat, that is our repertoire. I don’t think that the major labels, aside from Capitol and Elektra, are paying much heed to this type of music.”

New York concert promoter Chris Williamson, whose Profile-distributed Rock Hotel label houses such metal/punk crossover acts as Murphy’s Law and the Cro-Mags, claims that, as an indie, he can in many cases offer a band a more attractive package than a major would. “There’s a band (Continued on page H-12)

AOR and Vid Airplay on Rise Again

RADIO REPORT: Metal’s Weakened Signal Gains Strength from Hard-Pop Crossover

By TERRY WOOD

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

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

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

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

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

Kurt Kelly, acting PD at mainstream album rocker KLOS-FM, Los Angeles, says his station never intentionally all shunned metal tracks, “but the sound has to be right for us,” he adds. “We’re looking for a real quality guitar sound. I think a lot of bands are forgetting about synthesizers now and going back to the guitar to get a unique sound. Bon Jovi, for example, has worked very well for us.”

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

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

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

“I just don’t see how any station that calls itself a rock (Continued on page H-10)
Summer Looms
Prosperous as
Confidence Returns
CONCERTS &
VENUES:
NATIONAL MOOD
MORE UPBEAT
AFTER YEAR OF
CONTROVERSY
By TOBY GOLSTEIN
Just about six months ago, the future of hard rock
and heavy metal concerts across the U.S. seemed
tenuous, at best. With assaults both external—from the
PMRC and community pressure groups—and internal—
wanton destruction of arenas in several major markets
by a small, irresponsible sector of the audience, promot-
eres wondered if this traditionally successful hall-filling
genre was doomed.
However, although threats of cancellations still loom
class as a worst-case scenario, the national mood is far more
upbeat. For instance, ICM's Jeff Rowland is currently
booking northeast regional summer dates for shock-
rockers Motley Crue and has encountered no obstacles.
"They've been through twice already, with no damages," he
explains. "Other than that the show has swearing,
there's been no outcry against them anywhere, to my
knowledge." If anything, says Rowland, the chart suc-
cess of attractive rockers such as Bon Jovi and Cinderel-
la has expanded the usual adolescent male audience to
include large numbers of female fans—who are a less
fear-inducing group for promoters to contend with.
In retrospect, last summer's depressive phase ap-
pears to have been isolated largely to N.Y. and the near-
by area. Says Hyman Bernstein, president of one branch
of Cellar Door Productions, which services the Carolinas,
Florida and Georgia, "We haven't had any of these prob-
lems," with recent Cow Maiden, David Lee Roth and Stryper
dates. In no instance has any arena in his market
denied to put on a metal show, nor have they been
gnised with the staggeringly elevated insurance bonds
particular venues now demand before they'll accept a metal
band. "We have no hesitancy about doing metal," Bern-
stein says confidently.
Yet as one West Coast agent points out, the legacy of
arena-trashing has had long-lasting repercussions. Se-
veral of the bands he books have been forced to add a
$1.50 surcharge to ticket prices to cover their insur-
ance costs. And although, "a lot of the heat has been tak-
en off heavy metal and gone on to rap, it all takes is one
heavy metal show to bring it up again." The agent recalls
only too well the incident in which an accused killer stat-
ed that he listened to AC/DC, and an anti-band fervor
directed against that group spread across the country.
Barring anymore unfortunate incidents—in recent
months both Ozzy Osbourne and Judas Priest have been
accused by grieving parents of contributing to their teen-
agers' suicides—the coming summer appears very
strong for heavy metal concerts. In addition to Motley
Crue, who return to the road after a two-year hiatus,
Kiss, Dio, Deep Purple, Dokken, Judas Priest and possi-
bly Def Leppard will be embarking on cross-country
tours. And judging from their previous track records, all
expect to enjoy a very prosperous season.
Even on the club circuit, which is still reeling from the
21-and-over drinking law, now affecting 80% of the
U.S., confidence is returning. Andy Somers' Bandwagon
agency, which books Megadeth as well as many "fringe"
and starter metal acts, works with at least 15 clubs
which are exclusively metal-oriented, plus another dozen
or so small venues that accept metal on a band-by-band
basis. One of the largest clubs, L'Amour East in Queens,
N.Y., has solved the alcohol problem by instituting an ID
system. Those who show proof of being 21 receive a
green wristband, entitling them to buy alcohol. But the
18-20 years olds still enter the club. And, says Somers,
some venues, such as the Ritzy in New York, have be-
come amenable to all-ages concerts—an intelligent deci-
sion since much of the metal audience is under 21 years
of age.
In order to avoid the kind of parental ire that has
plagued the arenas, clubs such as L'Amour East work
hand in hand with the community, explains Paul O'Neill
of Contemporary Communications Corp./L'Amour East
Inc. With the club's capacity of 1,900, and its location
being just a few blocks from a residential neighborhood.
(Continued on page H-10)

New Generation
Spurs Excitement
for Dealers
RETAIL
REACTION:
METAL STOCK
ON UPSWING;
FUTURE BODES
FRESH GROWTH
By DAVID WYKOFF
Although what does and does not constitute heavy
metal remains a matter of debate, all involved
agree that heavy metal's stock is on the upswing in retail.
Both manufacturers (majors and independents) and re-
tailers (from the big chains and rackjobbers down to the
single-store mom & pops) are feeling the effects of met-
als current surge and look optimistically to further growth.
Each of this development can be attributed to the
crossover success of poppin metal/hard rock acts such as
Bon Jovi and Cinderella and their penetration into the
larger chains and rack accounts. Also contributing is a new
 generation of younger acts—Poison and Stryper on the
more commercial end and Metallica and Anthrax of the
harder, street-oriented end—that are spurring retail
excitement for both the chains and independent dealers,
who have long functioned as the backbone of metal
salespower.
"We're enjoying great success with the newer metal
acts like Cinderella and Europe, and there seem to be
more of the middle-range acts coming along for us, too,"
says Handleman senior buyer Fred Caughlan, who also
notes that the rackers are now running special metal pro-
motions on hit product and frequently devotes special
signing (header and backer cards and shelf-takers for
cassettes) to metal product. Bob Varcha, senior music
buyer for the Camelot chain, reports that, "metal sales
are growing for us everyday, and that's for
the independent releases as well as the majors.
We're doing better than ever with the newer acts—
Poison's now our number four seller."
There are signals out that metal may be gaining
greater acceptance nationwide on radio and television,
two mediums that can sharply influence sales. Z-Rock outlets in Cleveland and Chicago are
already igniting metal sales, according to area
dealers, and many regions are seeing increased
metal airplay on AOR. Metal is again on the rise in the
regular MTV programming, and Metallica is sched-
uled for an appearance on next season's "Satur-
day Night Live."
In spite of such high-profile trends, it's metal's consis-
tent performance at retail that serves the independent
(Continued on page H-14)
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For a country that has been at the forefront of the heavy rock business for several music industry generations, the 1980s for the U.K. seem to be turning out to be a truly sparse period.

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

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

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

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

Another problem is that too many U.K. bands have set their sights firmly on the U.S. They’ve seen the music being successful there and have tried to copy that success, forgetting that America has hundreds of bands of its own trying to do precisely the same thing.

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

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

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

Says Wassels: “We don’t have the facilities to produce large budget albums, but we’re able to sign more bands.

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

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

One thing that would help the heavy metal situation would be more network radio shows covering the music. As far as the U.K. is concerned, the only show put out by Radio 1 covering this genre is “The Friday Rock Show” hosted by Tommy Vance. He says of the U.K./European scene: “The network stations just don’t represent the total audience. As far as rock is concerned they just pay lip service to what is a sizeable amount of their audience. The top heavy rock bands play to the same sizes of audience as top pop acts and the less well-known bands play to far more people than the average pop acts—and yet heavy rock not only doesn’t get 50% of the exposure, that pop music gets on the radio, it’s lucky if it gets 5%.

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

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

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

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

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

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

Maggi Farran is a London-based freelance writer who specializes in heavy metal music.
A NEW RAGE IN THE MAKING.

QUEENSRYCHE

New Album Due January, 1988

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

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

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

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

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

"There was a metal backlash about three years ago," Scheppke says. "This is the town that passed a city ordinance banning kids under 14 from 'morally obscene' concerts. I don't think it's ever been enforced, though. "What we watch our Ps and Qs, we don't play sinster, Satanic bands. That's not good radio. There's a lot of stuff out there that I'd call scrap metal, stuff that appeals only to a junior-high level. If you play the right songs, ones with good musical properties, you can attract 30- and 40-year-old listeners. We have a lot of military in the area and they're very loyal to the station."

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

Both Christopher and Scheppke say attracting advertisers is not a problem. Prime accounts include cars and car dealers, car parts, soft drinks, beer, motorcycles, speedways, concert promoters, and clothing stores. Consultant Jeff Pollack, with 30 album rock clients (including KNAC), endorses greater emphasis on metal-slanted ads.

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

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

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

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

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

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

Programmed by operations manager Wild Bill Scott, the format is intended to demonstrate the "depth and width" of the hard-rock and heavy-metal idioms.

Core artists, along with metal mainstays like Iron Maiden, Black Sabbath (old and new) and Motley Crue, include the denser, darker, faster sounds of Metallica, Motorhead, Slayer and Megadeth. Scott even finds room for space-metal acts like Sabotage, Helloween and Possessed. He balances his chart with the Stones, Ted Nugent, Accept and Van Halen, plus "Gator Boogie" like Lynyrd Skynyrd and the Georgia Satellites.

"We're already No. 1 in Chicago for 18-24 males at night," says Scott. "But we're not limiting our goals to that. We really expect to capture a big chunk of the 18-34 audience. This type of music creates a lot of excitement, and I think that's been missing from radio for some time now."

Terry Wood is a West Coast writer specializing in radio.

CONCERTS

(Continued from page H-6)

its owner conferred with local police and the community board, installed extra soundproofing and safety features, and even hired people to pick up bottles from the street, successfully deflecting opposition. Six months after acquiring the venue, says O'Neill, the plan has worked well enough to allow for the opening of L'Amour Far East, in Commmack, Long Island, under similar conditions.

If there is a persistent problem in connecting metal shows with its target audience, radio is to blame. The lack of airplay for most metal acts—lately, Bon Jovi is a notable exception—is cited as an ostracizing factor for its audience, and a large obstacle to properly promoting the concerts. "One thing is apparent," says ICN's Rowland, "radio is less hospitable to metal." The PDs tend to be in their mid-30s, he explains, and prefer not to think about metal at all. The decline of the AOR format is the only serious difficulty Bernstein has had to contend with in his market. Traditionally, radio spots are used to advertise an arena's entire upcoming roster of shows. Yet, the agents agree, this was wasted effort by the promoter if the metal audience's needs are not being met by the stations.

Says Andy Somers, "Major promoters would take radio spots for Megadeth, where an 8 1/2 x 11 scribbled poster stuck to a wall would be much more effective. This is a word-of-mouth scene," he says of the underground metal which Bandwagon represents. "It started from kids having demos around. And for it to get the right exposure, Somers finds himself recycling the ground-level techniques used to promote punk bands a decade ago.

With metal largely absent from mainstream media, even million-selling bands are now taking the direct route to inform audiences of their upcoming shows. Jeff Rowland describes the plan devised by Iron Maiden manager Rod Smallwood to promote the group's recent tour. "He's a fighter and an innovator at getting out in the trenches and spreading the word. On this tour, he encouraged promoters to get out to high schools in their markets and to advertise the show on walls as near to the schools as they could get. Even if the poster was up for 10 seconds before a kid took it home, it had the right effect. There's a reason why Iron Maiden is at the top of their game and has remained there for years."

Metal is a music particularly well suited to live performance. Its audience may be somewhat fixed, within a self-limiting age group, but it is intensely loyal. And once a metal band builds up a following, it becomes somewhat impervious to fads, trends, or recessions in any given year. One agent reflects a uniform belief: "Metal is a big part of the music scene today. It's a very viable and huge record and ticket-buying market. This will be a big, big summer."

Toby Goldstein is a N.Y.-based freelance writer.
that is probably going to turn down Elektra and CBS to sign with us," says Williamson, "because they know we're smaller and that they can come in and talk to everybody without going through 10 committees. My feeling is that, without giving them super advances, we can give a band more direction and work harder for them. We can compete eye-to-eye with the majors in most areas. Maybe CBS can get you into more stores, but I think that even that is falling aside now."

"The biggest problem the independents have is getting the product into the stores, because a lot of retail accounts won't work with independents," says Bob Chiappardi, who with Walter O'Brien operates Concrete Management and Marketing, which handles retail marketing of both independent metal projects. "I think we've made a lot of the major chains feel a lot more secure about taking independent product, because now there's support there. For example, Metal Blade does posters and flats and promo copies for their products—which a lot of independents were not doing—and funding tours for Fate's Warning and Omen, and sending Flotsam and Jetsam to Europe, showing much more of a financial commitment. And the fanzines that the independents have advertised with and nurtured for years have all of a sudden become legitimate and important in the eyes of retailers.

Those involved in the indie-metal world are divided on the question of how the influx of major-label interest will ultimately affect the underground scene. Zazula predicts that, in the future, independents will need to hook up with majors to survive in the marketplace. "I think those labels that are doing credible work will eventually be picked up by a major, and the other ones will probably fall by the wayside," she says.

But others express confidence that there will still be room in the metal sweepstakes for enterprising small companies. "There are arguments that it's gonna be impossible for the indies to compete with the majors, but I don't really think so, because the indies are really providing a different service," says Slagel. "But I think that there is going to be a little bit of a void. There are so many bands and so few labels, and the competition to get signed—even to an indie—is really tough. I think that people are gonna be a little more picky about what they release, so there may be fewer indie-metal records on the market, but the quality's gonna be better."

"There'll always be an underground," says Kobrin. "There's still room for the smaller indies, and there are still plenty of good bands to be signed. Anyone who's got a good sense of a&r and has some money in their pockets can enter the field and do well."

Slagel sees the majors' participation having positive effects on the genre's vitality. "It's good for the indies, because it helps keep the scene going," he says. "Because of the majors, there are more people listening to metal. And the more people that are listening, the more people there are buying records, including the indies. And it's been proven by almost every popular major-label metal act that the best way to do it is to put out an independent record first and then go to the majors."

One band that's using the indie network in an attempt to launch a major label career is Dayton, Ohio's War Minister, who've released a self-produced four-song EP they hope to use as a demo and calling card. "The indie scene provides a million more doors to the industry than there were 10 years ago," says War Minister guitarist Chris Scott Weiser. "Because of the indies, the majors are seeing what bands can do before they pick them up, so they can see what they're getting before they spend their money on it."

"The standards of the underground are higher now," says Lane. "There's more of an emphasis on professionalism. For a while, anything with a certain type of sound was going to sell to metal fans, no matter how badly produced it was. And then everyone saw that those things did better when they were produced well. Bands have a different expectation of production now, and a different idea of what's going to happen with their careers."

Harold DeMuir is East Coast Rocker associate editor.

**METALBEAT (Continued from page H-3)**

Poison, who entered the charts in mid-'86 with "Look What The Cat Dragged In"—an album that dilly-dallied around before exploding toward the top. Not so with Tesla, openers for the David Lee Roth Band: their "Mechanical Resonance" simply exploded without the dilly-dallying. All are very different acts with very different sounds. The only thing they seem to have in common is astonishing sales figures.

Ultimately, the sound of '87 may be most influenced by a group that—by now—appears to be well-nigh middle-of-the-road. Motley Crue, last seen on 1985's "Theatre Of Pain," have plenty of catching up to do with their latest Elektra album, "Girls, Girls, Girls." Yet Motley Crue straddle the lines between traditional metal and thrash, commercial and cult, and age and youth. They're an established platinum act, yet retain a flavor of the street that's helped establish hardcore groups like Venom and Slayer over the last year.

Even as a group as venerable as Deep Purple (charting well with "House Of The Blue Light") forges on; even as longtime hangers-in like Manowar try to commercially break their brand of American arrogance ("Fighting The World"); and even as a Japanese group (Loudness, who established themselves respectably with their Atlantic album, "Lightning Strikes," in '86) becomes a force on the scene, the band to watch may very well be the reliable Motley Crue.

Which—given the ever-broadening base of metal as it heads toward the '90s, scoring expected and unexpected hits—somehow seems fitting and proper.

John Kordosh is co-editor of Creem and Close-Up.
dealers and small chains who support metal year-in, year-out. "The great thing about metal is that not only is it on the upswing, but that it's never really down. Even when there are no metal acts in the top 10 and no radio airplay, sales are strong. That core audience of interested, devoted kids never disappears. And, there's such a strong street-level network of kids that you don't need to spend lots in the way of advertising metal. As long as you develop a good knowledge of what's going on in metal, you will do well," says Dave Brickley of the 18,000-square-foot Texas Tapes & Records in Houston, Texas, in a comment echoed by all concerned parties.

"Retail is the key to metal, especially with developing acts," says Mike Fealy, label manager for Metal Blade Records, which distributes some releases through Capitol's national network and the rest through independent channels. "And, the mom & pops and smaller, more responsive chains are the life-blood of metal. They are where the kids go, where the most fanatical metal buyers shop, and where the big boys at the major chains and labels find out what's happening."

In addition to being the proving ground for metal, the metal specialists can do fantastic numbers with metal's bread-and-butter acts. Wally Szymansky, record buyer for the single-store Rolling Stone Records in Chicago suburb Norridge, reports that, "we've sold nearly 2,000 copies of the latest Iron Maiden. That's a lot of records in five months, especially considering that we do the bulk of our metal business in indies and imports."

Computerized inventory programs are showing dealers the real power of metal's catalog sales, something that many chains are now picking up on. "We continue to do very, very well with metal catalog sales. We sell lots and lots with older titles. Five-year-old releases consistently climb into our top 300 listing," says Mike Z., import/classical buyer for the Strawberries web.

Because of metal's longevity, usual near-ground status, labels and metal specialists have developed close working relationships. Tour support and in-store appearances are the two most common expressions of label/dealer cooperation. "Most of our promotion work has to do with touring," says Enigma retail promotions manager Laura Hughes. "Publicity, airplay and street-talk are all up when a band's in a town. That's the time that we want and need to get displays up in the stores."

Though they can spur same-day sales, in-stores are most often used by dealers for long-range considerations. "We don't often do great numbers with in-stores, unless the album just came out," says Bob Say, executive vice president of three-store Moby Disc chain. "What they do, though, is help develop our area profile, give the customer a better attitude about Moby Disc and let people know that we're the place for them to come to find what they want."

Metal artists are quite aware of retail's importance, having once been kids who spent many, many hours in record stores, and devote a lot of time and effort to getting out to meet their fans and the people who sell their records. "The fans are what this is all about," says Stryper drummer Robert Sweet. "The shows are always hectic, and in-stores give us the chance to get the face-to-face contact that's important to what we do."

Those anticipating the death of vinyl can look to metal sales for supporting figures. Dealers report that cassette outsell records on an eight- or nine-to-one basis, though stores doing strong indie/import business see more balanced sales. And, as the CD slowly penetrates the market (some more affluent areas are seeing great gains already), many retailers report they're getting huge orders. Neil May, owner of Long Island metal specialist Agents of Fortune, says that, "Records were once very good for us, but they've been totally replaced by tapes and CDs and we're deleting our stocks. Once people start with CDs, they don't buy records anymore."

Most dealers are not totally pleased with their cassette merchandising and look to refine their display and security procedures.

As with other accessory and related merchandise product, metal videos are doing a strong business for music retailers. Mark Schulman, a vice president of advertising and video at Atlantic reports that Ratt and AC/DC titles are the company's two hottest sellers and that they are primarily sold by music retailers. Enigma's first video title, from Stryper, has been certified gold. Says TTR's Brickley, "music video for metal does very, very well for us, and it's pretty much a hand-in-hand situation with the hot music and artist. Kids aren't blathering at the $20 lists, either."

Metal merchandising (product display) and point-of-purchase materials actually differ little from standard trade practices. "It's really just a matter of drawing attention to the product and to keep it from being hidden in the bins. It sometimes helps with metal's more striking images in posters and cover art, but in the end, it's pretty much the same," says Moby Disc's Say.

Dealers are divided on the matter of setting up a separate heavy metal section for pre-recorded music product, though all suggest using discretion in arranging product. "In your efforts to sell more metal product, you can't forget the other segments of your customer base and you don't want to ignore their needs and desires," says TTR's Brickley, who says that it's easier for him to isolate the hard rock and country portions, his strongest sales areas, when he has 18,000 square feet to work with.

Metal Blade's president Brian Slagel notes that there's still resistance from the chains and racks to some of the more "outrageous or striking imagery on record covers," something he views as censorship. Though he does view this with some humor: "It's not like we're the only ones being picked on here. Don't forget that Bon Jovi had trouble with their record cover, even Duran Duran with a sleeve to a single."

All look to an outstanding summer, following the near-record-level sales of the late winter/early spring, the traditional slow period for metal sales. Says Camelot's Varcho, "this ought to be a fantastic summer."

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"There are the staples, who aren't going to go away—Judas Priest and Iron Maiden, but kids wanted a new band to love. And here you have Metallica, who look like their audience, have a great attitude, write terrific songs, and combine the influences of punk, hardcore, old metal, and new metal to create what they do, which is Metallica, and nobody else does it right now."

Atago, spoken of very highly in heavy metal circles, is the man who brought Metallica, Metal Church, and now Flotsam & Jetsam to Elektra. Aside from being very loud and very fast, these three bands all share one thing in common: they began their careers on independent labels. With very few exceptions, that's the way things are done these days. Indies find the bands, release the records, lay the groundwork—and then the majors step in. "The majors have become aware over the past six months of the tremendous power of metal. And they're recognizing it for what it is, not what it could be," says Bob Chiappardi, who with Walter O'Brien runs Concrete Management and Marketing, a rapidly growing firm that handles a surprising number of metal heavyweights. "Now the majors are saying to Slayer, 'Go ahead, make your record.' All of a sudden they're dealing with it. Now that they have the stuff, they're realizing its potential."

"And the end result, says Chiappardi, is sales figures easily in the 200,000-250,000 range for such bands as Slayer and Megadeth—both who've rarely been heard on album radio—and the startling success of Metallica. "These [figures] are for records you can go in and make for $80,000. You've got a great profit margin."

Ida Langsam—president of New York's Public! Publicity Services and "probably the best metal publicist out there," according to Concrete's O'Brien—sees an entirely new level of commitment in today's heavy metal fan. "They're very loyal, and they're also very open to finding out about new bands in the genre," she says. "They know all the outlets where they can find out about new bands—whether it's the local club in town that will present a band regardless of whether there's a major record contract supporting the band or not, and all the fanzines or metal hotline outlets."

The bottom line, in 1987, is sales. Heavy metal and hard rock: they sell.

Rod Smallwood, who manages such bands as Iron Maiden, Poison, and WASP through his Sanctuary Management firm, says he sees today's heavy metal falling into two categories: American metal and European metal. "European metal is Iron Maiden, Judas Priest, Scorpions. Americans like Motley Crue, Ratt, Poison, Bon Jovi—and these are two very different types of bands. There's a difference in music, image, and vibe. In European metal, there's no make-up, and there's very, very rarely hit singles." Whereas bands like Maiden, Priest, and Scorpions have been on the road touring for years, he says, bands seem to simply happen faster in the U.S.

"Look at the Bon Jovi situation. In America, it's so big on every media level, it's really difficult to control it. Success, just by definition in the States, means overexposure and overkill. And it's very hard to live with it."

That view is echoed by Gene Simmons, who has managed to cope quite nicely as a member of Kiss, that phenomenally successful metal/hard rock unit now recording its 21st album. "I'm in there for the long run," he says. "I don't believe you win by getting a hit record. I believe you win by sticking around for 15 years. It's true—you can be Quiet Riot and 10 other bands who sell five million or six million records, and on the next record break up. And that may be good from a record company standpoint, but those guys have broken hearts."

Poison is one band that has no problem dealing with the heavy metal/hard rock dichotomy. "We are more of your hard rock band, without a doubt," says lead singer Bret Michaels, whose band's Enigma/Capitol debut is hovering in the upper reaches of the Top Pop Albums chart. "Kiss." Simmons, Michaels sees Poison as a long-term proposition. "For all of our contracts—for our merchandise, our record, our management, and any other contract that we have—Poison has the final say."

"We want to know that the reason we succeed or the reason that we fail is due to Poison. That way, if we fail, I can go back to the source. It's like building your own house: if you build a sturdy foundation by yourself, you can build as many levels as you want. If you build a shaky foundation, the whole damn thing's going to tumble over."

Michaels' point should not taken lightly. The most successful metal bands of today—and those of tomorrow—will be those who've built the sturdiest of foundations. "You can see that with bands like AC/DC," says Doug Morris, president of Atlantic Records. "They just develop into amazing touring and record-selling assets. AC/DC broke right from the street level, right from the grass roots. They became the kids' own band; you can see they've been sustained all these years."

"What's interesting is that with a band like AC/DC, as much as we record companies would like to take credit for breaking everything, they really broke themselves with that incessant touring. The kids loved them, and they bustled it from the grassroots. And those are the ones that stay around."

Heavy metal is back. "It's been around 15 years or so, and it's going to stay here," says Elektra's Alago. "You're just going to get different bands coming up all the time. And we've had a healthy breed of bands this year."

Hard rock is back. "We're a bit different than a lot of the new metal bands," says Brian Wheat, bassist of Tesla. "If you ever see us, we don't really look like them—jeans, tennis shoes, T-shirts. And our musical influences are Led Zeppelin, Bad Company, Humble Pie, Aerosmith, that kind of stuff. And we think we're more that kind of band."

Adds Gene Simmons, who should know: "To consider Bon Jovi 'heavy metal' in the same breath that you consider Metallica 'trash metal'—it's all rock, folks. Some of it is faster, some of it is slower, some of it is heavier, some of it is softer. But ultimately, it's all rock. It's not fancy, and it doesn't have anything to do with fashion. It doesn't have to do with anything. Trix are for kids, and so is rock. You can't live without it."
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ANTHRAX*
BRIGHTON ROCK
DIAMOND REXX*
THE FORCE
KIX
ALVIN LEE*
LOUDNESS
MALICE
MANOWAR
TED NUGENT
OVER KILL*
RATT
RAVEN
RECKLESS
SAVATAGE
TESTAMENT*
TWISTED SISTER
MICHAEL WHITE
ZEBRA

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What brings such bands to major labels? Ray Tusken, vice president of rock promotion at Capitol, says that it sometimes depends on who is already on your roster. Among Capitol's metal acts are Megadeth, Poison (through Enigma), Saxon, WASP, Waysted, Great White, Vow Wow, and metal legends Iron Maiden. "It does hold true," says Tusken, "that if you have a band like Iron Maiden on your roster—who are at the pinnacle of their particular genre, and probably the most respected of the true metal bands—then inevitably people come to you.

Tusken also cites the importance of strong management—in particular, Rod Smallwood's Sanctuary Management. "They have Maiden, they have WASP, and now they have Poison. We have an association there, and it's kind of natural. Just like Leiber-Kravos developed its roster through CBS, historically, they've been developing theirs through us."

Another important factor in the metal resurgence, particularly in the light of limited radio airplay, has been the use of video. Atlantic Records president Doug Morris sees that as the key to Ratt's success with their "Dance" single. "The Ratt album this time, I think, other than by the tour, was basically built from MTV and those teen magazines," says Morris, "[MTV] really stayed after that first single, 'Dance,' long after every radio station had gotten off. It stayed in their top 10 for about 14 weeks, and we actually saw the album blow open during that time. And it's a platinum album, their third platinum album."

Yet platinum status is hardly necessary for a major label to recoup their investment in a metal band. Why? Because major labels rarely need invest that much. "If you can't make a metal record for $100,000," says Wendy Goldstein, a&r talent manager at RCA, "and that's an expensive metal record—still, in comparison to our budget on pop projects, $100,000 is cheap. Cheap when compared to what might be spent on a Blow Monkeys record, or a Lou Reed record, or countless other things. Cheap enough so that if you sold 200,000 or 250,000, you're making money. Those acts are always in the black."

Goldstein sees a vast difference in audience loyalties to metal bands, as opposed to hard rock bands. "If Night Ranger didn't have a hit off their new album, I don't know how many Night Ranger fans would go out and buy it. It's a hit. Metal definitely inspires. When that next Metallica album hits the streets, the kids will just be waiting in the stores."

A metal band like Judas Priest, however—and there are a few fans of the genre that would call them "hard rock" rather than metal—manages to get on the radio surprisingly often. Says Paul Rapaport, director of album promotion at Columbia, "Judas Priest has always enjoyed more radio airplay than any other metal act. And the reason they have is that they're not unidi-rectional. Judas Priest is a very musical group. They are metal, but their music has such dynamics, and such a wide range, that it's easier for album radio to play Judas Priest than it is for them to play other bands that are just in one vein. I mean, we've had singles success with them."

But that can never be taken for granted, says Rapaport—even for a band like Judas Priest. "With any record that leans to metal, we try to pick the song that we feel is going to appeal, number one, to the core fan. And we also try to look farther, and see if we can find a song that will fit the bill and also appeal to maybe someone who is on the edge of being a fan, or who isn't a fan yet. And then, once you determine that song, you want to focus on that, and bring with that as much excitement as you can to album radio."

Bob Chiappardi and Walter O'Brien of Concrete Management and Marketing, who handle a significant number of metal acts, point to one disturbing aspect of the major labels' quest for airplay: it can affect the band's audience across the board. Some companies pick up a band that's sold 35,000 albums on an independent label, says Chiappardi, and then "make the records real slick. They hire these wonderful producers, they do digital recordings, they come out with a product that's not commercial enough for radio, and all the thrash kids and the heavy metal kids turn their back on it. So you end up with a record that sells nothing."

Michael Alago, a&r representative for Elektra, is the man responsible for bringing Metallica, Metal Church, and Flotsam and Jetsam to his label. He knows what Chiappardi means—and also knows his own bands do not make "slick" records. "I pick up bands for Elektra because I love what they do," says Alago. "I always tell my bands that if there are producers or records that they know they love the sound of, and if indeed those producers want to work with them, fine. I'm here to enhance what they do. If I can suggest to them great engineers for them to enhance their sound, to make the process progress, that's what I'm here for."

"To change bands? No. The beauty of what these bands do—you love what they do, so you sign them for that reason. That's my philosophy here."

Heavy metal is being perceived as a solid part of any major label's roster: that's one change 1987 has brought the record industry. As RCA's Goldstein, herself a metal fan, says: "Because of Metallica, even though they don't want to listen to it, they don't want to see the artwork, they really don't want to deal with it—they're at least respectful of it."

"They might hate it, and they might think it's the stupidest stuff they've ever heard in their lives. But at least they now respect the amounts of units sold—and understand it won't go away."

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Metal Merchandising Is Attracting Heavy Interest

BY DAVID WYKOFF

BOSTON Like industry interest in heavy metal music generally, metal merchandising is on the rise. Manufacturers, distributors, and retailers are counting on metal merchandise to continue its current strong sales pace. Many tour merchandisers, who are now seeing record-level per-head road revenues from metal acts, are gearing up their retail programs for long-term results.

Steve Roelli—owner/president of Roelli's, a distributor of tour merchandise, and national marketing director of Nice Man Merchandising—characterizes the current surge in metal merchandising succinctly: "The music and merchandising go hand in hand, and the rising sales of heavy metal music line up in the stores and shows now."

According to Bruce Fingeret, vice president at merchandiser/ licenser Banner Systems (which is owned by Canadian music conglomerate Concert Promotions International), a tripartite division among current metal bands has created a larger customer base.

"First are the standard metal acts such as Judas Priest, Iron Maiden, and so on," says Fingeret. "Business for them is as good as ever, and it's been consistently strong for years and years. Second is the pop metal—the Bon Jovi and Cinderella types now. Def Leppard and Journey are rising as they are adding a female following, one that purchases a lot of merchandise. Third is the thresh/speed metal generation of younger bands such as Metallica, and they're attracting a whole new class of younger, devoted metal fans, predominantly male. And these fans are voracious buyers. Metallica is unbelievable for us. They may be the finest merchandising act around today, regardless of sound or style."

Most agree that the recent ascendency of pop-oriented metal acts and the continued development of street-type acts are boosting metal's merchandising sales. Even in periods of comparative decline, though, metal merchandise sales have staying power, according to suppliers.

"Heavy metal products have long been a mainstay of the merchandising market, both in tour and retail," says Colleen Weiss, national sales manager for Winterson's Rock Express retail line. "And, while trends come and go, you can expect a core customer base that will remain in

(Continued on page 51)

Retailers, Raids Help Stem Problem
Singapore Reins in Pirates

SINGAPORE Pirates now control less than 40% of the prerecorded audio-cassette market in Singapore, compared to their 70% illicit slice of the cake last year, according to Nic Garnett, IFPI's Asia/Pacific regional director.

He attributes the sharp decline to the increased number of successful raids on offenders and to voluntary action by local music retailers and manufacturers to halt the pirates.

Between November and February there were 36 successful raids, which resulted in more than 30 convictions. In one raid, 35 tape decks were seized.

According to Garnett, once the new copyright law here is implemented, IFPI will be able to seize hardware provided it can prove the equipment was intended for illegal duplication. The existing law has allowed seizure of property only if manufacturers are actually caught in the act of using the equipment to produce illicit tapes.

Garnett cites IFPI sources as saying many manufacturers of illegal tapes have shut down, but the trade group believes there are still five major pirate operators in action.

"Top pirates have installed closed-circuit television, which warns them in advance of a police raid. They simply switch off the machines when alerted."

In 1986, legitimate record industry business in Singapore increased by $2.5 million, and Garnett looks to a similar figure this year.

But the prerecorded videotape market is not having the same success in curbing piracy, however. At least 80% of the videotapes are still pirated product, as the present law, which only covers recorded audio material, does not empower video and film producers to take legal action against pirates, says Garnett.

The IFPI executive is confident (Continued on page 51)}
FOR WEEK ENDING MAY 2, 1987

TOP COMPACT DISKS

POP™

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CLASSICAL™

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| ROMANCES FOR SAXOPHONE | CBS MK 42122 | BOSNIA MANSO
HEAVY METAL MERCHANDISING
(Continued from page 19)

T-shirts and posters, the metal-merchandise staples, are today’s hottest properties, but suppliers and retailers report a boom for all sorts of related product. “Right now, Cinderella and Metallica T-shirts and posters are our quickest movers, especially the Cinderella product, because it marks the return of the pretty-boy pinup,” says Alan LeWinter, Brokum/Wild Oats retail-program national marketing director. The same holds true for Rock: “Nice Man’s revenues are up 200% over a year ago, and the largest portion is in T-shirts, especially for Stryper.”

“Whatever’s available for Metallica moves very quickly for us,” says David Bricker, owner of the 18,000-square-foot Texas Tapes & Records in South Houston, Texas.

“They tell CD player customers that they have to buy $75 in albums, because each coupon we redeem is worth $3 off. The store also ties their business card behind the front cover, and we can track the hot stores. It costs us about 50 cents to print each book.”

DEEP IN THE CATALOG: “It’s getting harder and harder for customers to find the older albums in stores,” says Robert Paris, head of L.A. mail-order firm Pack Central, which bills itself “Leader of the Pack.” Says Paris, “Once an artist has a hit album out, the stores send back everything else that’s on the shelf, so they’re tying up their money in video. The catalog has gone down from 12 to 72 pages.”

Even though Pack Central has a mail-order record store, it’s diversifying, too. The catalog lists about 200 VHS-only videocassettes, most of which is new (although “Star Wars” is priced at $79.95). As for record collector items, how about a $25 L.P.? It’s John Lennon & Yoko Ono’s “Life With The Lions.”

“Trends rise and fall, but they’re always there,” says Steve Hyland, owner of Down In The Valley in Golden Valley, Minn. But most retailers warn that a dealer should not stock the product unless he has sufficient display space and is willing to carry a variety of product. “It’s very important for a music retailer to establish an identity as a rock merchandising kind of store. Though traffic can spur single-item merchandise sales, the time and money commitments demand a great awareness of current trends and a reputation as a merchandising leader to draw customers,” says Rock Express’ Weiss.

Retailers and suppliers offer several suggestions for furthering sales of metal merchandise:

- Always indicate if T-shirts are double-sided, says Wally Szynansky of Rolling Stone Records in Norridge, Ill. “Kids always want to know if there’s something on the back, and double-sided shirts are much more popular,” he says. Rolling Stone displays its shirts stretched across 12-by-12 cardboard pieces displayed above its rock section.

- Photograph all products carried for an in-store catalog arranged by artist, says Neil May of Agents Of Fortune in Massepequa Park, N.Y. “Kids tend to favor favorite groups, and they want everything that pertains to that group,” he says.

- Check out nightmare/slasher movie product. Brokum/Wild Oats’ LeWinter reports strong sales on a “Nightmare On Elm Street, Part III” poster. “Metal and these movies share the same audience of kids,” he says.

- Stock metal and guitar magazines, says Terry Fillece, national sales manager for importer/distributor Dutch East India. “Magazines such as Kerrang and Guitar Player work as plus-profit items,” she says. “Also, kids look to the magazine rack to find out if it’s a serious metal store.”

- Don’t forget the old standards. Rock Express’ Weiss reports that Led Zeppelin is consistently among his firm’s top 10 sellers, as are many other older acts.

- Black T-shirts are the market’s tried-and-true product, always in style.

SINGAPORE PIRACY
(Continued from page 19)

that the video piracy tide can be stemmed, and he notes that other countries in Asia are taking steps to strengthen their copyright laws following Singapore’s lead. Malaysia has already passed a similar copyright bill.

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New Excitement Grips Independent Vanguard
NAIRD '87: EVERYTHING'S COMING UP INDIES

By EARL PAIGE

With the industry awakened to what acts like Run-D.M.C. can do for independent distribution, there is new zest on the eve of the 14th annual convention of the National Assn. of Independent Record Distributors & Manufacturers (NAIRD).

"Everything seems to be popping," says Jerry Richmond, whose name is synonymous with the organization he and his wife, Sunny, kept alive in much darker days. Richmond is NAIRD chairman and operations director at Richmond Bros. Records, Pennsauken, New Jersey, where NAIRD maintains its hub.

But Richmond is cautious, too, about raising the expectations of independent distribution. "GRP went with a major," as has Solar Records after a brief flirtation with indies. Independent distribution, Richmond indicates, has a long way to go to since the days when Arista, Motown, A&M and other large labels drifted to the majors. And indie distribution may be evolving in "Today's catalog of specialized music may be tomorrow's trendy genre."

Still, the new excitement among indies has Richmond and others directing NAIRD looking at new elements coming together than at any other convention in recent memory. NAIRD convenes at the Holiday Inn Golden Gate, San Francisco, April 30-May 3. New executive director Holly Cass says attendance could hit 400. It was down slightly last year in Chicago following a record 364 in 1985.

Among improvements at the convention, Cass mentions a new seminar schedule. "We're going to split it up so delegates can attend all four," she says, Thursday evening trade show, formerly, exhibits were open Friday and Saturday afternoons. "We feel we can attract more area retailers on a Thursday night," Cass says.

To herald NAIRD, the group has involved San Francisco based publicist John Glodow. Cass says, "What's we're looking at is a local campaign, 'Independent Music Week,' in San Francisco. If that works then we could go statewide and eventually national."

In San Francisco, Glodow says a main effort will be directed toward the consumer media and non-industry trade media. "We're going after the business press, the stations and the local fan magazines. Actually, no one knows what in the hell NAIRD is. It's rather amazing to consider all these [NAIRD labels] put there plugged away for really the love of the music, and yet every now and then a Robert Cray pops out and it all seems worthwhile."

While NAIRD typically tries to stir up interest locally around conventions, now NAIRD is considering regional meetings year round. "This is up to the mem-

(Continued on opposite page)

INDIE VIDEO: QUALITY AND CREATIVITY, NOT COST, HELP RISING TALENT SCORE ON-SCREEN

By CHRIS MORRIS

Making a video doesn't have to be a high-risk, low-return proposition for the independent label, according to executives at established indies who have found airplay for their bands' clips.

In fact, if a label can turn out an economically produced clip of professional quality, the climate is as good as or better than ever for national exposure for an up-and-coming group's video.

The time is certainly right for placement of an indie clip on MTV. The cable music network recently cut its weekly playlist back to 75-80 videos, with a mandate for the inclusion of more developing acts in the rotation.

As a result, a variety of independent label bands have been added to the MTV playlist, although often in the subrotation. The network is also offering airtime to indies in its Sunday late-night compendium of more "left-field" programming, "120 Minutes."

According to MTV manager of talent relations Rick Krim, the network has seen a rapid improvement in the quality of indie videos. "Once they found out they had an outlet, the quality improved," Krim says. "When I started here, we were getting stuff that was worse than "The Basement Tapes."

Krim points to two clips as examples of MTV's successes with indie product: Run-D.M.C.'s "Walk This Way" (Profile) and They Might Be Giants' "Put Your Hand Inside The Puppet's Head" (Bar None). Interestingly, the two clips exhibit divergent philosophies on indie video-making.

By independent standards, the "Walk This Way" video, directed by Jon Small, was an expensive one; Profile president Cory Robbins says that $78,000 went into its production. The price tags for the rap act's previous clip "King Of Rock" and the subsequent "It's Tricky" were also high—$55,000 and $95,000 respectively.

Yet Robbins views the costs as money well spent, especially since "Raising Hell," the LP containing "Walk This Way," has since gone double platinum. "The development of the artist was greatly en-

Top left: Robert Cray, Johnny Copeland and Albert Collins with "Show Down" Grammy.

Top right: RAS label president Gary "Dr. Dread" Himelfarb, singer Peter Broggs, and producer Clement "Sir Coxone" Dodd.

Above: The Neville Brothers.

hanced by the videos," Robbins says.

However, video production need not always be an expensive proposition: Robbins says that Profile spent $4,000 on a video for rapper Dana Dane, while a clip by metal act the Cro-Mags came in for under $10,000.

Less established labels like New Jersey's Bar None, which issued the They Might Be Giants LP, are extremely conscious of the bottom line on video.

"You have to figure out incredible ways to save your money," says Glenn Morrow of Bar None. "You better have all the other pieces in place, from distribution to radio promotion, if you're going to spend a lot of money."

Director Adam Bernstein, who created the "Puppet's Head" video and a clip for Morrow's own Bar None group Rage To Live, admits, "You could buy a

(Continued on page N-4)

Climbing Market Share Heights
International Influence
U.K. INDIES: THEY KNOW WHAT 'NEW MUSIC' IS ALL ABOUT

By JOHN TOBLER

The 1980s have seen remarkable growth in the market share and influence of independent record labels throughout the world, but especially so in the U.K.

This is not to suggest that other major European markets, like France, West Germany and Holland, let alone the Scandinavian territories, are of less importance than the British indie industry. However, even such a major international artist as Jean-Michel Jarre, himself on an independent label (Dreyfus, of France), was moved to note that the reason his work is totally instrumental is that lyrics for rock music in any other language but English American are "inferior."

The same point is made by Iain McNay, head of the independent Cherry Red label in London, and also spokesman for the Umbrella, the only organization of any note for independent labels in Britain.

"British music is the most influential in Europe and perhaps in the world," says McNay, "and without the export market, many independents would have died soon after they started."

However, the profit motive has not been the major factor in many indies being launched. More often, it seems to have been the desire to operate a record label without the restrictions imposed by the major multinational corporations, a good example being that of Stiff Records who, during the late 1970s, organized a tour featuring five of their acts which made its way round Britain on a specially hired train.

(Continued on page N-5)
bership," Cass emphasizes. "We have a lot of committees working now. We will be looking for input on regional meetings."

One other project is nearing fruition, publication of what NAIRD calls "The Good Book." This encyclopedic review of the independent record business is being drafted by three Carnegie Mellon graduates, Kirk Botula, Steve Karlson and Phil Goldstein under the direction of three NAIRD directors. These are Clay Pasternack, buyer at Action Music Sales, Tom Silverman, president, Tommy Boy Records and Duncan Browne, manager Rounder Records.

Over all, NAIRD has entered the 21st Century, according to Richmond. He says he sees no fundamental change since the resignation last year of Sunny to pursue her law career. "We're growing, there is more money to do more things. Certainly the computer was a big step. We had use of the Richmond Bros. computer but now with our own, it's beautiful," he says in terms of computerizing membership, preparing newsletters and so on.

At NAIRD there was hardly a ripple of transition because Cass was Sunny's assistant for five years. She has been with Richmond Bros. 10 years and serves as office manager.

All the same, some members see subtle change inevitable. "Sunny’s resignation spurred us on to a need to think about branching out in terms of wider leadership," says Browne. "For a long time NAIRD couldn't pay its own way. Jerry and Sunny kept it together. There is enormous appreciation for that," he goes on. "But we have discussed a different election process. There is recognition that NAIRD has been so strongly identified with Richmond Bros."

For his own part, Richmond is proud of the present board of trustees. He has been elected chairman the past six years. He says the board reflects a youthful diversity that characterizes the wide genre parameters NAIRD embraces.

Already, NAIRD awards encompass genres as specialized as Celtic/British Isles music and a category, Women's Music. Cass says new awards this year will reflect the growing sophistication and mainstream entry of member labels, with awards for liner notes, 12 inch single, compact disk and dance music.

Possibly no development in the recording industry has impacted NAIRD members more than that of the CD boom and vinyl phaseout, say Richmond, Browne and others. "The racks are getting out of vinyl," says Richmond. "This means the independent stores can pick that up."

By the same token, NAIRD membership is still too vinyl oriented, claims Richmond. "Many still haven’t got used to tape. They’re slow on cassette releases and in terms of distribution still buy too heavily on LP."

Somewhat in agreement, Browne offers that one of NAIRD’s long-range concerns has to be whether there will remain sufficient vinyl pressing. There are still 90 million, or whatever the figure is exactly, LP turntables out there. There will be a vinyl business for a long time.

Spurred by CD, more tape, video and other factors, consumers are indicating an ever growing appetite for music, say NAIRD leaders. One effect is a so-called "roots revival" as in the case of blues. A major indication was the blues performance during the recent Grammy show. Indeed, NAIRD director Bruce Iglauer, president, Alligator Records, can boast of a Grammy for "Showdown," a collaboration of Cray, Albert Collins and Johnny Copeland.

Vitality in catalog and traditional genres isn’t the only action for NAIRD members, contends Richmond. He harks back to the way the Hooters got rolling in Philadelphia. Now he’s touting another Antenna Records act, Tommy Conwell & The Young Rumblers’ "Walking On The Water," which he claims is showing much of the early airplay interest of the Hooters.

While Browne says he is excited about how "NAIRD member labels have jumped into the CD fray," he still wonders about over-emphasizing CD. "It’s proper for that product that has mass market appeal," hesitating even to the point of wondering if all indie labels have to be all that excited about bar coding.

Browne heads up a committee whose name “kind of sums up much of what NAIRD is all about," he says. The committee is based on "issues of importance to catalog and hit-oriented labels and distributors." Brown rather scolds those who have not gotten excited enough, in his opinion, about catalog development and maintenance. "The catalog they have today of specialized music may be tomorrow’s trendy genre."

As for issues at the convention, Digital Audio Tape (DAT) will surface, Browne assures. "I have very mixed feelings. I thing it’s just a better way to tape records and home. I also wonder what advantage it has for John Q. Public, perhaps it’s important only to the audiophile John Qs."

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ROIR
Reachout International Records, Inc.

Billboard May 2, 1987 N-3
VIDEO (Continued from page N-2) good stereo system for the cost of those videos.

Morrow explains that creativity goes hand-in-hand with cost-cutting. For the video for Rage To Live’s “Enough Is Never Enough,” black-and-white footage shot by Bernstein at Morrow’s home was matched to black footage from teen educational films of the ’50s.

SST Records of Lawndale, Calif., has specialized in the production of high-profile, low-cost clips, with hardcore artists like Black Flag, Minutemen, Bad Brains, and Husker Du receiving strong regional airplay. According to Ray Farrell of SST, the label’s video have cost from $225 to $7,000, with $3,000 the average.

In the universe of low-costing LABELS (Continued from page N-1) radio and retail—an element that has failed to exist for many years.

A current trend for hit-type labels is a move toward R&B music, which has broken the top 40 barrier for many indies. Among the logos that have charted recently with crossover hits are Amherst, with Glenn Medeiros’ “Nothing’s Gonna Change My Love For You”; ZYX, with Paul Lekakis’ “Boom Boom (Let’s Go Back To My Room)”; Next Plateau, with Sweet Sensation’s “Hooked On You”; Fever/Strata, with the Cover Girls’ “Show Me”; Sleeping Bag/Fresh, with Cyre’s “Last Chance”; and 4th & Broadway, with Millie Scott’s “Ev’ry Little Bit.”

Other significant indie dance/R&B labels that have made impressive moves during the year are Select, Emergency, Luke Skywalker, Quark, Jump Street, Jam Packed, Vinylvaniana, Supernovas, Pow Wow, Criminal, and Egyptian Empire, among others.

On the hardcore/rock front, labels that have proved successful for indie distributors include SST, Profile’s Rock Hotel, Homestead, Frontier, Restless/Medusa, Twin/Tone, Grudge, Celluloid, Emerge, and Ace Of Hearts, while traditional importers like Important and the Jem Records Group have focused more attention on domestic rock acts on their own labels.

Despite the recent victories, though, the indie community has suffered a few losses during the year, primarily to branch distributors. Among them are jazz logo GRP, which signed with MCA; New World, the label was closed by CBS; and dance outfit Critique, which recently moved to Atlantic.

record-making, it is hard to justify, high-priced video-making. Farrell says: “Most of the albums we record don’t cost more than $4,000-$5,000. The bands say, ‘Why spend $3,000 for one song?’”

However, Farrell says it is still possible to attract strong creative talent to make an independent video. “There are a lot of new directors who want to work with bands like Firehouse, Sonic Youth and Meat Puppets, because if they get a clip on MTV, it’s good for their resumes.”

Another economy-oriented independent label is Relativity. According to national publicity director Michael Krupner, the company has produced videos for such acts as the Dancing Hoods and the Raunch Hands for under $3,000—but these were all shot on video.

“That turned out to be not so successful,” Krupner says. As a result, the company recently posted the ante on its Scruffy the Cat video shoot, investing $5,000 to shoot the clip on film.

In addition to keeping things on a tight budget, Krupner says that promotion of the video is a must. Relativity has utilized Music Express for its club and broadcast promo activities.

The Scruffy the Cat video was worked in tandem with independent promotion of the album. “They work well off each other,” Krupner says.

Not all indies are enthusiastic about the prospects for independent videos. Twin/Tone Records of Minneapolis has to date done low-budget clips for its acts the Wallets and Deep Six. However, the label is dipping its feet in the video waters. “A couple of toes at a time,” according to video promotion director Amy Gelman.

“At this stage we’re maintaining caution about it.” Gelman says. “It’s a good idea in terms of maintaining a higher profile, but we’re not counting on huge success on the basis of it.”

In addition to servicing its videos to “the biggies”—MTV, RockAmerica, Night Flight, HBO, and major video pools—Twin/Tone also tries to keep its clips active in smaller markets.

“We also service smaller regional things that have a track record of playing alternative videos,” says Gelman, who sees a close tie between local O&O cable, and public access video shows and the college radio network that traditionally plays albums by the Twin/Tone stable.

The returns still aren’t completely in on the viability of the independent label video. However, Cory Robbins of Profile, who has had experience with large and small clip budgets, offers a few suggestions about how to maximize an act’s impact on video.

“Be really creative,” Robbins says. “It’s important for the video to be shot on film and not on video. Be a little different. The writing of the story is very important. If you think of a good idea, you can do it real cheap.”

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STEWART BRODIAN
“WERE HAVE THE FLOWER CHILDREN GONE?”
“I HATE THE VIDEO GAMES” “HEY JULIAN” ORGANIZED “WHY WAIT FOR 80’s?” BACK IN THE STUDIO AGAIN

Write for complimentary issue of "THE MOUNTAIN"
An independent is also able constantly to review its pressing and distribution arrangements to take advantage of changes in costs or circumstances, but perhaps the greatest motivation is that an indie can do what it likes without having an accountant or lawyer to complain or obstruct.

Inevitably this can sometimes lead to major problems, as heads of the U.K.'s top indies accept, but the mortality rate among the more established indie labels has not been great—though the suggestion by a leading industry figure that “indie” is an abbreviation of “indisciplined” clearly is not as fanciful as it may seem in view of the disorganization which can afflict newcomers who have achieved their aim in scoring a hit, but are uncertain about what to do next.

The British blueprint for an industry organization to protect the interests of independents has been followed in France, where the APPI, founded in 1986 with 12 members, is growing in stature with the formation of an association of independent producers with 80 members, whose aim is the collection of royalties.

A similar independent producers' association, FONO, operates in Norway, where independent labels account for an estimated 20% of the market and certainly Scandinavia generally has a history of producing major international acts who are signed to independent labels. Abba's domestic label, for instance, was Polar, in Stockholm, while Sonet (also Stockholm-based) has recently celebrated 30 years in business and has a substantial profile internationally.

A list of notable European indies would be immense but would include, for example, Tremer, Scorpio Music and Flarenasch in France, where such a major international act as Charles Aznavour is now signed to an indie. Then there are Bellaphon, ECM and Line in West Germany, and Baltic in Belgium, and Baby, CGD, Durrum and Atlas in Italy. There is Music Box in Greece, Sann and Belter in Spain, Claddagh and Gael-Linn in Ireland, Tuba in Denmark, Polarvox in Finland.

While many of these labels are mostly interested in discovering new talent which the major labels have overlooked, Germany and the U.K. in particular have successful and well-established labels whose main repertoire is derived from licensing arrangements for material for which there is a public demand but which the material's owners, normally major multinationals, have deleted.

In this category come labels like Demon, Ace and Charly in the U.K. and Line in West Germany.

A frequent accusation made against major British labels, which no doubt applies universally, is that in many cases, indies seem to be treated as the unpaid a&r departments of majors. When a promising new act debuts on an indie, artists are wooed away by promises of money and fame and any expenditure incurred by an independent in the breaking of a new act can only be written off.

Iain McNay suggests that the Cherry Red philosophy of signing acts to long-term deals, which can be cancelled if artists wish to sign with a major in exchange for an over-ride, will mean that the indie sector can remain healthy under current conditions. This, he says, is particularly true since continental Europe is now following the British example, with major independent distributors, the use of ancillary services such as target marketing and promotion, and other features which make an independent production more acceptable to radio and thus to the market in general.

A major magazine publisher in the U.K. has recently launched a monthly title, "Underground," dealing solely with independent product and while there is, as yet, no panicking among the multinationals over the indie market share threatening to overshadow their own percentage of the record industry action, only a non-seeing observer would dare postulate the theory that the indies are likely to disappear.

Indeed there is much evidence that many of them have a much greater sympathy with and understanding of what so-called "new music" is all about than some of the giants who have dominated the record business of the past.

CREDITS: Special Issues Editors, Ed Ochs (L.A.) & Robyn Wells (N.Y.); Editorial Coordinator, Linda Moleski; author of the "Grass Route" weekly column; all editorial by Billboard writers; Design, Stephen Stewart.
Public Domain Has Gray Borders
Price Wars Affect Profitability

BY FRANK LOVEC
First of two articles exploring the impact of public domain titles on the home video market.

NEW YORK — PD or not PD? That is the question that continues to pop up as programmers’ claims and counter-claims over public-domain videocassettes continue to be raised. Moreover, PD price wars are having a greater effect than ever on this area’s profitability.

Public-domain programming is that on which the copyright has lapsed or was never properly registered. The intent is that after a certain period of time—currently 75 years—the rights to reproduce and disseminate copyrighted materials, such as books or movies, revert to the public. The Bible and the works of William Shakespeare, for instance, are in the public domain and can be published and sold by anyone.

An estimated 30,000 movies made between 1910 and 1970 are in the public domain, but only a third of those still exist, and only a few hundred of these are commercially viable. Most retailers and consumers know them as the $7.95 to $14.95 old movies that are offered by a variety of suppliers. Along with such oddities as “Stamp Day For Superman” and other government-charity-sponsored fare are films featuring stars like Jimmy Stewart, Marlene Dietrich, and Bette Davis, and such classic movies as “Blue Angel,” “Charade,” “It’s A Wonderful Life,” and “Of Human Bondage.”

Because of changes in the copyright law and other complicating factors, films and TV shows are relatively available in the public domain; some enter a legal gray area that perplexes programmers and retailers alike.

Most recently, Vestron Video and attorneys for producer/director Roger Corman both argued that Corman’s “Little Shop Of Horrors”—long considered PD—is actually under copyright and that PD specialists such as Goodtimes Video and Compass Video should pull their “pirated” copies from the market.

Vestron, which bought the video rights from Corman, is selling the tape for a suggested list price of $69.95, while the PD suppliers sell copies of “Little Shop” for under $10. At prelease, no legal action had been brought by either Corman or Vestron.

Spurred by low-price sell-through and an ever-widening consumer base, the PD market has rapidly expanded. Yet ironically, as more programmers and mass-merchandisers enter the fray, the stakes have risen to the point where such factors as “underlying copyrights” and “conversion of property” have removed or threatened to remove long-available video titles.

Underlying copyrights are those on works adapted for other media, like a novel adapted for the movies. Thus, on June 21, 1985, the New York-based movie distributor Janus Films won a federal court judgment against Cable Films based on Janus’ holding of the underlying literary rights to the film “The Third Man” (1949), Hitchcock’s “The 39 Steps” (1935) and “The Lady Vanishes” (1935), and the B movies “Bulldog Drummond Comes Back” (1937) and “Bulldog Drummond’s Peril” (1938). While the films themselves are in the public domain, the literary work is still under copyright.

Several companies, including Budget Video, Embassy Home Entertainment, Nostalgia Merchant, Prism, Spotlite Video, Video Dimensions, and Video Yesteryear, have carried these titles at one time.

“What’s happened is a new, more aggressive group of companies is stepping into the fray, the stakes have risen to the point where such factors as ‘underlying copyrights’ and ‘conversion of property’ have removed or threatened to remove long-available video titles. Underlying copyrights are those on works adapted for other media, like a novel adapted for the movies. Thus, on June 21, 1985, the New York-based movie distributor Janus Films won a federal court judgment against Cable Films based on Janus’ holding of the underlying literary rights to the film “The Third Man” (1949), Hitchcock’s “The 39 Steps” (1935) and “The Lady Vanishes” (1935), and the B movies “Bulldog Drummond Comes Back” (1937) and “Bulldog Drummond’s Peril” (1938). While the films themselves are in the public domain, the literary work is still under copyright. Several companies, including Budget Video, Embassy Home Entertainment, Nostalgia Merchant, Prism, Spotlite Video, Video Dimensions, and Video Yesteryear, have carried these titles at one time. “Conversion of property” is another complicating factor. Simply put, the legal concept says that even if a film is in the public domain, no one can reproduce a privately owned print or negative without permission of its physical owner. If someone possesses the last known copy of a PD film, that person effectively controls the property rights (though not, technically, the copyright) of that particular work. This apparently applies to some of Buster Keaton’s films, most of which are considered PD. While “The General” (1926), “College” (1927), “Steamboat Bill Jr.” (1928), and some earlier shorts are available from Blackhawk/Republic, Kartes, and Video Yesteryear, other PD Keaton works are unavailable because film technician/distributor Raymond Rohauer—who with Keaton’s widow controls the bulk of the star’s work—has the last known copies of many Keaton films.

“We’re in no mad rush [to license Keaton’s films for video],” Rohauer says, adding that he’s been approached by unnamed video labels. Rohauer does occasionally license Keaton films to cable TV, but apparently he’s in no hurry to make a video deal. “Timing is everything,” he says.

Indeed, timing was a factor that placed many films in the public domain in the first place. Previously, one could acquire a 28-year copyright, which had to be renewed at term for another 28 years, giving a total of 56 years’ copyright protection. The Copyright Act of 1978 changed that law, however, to provide one-time copyrights of 76 years (on page 57 of this issue).

For Music-Based Feature Films
Prism, Mediacom Ink Deal

BY JIM MCCULLAUGH
LOS ANGELES—Prism Entertainment has formed a joint venture with Mediacom Films to produce and distribute music-based, feature-length films in the tradition of “Miami Vice.”

The films will premiere theatrical, then move to pay cable, home video, and domestic syndication windows. At a press conference here, Prism officials said the move reflects the company’s ongoing effort to participate in production as well as to create new product for its home video interests. The firm Prism has teamed with, Mediacom, is a 3-year-old publicly held company that has focused on music videos and concert specials, many of which are licensed to Media Home Entertainment.

Three films—“Nights In White Satin,” “Hot Child In The City,” and “House Of The Rising Sun”—have been completed. Two others—“Blue Suede Shoes” and “September Song”—are in preproduction.

(Continued on page 38)
Gems Files For Bankruptcy Owning $2 Mil

NEW YORK Video Gems, a 7-year-old independent supplier that was among the first to sell prerecorded videocassettes, has filed for bankruptcy under Chapter 11. The move was triggered by an outstanding debt of approximately $2 million, according to Vivian Infante, Video Gems vice president and wife of company president Joseph Infante.

The company, which laid off eight workers in March, will be restructured and is likely to move away from its independent status. "There are some major efforts being made by this company and people interested in becoming involved with this company," Infante says.

The company, which has approximately 150 titles in its catalog, will revamp its operation and present a court-appointed trustee with a reorganization plan within the next 30 days, Infante says.

Pacific Arts Embarks On New Ventures

LOS ANGELES With an agreement to distribute Orion's classic series and the creation of a production division, Pacific Arts Video is heightening its programming posture considerably.


Street date for the first two films—"Colonel Redl" and "Dim Sum"—will be June 7. Both are priced at $79.95.

According to chairman Michael Nesmith, the creation of Pacific Arts Video Productions reflects a "structural split" into acquisitions and distribution. President Bob Feud will continue to focus on mar- (Continued on page 58)

They're hip, cool and dangerous. The rich kids at Vista High are playing a deadly game of terror, and they're backed up by the hottest sound track of the year, featuring Robert Palmer's Grammy-winning song, "Addicted to Love." Plus, music by Depeche Mode, Lone Justice, Fine Young Cannibals, and more.

Don't miss this slick action thriller. Now available on video-cassette. Order by May 14.
Assassination is Bronson at his sure-fire best.

Starring with his wife Jill Ireland, he's more Bronson than ever. He's tough, but tender. All the things Bronson fans want him to be.

The same fans that put Bronson's last four films in the Video Top 10 will make this one a killer hit. You can't miss with Assassination, so order by May 28th!

Now available on videocassette.

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The same fans that put Bronson's last four films in the Video Top 10 will make this one a killer hit. You can't miss with Assassination, so order by May 28th!

Now available on videocassette.

“Vietnam—The Ten Thousand Day War Series Book One: Overview And Background Of America's Involvement,” Embassy Home Entertainment, 97 minutes, $24.95.

Embassy's first release on Vietnam vividly recounts the incidents that led to the escalation of that controversial war. From U.S. troops reaching Vietnam on March 8, 1965, to the original strategy behind “peace with honor,” this video employs extensive footage gathered from field operations, news reports, political analyses, and firsthand accounts. Moreover, it addresses the effect of television on that war, the first such publicly broadcast military action. Narrated by Richard Basehart and written by Pulitzer Prize winner Peter Arnett, “Vietnam” is a detailed, well-produced documentary on a period that sharply divided the U.S. people.

CHRIS VOLLOR

“Gardening With Jeff Ball Series: How To Design And Build A Vegetable Garden,” Kartes Video Communications, 53 minutes, $17.95.

This tape offers a comprehensive, step-by-step approach to earning a "green thumb." Modern, practical ways to increase the productivity of vegetable plants as well as methods for selecting the planting site, preparing the soil, making compost, and setting up a simple drip irrigation system are presented. The video divides each area of interest by timed sequences, which allows the viewer to review a specific topic as needed. In addition to this offering, Kartes also has "How To Grow Plants In A Greenhouse," a 47-minute video that follows a similar format. Both tapes are effectively organized and very instructional for the gardening enthusiast.

CHRIS VOLLOR

“The Best of the Caribbean, Parts I & II,” Congress Video Group, 40 minutes each, $14.95.

The idea is great, and at a suggested list of $14.95-$19.95 many consumers will be enticed to take the plunge, but the execution of these two videos is poor. The scenic panoramas and narrative are flat. One gets the sense of being shown these islands by an outsider who has done some research and, in translating it to video, lost the magic of the sun-drenched paradise in the process. On such islands as Anguilla, vast expanses of beach seem desolate rather than romantic and secluded as might be expected. In addition, many of the hotel rooms shown appear somewhat seedy and unwelcoming.

CHRIS VOLLOR

“Learn The Essentials Of Piano With Tale Tolchin” (Volume (Continued on next page)
VIDEO RELEASES
(Continued from page 54)

One—Beginners Series), Forte Productions, 90 minutes, $19.95.
Seldom is music interesting when it is entrenched solely in the realm of theory. Mindful of this, Talc Tolchin offers the beginning keyboard player an opportunity to gain a hands-on appreciation of the instrument and stresses the value of developing a well-trained ear. This video is intended to be used as a learning tool over a six- to 10-week period. The novice will learn the names of notes, scales, chords, rhythm, and advanced rhythm using synthesizers and drum machines. Although Tolchin’s persona during his narration is a little weak, his training approach is clear and useful for the serious beginner. This video is highly recommended for its target audience.

CHRIS VOLLOR

Three blues masters are brought together for the first time, with Albert Collins representing the traditional blues approach, Lonnie Mack displaying the expertise that fueled a generation of ’60s British rockers, and Roy Buchanan taking the blues into hyperdrive with his amazing guitar virtuosity. This is a guitarist’s dream, one that can be appreciated by any blues fan. Each performer plays a set individually, culminating in a joint rendition of the blues standard from which the video takes its title. Interspersed with concert footage are clips of such performers as Robbie Robertson, Dicky Betts, Joe Ely, David Johansen, and Kris Kristofferson discussing the influence these guitar/blues legends have had on their own music. Enough cannot be said for the level of performance Collins, Mack, and Buchanan bring to the stage.

CHRIS VOLLOR

"Esquire Great Body Series: Total Body Tone-up," Kartes Video Communications, 30 minutes, $14.95.
With nearly every celebrity imaginable entering the exercise video arena, physical fitness specialist Deborah Crocker’s contribution to the Esquire video workout series is an expert, no-nonsense approach to aerobics. Crocker and two female assistants take the viewers from warm-up to calisthenics to cool-down in a tightly paced half-hour of safe, scientifically sound, low-impact aerobics without ever once shouting the hackneyed phrase “feel the burn.” Jane Fonda, are you listening?
Esquire’s name should help this title find deserved shelf space—and customers—among the plethora of aerobics videos. Other titles in this series for women are “Up-Body Beautiful,” “Super Stomach,” “Dynamite Legs,” “Low-Impact Aerobics,” and “Stretching for Energy,” each of which is plugged at the conclusion of the program.

KEN JOY
(Continued on next page)
THE COMPLETE CYCLIST
With Connie Carpenter Phinney and Davis Phinney.

Whether you're new to cycling or ready to race, The Complete Cyclist will get you moving and keep you rolling. Olympic Gold and Bronze cycling medalists Connie Carpenter Phinney and Davis Phinney steer you safely through every facet of the cycling experience, including: Bicycle Selection, Cycling Techniques, Training and Exercise Routines, Nutrition and more.

The Complete Cyclist, presented by The Cannondale Corporation, captures both the exhilaration of racing and the fun of everyday cycling. It's sure to be a winner with the more than 80 million Americans that participate in this fastest growing sport.

Suggested Retail Price: $29.95
Pre-Order Date: May 14, 1987
Warehouse Ship Date: June 3, 1987
Catalog #: 753
Approximately 80 Minutes
Available on VHS and Beta

VIDEO RELEASES
(Continued from preceding page)

"Baseball The Right Way: Pitching For Kids," Rainbow Home Video, 30 minutes, $14.95.

New York Mets pitching coach Mel Stottlemyre shares his tips on pitching with youngsters involved in Little League. Covering the basics of pitching, from the warm-up to the mechanics involved, the program converts the dream of pitching for the big leagues into 30 minutes of practical how-to that any baseball fan can understand.

Although Stottlemyre is clearly uneasy before the cameras, he is certainly at home on the mound. His detailed approach to pitching, along with the "up-close" view afforded by video, makes this title a valuable tool for any Little Leaguer who is eager to become a better pitcher.

KEN JOY

NEW RELEASES
(Continued from page 44)

- VHS 0513/58/$29.95
THE RUE MORGUE MASSACRES
Paul Naschy, Rose Tanya, Vic Winner
- VHS All Seasons 559010/58/$35.95
SATAN'S TOUCH
James Lewiss, Shirley Venard
- VHS Epoch 1029/50/$49.95
SEARCH FOR ADVENTURE: KAIPO WALL
Sir Ed Hillary
- VHS Two Towers 19837/529.95
SEARCH FOR ADVENTURE: OFF THE EDGE
Jeff Campbell
- VHS Two Towers 19840/529.95
SEARCH FOR ADVENTURE: SHARK ATTACK
Ron & Valerie Taylor
- VHS Two Towers 19810/529.95
SEARCH FOR ADVENTURE: THE GOSSAMER ALBATROSS
Hal Holbrook
- VHS Two Towers 19809/529.95
SECRET OF THE STARS
Shirley Jones, Sheila Cluff
- VHS Warner Bros. 0510/529.95
STATE OF THE UNION
Spencer Tracy, Katharine Hepburn, Angela Lansbury
- VHS 1987/SBI/$59.95
TAE-PAN
Bryan Brown, Joan Chen
- VHS Warner Bros. 5100/579.98

To get your company's new video releases listed, send the following information—the title, performers, distributor/manufacturer, format(s), catalog number(s) for each format, and the suggested list price of non-indicate "no list" or "rental"—to Alexandria, Billboards, 1515 Broadway, New York, N.Y. 10036.
## TOP SPECIAL INTEREST VIDEOCASSETTES

<table>
<thead>
<tr>
<th>WEEK OF</th>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Remarks</th>
<th>Suggested Price</th>
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<tr>
<td>D WKS ADG</td>
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<td>BILLBOARD</td>
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### HEALTH AND FITNESS™

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<th>WEEK OF</th>
<th>TITLE</th>
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<th>Remarks</th>
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<tr>
<th>WEEK OF</th>
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### BUSINESS AND EDUCATION™

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<th>Suggested Price</th>
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<td>BILLBOARD</td>
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### PUBLIC DOMAIN HAS GRAY AREAS

For new works, and allows older ma-

## Top Special Interest Videocassettes

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Remarks</th>
<th>Suggested Price</th>
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<tbody>
<tr>
<td>51</td>
<td>jane ford's low impact aerobic workout</td>
<td>KVC-RCA Video Prod. Karl-Lomar Home Video 070</td>
<td>Jane Ford's newest workout focuses on strengthening body and tone.</td>
<td>24.95</td>
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<td>52</td>
<td>june ford's new workout</td>
<td>KVC-RCA Video Prod. Karl-Lomar Home Video 069</td>
<td>Beginner and advanced routines designed to strengthen and tone.</td>
<td>24.95</td>
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<td>53</td>
<td>callanetics</td>
<td>Callan Productions Corp. MCA Home Video 8047X</td>
<td>Callan's system is based on deep muscle exercises.</td>
<td>24.95</td>
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<tr>
<td>54</td>
<td>kathy smith's body's basic fitness</td>
<td>JCI Video Inc.</td>
<td>Fitness video for beginners is designed for those who want to start getting in shape.</td>
<td>24.95</td>
</tr>
<tr>
<td>55</td>
<td>richard simmons and the silver foxes</td>
<td>Karl-Lomar Home Video 158</td>
<td>Fitness program designed for people over 50 includes warm-ups and aerobics.</td>
<td>24.95</td>
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<tr>
<td>56</td>
<td>kathy smith's ultimate video workout</td>
<td>JCI Video Inc.</td>
<td>JCI Video Inc.</td>
<td>Strenuous workout designed for intermediate and advanced exercisers.</td>
</tr>
<tr>
<td>57</td>
<td>june ford's prime time workout</td>
<td>KVC-RCA Video Prod. Karl-Lomar Home Video 015</td>
<td>Calisthenics and aerobics for any age at a slow and easy pace.</td>
<td>24.95</td>
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<td>58</td>
<td>donna mills the eyes have it</td>
<td>Donna Mills Inc. MCA Home Video 8034X</td>
<td>Donna Mills shares her beauty and health care secrets.</td>
<td>15.95</td>
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<tr>
<td>59</td>
<td>a week with raquel</td>
<td>Total Video, Inc.</td>
<td>HBO/Cannon Video TWA9965</td>
<td>Weekly exercise and yoga program designed by Raquel Welch.</td>
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<tr>
<td>60</td>
<td>kathy smith's tone up</td>
<td>JCI Video Inc.</td>
<td>JCI Video Inc.</td>
<td>Comprehensive workout for all fitness levels designed to shape and tone.</td>
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<tr>
<td>61</td>
<td>the june ford's workout challenge</td>
<td>KVC-RCA Video Prod. Karl-Lomar Home Video 051</td>
<td>Strenuous workout program designed for experienced exercisers.</td>
<td>29.95</td>
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<tr>
<td>62</td>
<td>raquel, total beauty and fitness</td>
<td>Total Video, Inc.</td>
<td>HBO/Cannon Video 2651</td>
<td>Raquel Welch combines exercise and yoga with tips on staying youthful.</td>
</tr>
<tr>
<td>63</td>
<td>20 minute workout</td>
<td>Vestron 1033</td>
<td>Bess Motta's three workouts include aerobics, stretching and more.</td>
<td>19.95</td>
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<tr>
<td>64</td>
<td>re-entry</td>
<td>Stomach Formula</td>
<td>Karl-Lomar Home Video 053</td>
<td>Richards Simmons leads a tough routine of intensive abdominal exercises.</td>
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<tr>
<td>65</td>
<td>jazercise: best yet</td>
<td>Parade Video 202</td>
<td>Jodi Shipper Mosses newest video features all new aerobic dance routines.</td>
<td>25.95</td>
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<tr>
<td>66</td>
<td>fremdans with marine jahan</td>
<td>MTHome Video</td>
<td>Dance fitness system combines exercise and dance in an exhilarating workout.</td>
<td>25.95</td>
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<tr>
<td>67</td>
<td>the firm aerobic workout with weights</td>
<td>Meridian Films</td>
<td>Susan Harris presents a routine of weights and exercise for men &amp; women.</td>
<td>25.95</td>
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<tr>
<td>68</td>
<td>fit for life</td>
<td>MSS Productions Warner Home Video 35020</td>
<td>How to improve your health through proper dieting and exercise.</td>
<td>24.58</td>
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<tr>
<td>69</td>
<td>new</td>
<td>super stomachs by joanie greengrass</td>
<td>Parade Video 22</td>
<td>Strenuous, tone, and reduce your stomach with this short workout.</td>
</tr>
<tr>
<td>70</td>
<td>jane ford's p.b. &amp; r. workout</td>
<td>Karl-Lomar Home Video 046</td>
<td>Designed for pregnant women who want to keep in shape.</td>
<td>19.95</td>
</tr>
</tbody>
</table>

### Top Special Interest Videocassettes

- **Jane Ford's Low Impact Aerobic Workout**
- **Kathy Smith's Body Basics Fitness**
- **Richard Simmons and the Silver Foxes**
- **Kathy Smith's Ultimate Video Workout**
- **Jane Ford's Prime Time Workout**
- **Dona Mills: The Eyes Have It**
- **A Week with Raquel**
- **Kathy Smith's Tone Up**
- **The Jane Ford's Workout Challenge**
- **Raquel, Total Beauty and Fitness**
- **20 Minute Workout**
- **Re-Entry**
- **Jazercise: Best Yet**
- **Fremdans with Marine Jahan**
- **The Firm Aerobic Workout with Weights**
- **Fit for Life**
- **Super Stomachs by Joanie Greengrass**
- **Jane Ford's P.B. & R. Workout**

## Newsline...

- **Hal Roach Has Discontinued** home video marketing and will soon announce a distribution alliance with a major supplier. The company, which has more than 100 titles in its catalog, is best known for its involvement in the colorization of old movies. The five-person home video marketing team, including marketing director Cheryl Gersh, has been disbanded. Hal Roach is not only with Colorization Inc. but in film and television production and syndication.

- **Fox Hills Video** is adding rental product to its catalog. The company, a division of Heron Communications formed to address the sell-through market, claims the move will give video distributors some of the best margins in the business. The titles, characterized as "quality" B films, will be offered for a $75.00 rental fee, not only with Colorization Inc. but in film and television production and syndication.

- **Jewel Video** is adding rental product to its catalog. The company, a division of Heron Communications formed to address the sell-through market, claims the move will give video distributors some of the best margins in the business. The titles, characterized as "quality" B films, will be offered for a $75.00 rental fee, not only with Colorization Inc. but in film and television production and syndication.

- **Fisher Will Unveil an 8MM Camcorder** at the Summer Consumer Electronics Show in Chicago. The $1,499.95 unit (model FVC-801) is the first camcorder ever offered by the company. According to imaging manager Mike Currie, the camcorder will feature a CED image sensor that produces the equivalent of a 1/100 shutter speed, the fastest ever offered on a camcorder. Why did the company choose 8mm over VHS an 8mm camcorder? "I think it has great promise," he said, noting the system's impressive special effects, and flying erase heads that produce a very clean picture. It goes beyond what VHS-C offers," says Currie.

- **Congress' New Monthly Release Schedule** will bring the firm "in line" with other suppliers, according to company officials. The company, which specializes in low-price product aimed at the mass market, has abandoned its policy of shipping cassettes on a quarterly basis.

- **A $2 Discount on a "Vauestory" Rental** is being offered to consumers through a series of coupons, redeemable at participating retailers, in magazines. The giveaway, starring Paul Sorvino, Abe Vigoda, and Lorne Greene, was released by Worldvision Wednesday (29) for a suggested list price of $79.95.

- **An Embassy P-O-P Display Won** an award from the Business Professional Advertising Assn. (BPAA) for its effectiveness as a business-to-business advertising tool. Created for the movie "The Name Of The Rose," the display won the BPAA's West Coast Business To Business Award. AL STEWART & JIM McCULLAUGH

### Top Special Interest Videocassettes

- **Too Smart For Strangers**
- **Say No To Drugs**
- **Living Language Spanish Lessons**
- **Consumer Reports: How to Buy a House, Condo, or Co-op**
- **Living Language French Lessons**
- **Carse: Consumer Reports**
- **Behind the Wheel with Jackie Stewart**
- **Strong Kids, Safe Kids**
- **Persuasive Speaking**
- **Say It by Signing**
- **Shattered**
- **Career Strategies**
- **L.L. Bean Guide to Outdoor Photography**
- **The Video Sat Review**
- **How to Use Your IBM PC in Ten Easy Lessons**

### Public Domain Has Gray Areas

- **New works** and allows older ma-

next week: Poor quality plagues PD retailers.
<table>
<thead>
<tr>
<th>Title</th>
<th>Company/Producer</th>
<th>Director</th>
<th>Year</th>
<th>Rating</th>
<th>Suggested Price</th>
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<tbody>
<tr>
<td><strong>NO. 1</strong></td>
<td>Paramount Pictures</td>
<td>Tom Cruise</td>
<td>1986</td>
<td>R</td>
<td>$28.95</td>
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<tr>
<td><strong>NO. 2</strong></td>
<td>Paramount Pictures</td>
<td>Kelly McGillis</td>
<td>1985</td>
<td>R</td>
<td>$28.95</td>
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<td><strong>NO. 3</strong></td>
<td>KVC-ICA Video Prod</td>
<td>Jane Fonda</td>
<td>1986</td>
<td>NR</td>
<td>$36.95</td>
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<td><strong>NO. 4</strong></td>
<td>KVC-ICA Video Prod</td>
<td>Jane Fonda</td>
<td>1983</td>
<td>NR</td>
<td>$39.95</td>
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<td><strong>CALLANNEATS</strong></td>
<td>Callan Productions Corp</td>
<td>Callan Pinckney</td>
<td>1986</td>
<td>NR</td>
<td>$24.95</td>
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<td><strong>SLEEPING BEAUTY</strong></td>
<td>Walt Disney Home Video</td>
<td>Animated</td>
<td>1959</td>
<td>G</td>
<td>$29.95</td>
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<tr>
<td><strong>STAR WARS</strong></td>
<td>CBS-Fox Video 1130</td>
<td>Mark Hamill</td>
<td>1977</td>
<td>PG</td>
<td>$29.98</td>
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<tr>
<td><strong>SCARFACE</strong></td>
<td>Universal City Studios</td>
<td>Al Pacino</td>
<td>1983</td>
<td>R</td>
<td>$24.95</td>
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<td><strong>STAR TREK III-THE SEARCH FOR</strong></td>
<td>Paramount Pictures</td>
<td>William Shatner</td>
<td>1966</td>
<td>PG</td>
<td>$19.95</td>
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<td><strong>ALIEN</strong></td>
<td>CBS-Fox Video 1090</td>
<td>Sigourney Weaver</td>
<td>1979</td>
<td>R</td>
<td>$29.98</td>
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<td><strong>INDIANA JONES AND THE TEMPLE OF DOOM</strong></td>
<td>Paramount Pictures</td>
<td>Harrison Ford</td>
<td>1984</td>
<td>PG</td>
<td>$29.98</td>
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<tr>
<td><strong>THE Fly</strong></td>
<td>CBS-Fox Video 1503</td>
<td>Jeff Goldblum</td>
<td>1986</td>
<td>R</td>
<td>$39.98</td>
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<tr>
<td><strong>ALIENS</strong></td>
<td>CBS-Fox Video 1504</td>
<td>Sigourney Weaver</td>
<td>1986</td>
<td>R</td>
<td>$88.98</td>
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<td><strong>THE SOUND OF MUSIC</strong></td>
<td>CBS-Fox Video 1051</td>
<td>Julie Andrews</td>
<td>1965</td>
<td>G</td>
<td>$29.95</td>
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<tr>
<td><strong>STAR TREK II-THE WRATH OF KHAN</strong></td>
<td>Paramount Pictures</td>
<td>William Shatner</td>
<td>1982</td>
<td>PG</td>
<td>$19.95</td>
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<td><strong>SECRETS OF THE TITANIC</strong></td>
<td>National Geographic Video</td>
<td>Martin Sheen</td>
<td>1996</td>
<td>NR</td>
<td>$29.95</td>
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<tr>
<td><strong>KATHY SMITH'S BODY BASICS</strong></td>
<td>JCI Video Inc</td>
<td>Kathy Smith</td>
<td>1989</td>
<td>NR</td>
<td>$29.95</td>
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<td><strong>LEGAL EAGLES</strong></td>
<td>Universal City Studios</td>
<td>Robert Redford</td>
<td>1986</td>
<td>PG</td>
<td>$89.95</td>
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<td><strong>BEVERLY HILLS COP</strong></td>
<td>Paramount Pictures</td>
<td>Eddie Murphy</td>
<td>1985</td>
<td>R</td>
<td>$19.95</td>
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<td><strong>PLAYBOY VIDEO CENTERFOLD</strong></td>
<td>Karl Lorimar Home Video 513</td>
<td>Luann Lee</td>
<td>1986</td>
<td>NR</td>
<td>$5.95</td>
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<td><strong>A WEEK WITH RAQUEL</strong></td>
<td>Total Video, Inc</td>
<td>Raquel Welch</td>
<td>1987</td>
<td>NR</td>
<td>$29.95</td>
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<td><strong>STAND BY ME</strong></td>
<td>RCA/Columbia Pictures Home Video 6-2073</td>
<td>Will Wheaton</td>
<td>1989</td>
<td>R</td>
<td>$19.95</td>
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<td><strong>LOST HORIZON</strong></td>
<td>RCA/Columbia Pictures Home Video 6-2073</td>
<td>Ronald Coleman</td>
<td>1937</td>
<td>NR</td>
<td>$29.95</td>
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<td><strong>RICHARD SIMMONS AND THE SILVER FOXES</strong></td>
<td>Karl Lorimar Home Video 443</td>
<td>Richard Simmons</td>
<td>1986</td>
<td>NR</td>
<td>$24.95</td>
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<td><strong>KATHY SMITH'S TONEUP</strong></td>
<td>JCI Video Inc</td>
<td>Kathy Smith</td>
<td>1986</td>
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<td><strong>HELP</strong></td>
<td>Warner Bros</td>
<td>The Beatles</td>
<td>1955</td>
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<td><strong>PINOCCHIO</strong></td>
<td>Walt Disney Home Video 239</td>
<td>Animatted</td>
<td>1940</td>
<td>G</td>
<td>$29.95</td>
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<td><strong>JANE FONDA'S PRIME TIME WORKOUT</strong></td>
<td>Paramount Pictures</td>
<td>Jane Fonda</td>
<td>1984</td>
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<td>$39.95</td>
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<td><strong>THE DEER HUNTER</strong></td>
<td>Universal City Studios</td>
<td>Robert De Niro</td>
<td>1978</td>
<td>R</td>
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<td><strong>KATHY SMITH'S ULTIMATE WORKOUT</strong></td>
<td>JCI Video Inc</td>
<td>Kathy Smith</td>
<td>1984</td>
<td>NR</td>
<td>$29.95</td>
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<td><strong>A ROOM WITH A VIEW</strong></td>
<td>CBS-Fox Video 6915</td>
<td>Helen Bonham Carter</td>
<td>1986</td>
<td>PG</td>
<td>$17.99</td>
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<td><strong>WITNESS</strong></td>
<td>Paramount Pictures</td>
<td>Harrison Ford</td>
<td>1985</td>
<td>R</td>
<td>$19.95</td>
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<td><strong>STAR TREK: THE MOTION PICTURE</strong></td>
<td>Paramount Pictures</td>
<td>William Shatner</td>
<td>1980</td>
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<td>$19.95</td>
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<td><strong>BLUE VELVET</strong></td>
<td>Karl Lorimar Home Video 399</td>
<td>Kyle MacLachlan Isabella Rossellini</td>
<td>1986</td>
<td>R</td>
<td>$19.95</td>
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<td><strong>FERRIS BUELLER'S DAY OFF</strong></td>
<td>Paramount Pictures</td>
<td>Matthew Broderick</td>
<td>1986</td>
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<td><strong>SOUL MAN</strong></td>
<td>Universal City Studios</td>
<td>M. Taylor Howard</td>
<td>1986</td>
<td>PG</td>
<td>$19.95</td>
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<td><strong>TEDDY RUXPIN: GUEST OF THE GURGLES</strong></td>
<td>Hi-Tops Video Hi-7002</td>
<td>Danny Glover</td>
<td>1986</td>
<td>NR</td>
<td>$12.95</td>
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<td><strong>RUTHLESS PEOPLE</strong></td>
<td>Touchstone Home Video 485</td>
<td>Danny DeVito</td>
<td>1986</td>
<td>R</td>
<td>$19.95</td>
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<tr>
<td><strong>BROOKE'S GUY</strong></td>
<td>Touchstone Home Video 511</td>
<td>Brett Lauter</td>
<td>1986</td>
<td>PG</td>
<td>$19.95</td>
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<tr>
<td><strong>BIG BOSS</strong></td>
<td>Touchstone Home Video 485</td>
<td>Luanne Geringer</td>
<td>1986</td>
<td>PG</td>
<td>$19.95</td>
</tr>
</tbody>
</table>

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**Pacific Arts**

(Known for page 53)

Marketing vice president George Steele says that foreign films are too often overlooked by video dealers but can be lucrative if worked. Experience with such previous titles as "My Dinner With Andre," "The Official Story," and "Vagabond" bear that theory out, says Steele.

The company will also release Nemitz's recent theatrical effort "Square Dance," starring Jason Robards, Jane Alexander, and Rob Lowe, later this year. It is expected to receive a major promotional push.

Nemitz's Overview project, a monthly $4.95 magazine-format cassette announced at last year's Video Software Dealers Assn. show, was test-marketed in January. That project is on hold with updated plans to be announced shortly.

---

**Prism, Mediacom Ink Deal**

(Continued from page 52)

Each film, according to Prism president Barry Collier, will be titled after a major hit pop song. Moreover, each soundtrack will have a generous dose of vintage pop music by the original artists. Prism, which has recently become involved in compact disk distribution, is also eyeing the possibility of releasing soundtracks on CD.

Among the tracks used in the films are Nick Gilder's "Who's Hot, Who's Cold In This City," Billy Idol's "Eyes Without A Face," Lou Reed's "Walk On The Wild Side," the Moody Blues "Nights In White Satin," the Knack's "My Sharona," Pat Benatar's "Sex As A Weapon," and Tina Turner's "What's Love Got To Do With It."

Prism's television subsidiary, Fox/Lorber, will handle the domestic broadcast, syndication, and cable sales. Even a network deal could be in the offing, said Collier. Both the theatrical and cable windows are expected to provide impetus for the home video releases, which, when issued, will be $79.95.

Budgets for the first three films were $1.8 million-$2.5 million. Prism has agreed to fund theatrical and advertising costs for the first three, while sharing production costs on the other two projects.

The marketing edge, said Collier, is that the films combine two prevalent '80s trends: a stylish, hi-tech look and revival music of the '50s and '60s. Earlier, Prism pacted with First Films of Denver for made-for-video films. The first of those, "Mind-killer," has been completed.
1968. All the power, the passion and the controversial artistry of The Doors is captured in one classic performance that has never been seen since. Until now.

Lead singer Jim Morrison was at his peak in this once-thought-lost film which boasts digitally mixed audio tracks guaranteed to blow the doors off any concert recording you've heard before. Experience the power of an entire Doors concert, including When The Music's Over, Back Door Man, 5 to 1, plus an extended and unforgettable version of Light My Fire.

Contact your MCA distributor now.

And for the first time at the collectible price of $24.95, the award-winning videocassette profiling one of the rock era's most influential bands: The Doors "Dance on Fire."
Religious acts sang antidrug songs before they were 'in'...
TO ORDER AN AD ... CHECK THE TYPE OF AD YOU WANT...

☐ Regular classified (ads without borders): $2.55 per word, per insertion. Minimum ad order, $51.00.

☐ Display classified (all ads with borders): $83.00 per column inch, per insertion; 4 insertions $77.00 per; 13 insertions $71.00 per; 26 insertions $68.00 per; 52 insertions $55.00 per. Price discounts are based on insertions in consecutive issues.

☐ REVERSE AD $10.00 ADDITIONAL CHARGE

YES: __________ NO: __________

☐ Check the heading you want ...

☐ For Sale  ☐ Help Wanted  ☐ Positions Wanted  ☐ Tapes

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BY STEVEN DUPLER

NEW YORK Digital audiotape will headline the sound and annual International Tape/Disc Assn. “How & Why” seminar on improving quality of prerecorded audiocassettes, May 4-7 at the Biltmore Hotel in Los Angeles.

The seminar has its roots on the similar cassette-quality conference three years ago by tape duplicator Electro Sound Group of Sunnyvale, Calif. The success of the first two Electro Sound conferences prompted the ITA to become involved and to continue the program on a regular basis.

“The industry’s response to this seminar proves that improving quality is a key issue that affects everyone’s business,” says Henry Rudolph, executive director of ITA. “And since the technology continues to change and grow faster each year, there are always new areas needing to be addressed.”

This year, the hot topic on everyone’s mind is DAT, Brief says. To meet the hunger for information on the new rotary-head digital cassette machines and the new duplicating technology they will spawn, the ITA and seminar director Samuel Burger (former senior vice president, manufacturing and R&D, for CBS Records) plan at least four sessions that will address DAT specifically.

The first session is an area that is currently clouded in gray—high-speed duplication for DAT. Robert Mueller, Sony Corp. vice president for new business development, will presumably discuss the progress of Sony’s high-speed Spriter for DAT, a system much talked about but as yet unseen at any trade show.

Another session will focus on tape formulations for DAT, with John Hermann, Sony Magnetic Products’ senior vice president, speaking.

Three firms will be on hand to discuss loading equipment for DAT duplication: Shape Inc., Otari, and King Instrument Corp. Another session will cover C60 machinery for DAT cassettes.

Designing for conventional audio cassettes is not being ignored, of course. A wide range of both hi- and low-tech topics will be covered throughout the rest of the four-day meeting:

- “Creating The Tapeless Master,” with Capitol Records’ Sandy Richman and AMI’s Richard Clark.
- “The Outlook For Audio Recordings For The Rest Of The Decade,” with Tommy Noonan, Billboard associate publisher/director of charts.
- A discussion of consumer attitudes about the quality of prerecorded tapes by Terry O’Kelly, BASF national sales manager, professional audio products.
- “New Techniques In Mastering For Tape Duplication,” conducted by Pat Shevlin of Specialty Records.

Other sessions will cover spool-word duplication; chemical aspects of new tape formulations; measuring azimuth of cassette shells; and a business discussion on “How A Small Duplicator Can Carve Out A Niche In The Marketplace,” led by Duplication Inc.’s Bill Schuetz.

Registration fee for the seminar is $250 for ITA members; $350 for nonmembers. Included in the fee are a cocktail reception, two luncheons, and coffee breaks. Special ITA rates are available at the Biltmore Hotel. Call the hotel at 1-800-421-0165 outside California, and 1-800-222-0175 within California. The ITA may be reached at 212-966-7110.

Audio Track

THE FAT BOYS were rapping recently at L.N.S. Recording, and Julius Irving was the subject. Written to commemorate his last appearance at Madison Square Garden, the tune was debuted during a party afterward at Twenty Twenty, Ashford & Simpson’s club. Steve Linsley engineered. A Groove act Total Science was in to remix “Total Science” and to record a new single, “Total Trax.” Linsley was at the controls.

One of Atlantic’s new acts, Palace, was in at Kampol Cultural Center for its debut. Stephan Galafas produced. Label mate Savage was in at Record Plant with producer Paul O’Neill. Engineering the sessions was James Ball.

NASHVILLE

R.E.M. WAS in at Sound Emporium recently, recording on its fifth album for IRS. The band members produced the project with engineer Scott Litt. The album, as yet untitled, is slated for a September release.

- Glen Campbell was in at Emer- ald Sound Studio to work on his upcoming release for MCA. Emmylou Harris and Steve Wariner were in contributing backing vocals. Campbell produced with Jimmy Bowen.

- The Fabulous Thunderbirds were in at Memphis’ Ardent Studio, in Studio A. Working with them was producer Dave Edmunds, with Dave Charles at the desk. Tom Laune assisted. This is the first time Edmunds has produced an album in the U.S. from start to finish. Also there, in Studio B, Joe Walsh is working on his new album, “Got Any Gum?” Producer Terry Manning was mixing on the SSL board. Finally, Marshall Crenshaw and producer Mitch Zelezny were working on three singles, “Somebody Crying,” “Say Miss,” and “Tell That.” The two were assisted by John Hamps.

The New England-based Throbulators were in at Burlington, Vt.’s White Crow Audio. They plan to work on the upcoming Trio-Release star “Sweet Hearts Dance.” The band will record a film, playing two songs in a New Year’s Eve party scene. Trio-Release’s Robert Florio and White Crow’s Mark Ransom produced. The studio’s staff engineer, Todd Lockwood, was at the console. The film stars Don Johnson, Jeff Daniels, and Elizabeth Perkins. Johnson will not be singing on the album’s soundtrack.

Michael Monroe was in North White Plains, N.Y. to work on a solo project at North Lake Sound. Monroe is producing with Craig Goetsch. Also there, Chip Taylor was producing two 12-inch singles for his Big City/Macaula label. The dance artists involved were Blanca and Bonnie Tyler.

Robert Hunts AERRAGE was in at South Plainfield, N.J.’s Studio 22 working with producer Steven (Continued on next page)

Sync Me Up. This new Fostex 460 Multitracker is the first multitrack cassette/mixer combo to feature SMPTE sync capability for interfacing with video or audiotape recorders.

Sound Investment

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

ABBEY ROAD GOES DIGITAL: After much watching and waiting, Abbey Road Studios has acquired a Sony PCM-3224 24-track digital recorder. But general manager Ken Townsend says the decision to go with the DASH format does not constitute a vote in favor of that standard over the competing Professional Digital format. “The decision to purchase this machine has been made purely on commercial grounds,” he says. “We are here to satisfy the demands of our clients, and we are repeatedly hiring Abbey in Sony machines for this purpose.”

If anything, Townsend is annoyed that manufacturers have been unable to get together on a single digital standard, thus putting facilities in the position of having to choose between two incompatible technologies. “It is the studio manager’s dilemma that there are two systems,” he says. “I personally feel that if there were only one system, digital multitrack would be spreading much faster throughout the world.” Townsend says that Abbey Road will continue to rent Pro-Dig machines as they are required by individual clients.

GOING ABDOR: Richmond, Va-based Alpha Audio Automation Systems, a division of Alpha Recording Corp., has pacted with Gexco Technology International of Jersey City, N.J., for overseas representation for its Boss auto-mixing editing system. Gexco had already introduced the Boss to the European market in March at the Audio Engineering Society Expo in London; the new deal makes the relationship between the two firms official.

COLLEGE CONSOLE: After using a Neve 5442 console for 2½ years, the Univ. of South Carolina’s television engineering division liked the board so much it just bought another one. Lee Goodman, manager of the division, uses the boards in producing and post-producing news releases and instructional TV programs for various school departments.

MORE BYTES FOR THE BUCK: Studio A of Dearborn Heights, Mich., has upgraded its Synclavier Digital Music System with a number of new additions, including 16 polyphonic synthesizers and 16 FM stereo voices; an 80 megabyte Winchester disk drive; four megabytes of RAM; a 250,000-note sequencer with SMPTE/MIDI option, new Release M software; and an extensive sample library. With the new hardware and software, the system can now perform direct sync to both video and multitrack, he says, offering a whopping 15 minutes of sampling time and timing accuracy to within one millisecond. The studio says it has also made a few acquisitions for the Synclavier room: a Sequential Circuits Studio 440 drum machine/sample/sequencer, the new Yamaha DX-7II synth with floppy disk drive, and a Roland GM-70 guitar/MIDI interface.

IN CONTROL: 3M’s broadcasting and related products division has been awarded the contract for the routing switching and machine control system for NBC-TV’s coverage of the 1988 Summer Olympic Games from Seoul, Korea. The TV Playback system setup will be on-site in January 1988, a 3M representative says.

NEAT TRICK: Leave it to Fos- tex to come up with the first multi-track cassette/mixer combo capable of sync-up to videotape recorders (or other audio tape recorders). The new 460 Multitrack (Continued on next page)
Profile: Nile Rodgers

Arranger, songwriter and guitarist Nile Rodgers is one of the most sought-after producers in the music industry today. In demand by such top artists as David Bowie, Madonna, Duran Duran, Sheena Easton, Jeff Beck, Diana Ross and Mick Jagger, his influence is redefining the sound of the 80's. Part of that sound is utilizing only the finest technology available to give him the speed of operation, reliability, fidelity and creative control that are the Nile Rodgers trademark. He remarks on why his Synclavier is at the heart of his production technique.

"As a producer, the Synclavier is a must for me in the studio. It's not just a piece of equipment I sometimes use. It's mandatory, just as important as the speakers, microphones and console. And since the Synclavier is the most advanced system in the world, it gives me a creative edge that lets me concentrate on the artistic side of making records."

Nile Rodgers

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**Latin Notas**

**by Tony Sabourin**

"THIS IS LIKE A COUP D'ETAT. Not everyone is entirely satisfied. But these things do happen," says Joseph Manzani, Sonotone Music Corp. general manager, in reference to the recently announced amicable parting of ways between the label and Joe Cain, Sonotone's New York regional director for the past two years. Cain came to the record division of the Venezulan communications conglomerate after a stellar 10-year career at Cadetronics/Salsa/Salma/Merica and Tico/Alegre groups. He had also garnered credits as producer for the Seeco and UA Latino brands with classics like Joe Cuba's "To Be With You," one of the first crossover hits, approximately 25 years ago. "It was simply the completion of a mutual necessity phase," says Pagani of the separation, adding that he is very happy with Cain's accomplishments in the area of talent search, market evaluation, and A&R.

The Sonotone musical diversification has been sufficiently palatable to become another victim of the parallel import label. The label's contribution to this never-ending battle was on the tinkering of marketing elements. Some examples: A Binomio De Oro LP heavily promoted on television throughout the U.S. and Puerto Rico was released in Venezuela with a different cover. This tactic, along with the importers' sales efforts because the public has the LP's advertised cover indelibly implanted," Pagani says. "Solo Importas Tu," the novela theme of the same name, "Dama De La Rosa," sung by Enrique de la Rosa, is inserted, in the album distributed in the U.S. market and not in the South American version, hence making its importation meaningless. Still another switch is the multiple-themes technique, which has been applied to the Telemundo novela "La Intrusa." When the soap was first broadcast in South America, the musical number was Willie Colon's "Quien Eres?" The same artist is being heard throughout the U.S. Hispanic market with the cut "Pregunto Por Ahi" from the "Especial #5" album, available since last summer. With regards to "Bolero," another Sonotone-toned soap—which is aired via Telemundo and features Carlos Mata singing the song "Prendito"—Pagani shuns imputations that Sonotone only sells it thanks to the boot-tube products emitted from the label's TV sources, which come from its parent company, Sonograma. "We do very well with our Mexican line and groups like Yadio and Tropicalismo Apache," Pagani says, adding that Sonotone controls approximately 65% of the U.S. Colombian market as a result of licensing agreements with Discos Fuentes and Cedis.

Sonotone exec changes reflect label diversification

...continued in our May issue...

**LA RADIO LATINA**

by Carlos Agudelo

A REVITALIZED AND YOUNGER image is being given to WOJO-FM Chicago's "Radio Ambiente" by its new program director, Guillermo Prince. Among the changes are new jingles, made exclusively by Mexican singer-songwriter Amelita Valadez that were included for the station by the PYPSA group in the Mexican city of Monterrey. "We want to project a younger image in preparation for the next 10 to 15 years," says Prince. According to him, the new immigration law will bring a change in the demographics of the Hispanic population, to which the station wants to adapt. In order to lower its demographic profile two years, the station is continuing to play contemporary hit music in Spanish with more emphasis on a younger, more rhythmic sound, such as that of Los Dibollos' records or Veronica Castro's "Macumba," Prince, born in Gomez Palacios in the Mexican state of Durango, began working for WOJO in 1977 and worked his way up with the help of his predecessor, Jorge Jofre, who quit to devote himself full time to his own lighting and sound business.

**THE PROGRAMMER'S VOICE** At WQBA-FM Miami "Super Q 108," Maria Cristina Ruiz is introducing Hansel & Raul's new single, "Ojos Verdes." Also new is "Porque Tengo Ganas" by Marisela, the West Coast Mexican singer making her mark in the hot Florida market, and "No Te Qites La Ropa," Sussy Lemman is also coming back with a tune to the airwaves, Rigo by Diego, "Amor Pasado De Moda," Strong this week are Angelica Maria's "El Hombre De Mi Vida," Lunna's "Si Vivio Contigo," and "La Dama Rosa," a song by Franco de Villa from the soap opera "Solo Importas Tu." A special case is that of Carla, a relatively unknown singer until the last Miami Carnival, when she made herself famous with the tune "No Me Toques," Carla made her debut this week on the Hot Latin 50 chart at No. 47.

**WOJOO Chicago gets a face-lift from new PD**

Right now, WQBA is programming 20% compact disk music. Ruiz, who says she is receiving more and more CD product, is promoting the configuration by giving away a CD every hour along with $18.91, the dial number for her station. WQBA is also giving away four CD players. "This is something that can't be stopped," she says. "We are trying to make more and more CD's of small companies, including those specializing in salsa music, putting out compact disk records.

**FOR THE RECORD:** This column is solely responsible for the opinions and comments expressed weekly in La Radio Latina, which in no manner constitute the official position of Billboard magazine. Any comments on the issues treated herein are welcome. All of them will be given due consideration according to the space available.
The new import firm is a subsidiary of Koch Enterprises, an Austrian company that has its own label, studios, and CD manufacturing plant. Its first album here is a crossover package of Beatles tunes played by violinist Yadin Brodsky and the Warsaw National Philharmonic. Brodsky has been featured in a number of concerto recordings on Musicmasters.

IN ORBIT: London Records is gearing up for a major promotional blast behind its new recording of “The Planets” by the Montreal Symphony under Charles Dutoit. Yankee barns winnies a drawing held during the month of June will be treated to a trip to the Space Academy in Huntsville, Ala., to act out their fantasies. Like any other astronaut they can experience weightlessness, triple gravity, and sip on Tang spritzers. If this junket is too daunting, winners can opt for a trip to Disneyland, says Ellen Kazis, London promo manager.

On a more sober note, Rein Klaassen is receiving best wishes from the Decca/London crew worldwide upon his retirement this month as president of Decca International. With PolyGram and its predecessor companies for 38 years, he helped run the Decca operation across the last eight years. Taking over in the top slot is Roland Kommerell.

IT'S NOT AT ALL unusual for classical radio stations to participate in fund-raising activities for cultural groups in their territories. WRR in Dallas, however, goes one large step farther and is perhaps the only station to pass on a portion of its operational profits. It will follow up its one-time gift of $275,000 to 25 worthy local organizations earlier this year with annual gifts of 25% of net profit, says WRR general manager Maurice Loewenthal.

JANGO RECORDS is bringing back the music of the '50s and '60s. During the past six months, the Sarasota, Fla.-based label has released newly recorded versions of hits by such artists as the Platters, the Ink Spots, the Crystals, the Del Vikings, and Petula Clark.

“What we're doing is taking artists and cutting greatest-hits packages straight to digital,” says company vice president Kirk Beasley. “It's done in the same key and tempo, but it's new in some sense.”

In addition to the greatest-hits albums, Jango is recording new material with some of the artists for simultaneous release with the redone oldies. "There's still a lot of interest in these people,” says Beasley. “We felt that large analog libraries would eventually disappear, like the '78, which never made the transfer to '82."

Initially, Beasley planned to remaster original material, “but the results and costs involved discouraged me,” he says. “Then I thought, 'Well look, these people are still around.' So instead we took them into the studio.”

Jango can be reached at No. 1, 6224 Clark Center Ave., Sarasota, Fla. 34238, 813-924-7489.

SEEDS & SPROUTS: Indie heavyweight Profile Records just finalized a p&d deal with r&b/dance label Emergency Records. The first release under the pact is Carolyn Harding's 12-inch “Movin' On.” Additionally, Profile signed a similar agreement with Manhattan rap logo Zakai ... Gotham-based Radical Records débutts this week with an impressive dance/rock 12-inch, “I Wanna Be A Marine” by Mondo Boffo. Guest performers include Grandmaster Flash, Scorpio and Thomy Price. Contact: David Alan Scharff, 212-905-0995... A must for pop/rock radio programmers is the Utensils' 12-inch “Beastie Wrap,” an amusing parody on the No. 1 hit boys of rap. It's on Real Bros. Records, distributed by Erika... "Twin/Tone is putting a number of acts on the road this spring. Among them are The Mekons, Neals, and Dreams So Real ... Hardcore rock a so-called Suicidal Tendencies are on Koch Records' release, ‘Join the Army,' on Caroline Records. The group's debut album, ‘Institutionalized’ on Frontier, reportedly sold more than 150,000 copies. A video for the first single, “Possessed To Skate,” features cameo by drug-culture guru Dr. Timothy Leary and actress Mary Woronov ... Upside/Blue Side Records has put out another great r&b pack...
London The 1986 Ivor Novello Awards proved a triumph for singer/songwriters Annie Lennox and David Stewart of the Eurhythms. The songwriters won songwriting awards of the year—having won the title in 1984—and also won the award for best contemporary song for “Eternal Love” (Baby’s Coming Back). Lennox-Stewart was also nominated for the best song in the music/lyric category (“The Miracle Of Love”), but this award went to Peter Gabriel for “Don’t Give Up.” The other nominee in the category was “I All Ask Of You” by Charlie Hart and Andrew Lloyd Webber.

Introducing the awards on April 15 at a gala luncheon at the Grosvenor House Hotel, Don Black, chairman of the British Academy of Songwriters, Composers and Authors, said to a room packed with music industry and show business personalities: “Our musicals—Les Misérables, ‘Starlight Express,’ and ‘The Phantom Of The Opera’—have rescued Broadway from disaster.”

It was “Phantom” by Hart and Lloyd Webber, said Stenton, which earned the award.

“Their musicals have rescued Broadway from disaster” the award in the best British musical category over “Chess” and “Charlie Girl.”

Jazz violinist Stephane Grappelli presented the award for outstanding service to British music to one of his greatest admirers, Yehudi Menuhin.

Other awards are as follows:

• Best-selling album: “Every Loser Wins” by Simon May/Stewart & Bradley James (other nominations: “Living Doll” by Lionel Bart and “Chain Reaction” by the Gibb Brothers.
• Best film theme or song: “Sweet Freedom” by Rod Temperton (other nominations: “A Kind Of Magic” by Roger Taylor and “In Too Deep” by Tony Banks, Phil Collins, and Mike Rutherford).
• The Jimmy Kennedy Award: Hugh Charles.
• Outstanding contribution to British music: Queen.

London The British country music charts, restructured in January, now more accurately reflect activity in the genre, according to Martin Satterthwaite, Country Music Association director of market research.

Compiled for the CMA by the music research organization Gallop, the charts had formerly been dominated by compilation albums and other catalog material, with little change from month to month. But the January revamp, which established a separate top 10 listing for compilations and greatest-hits product and altered the criteria for chart entry, has led to greater movement and the inclusion of many more new releases from current artists.

Among these, Satterthwaite cites RCA act the Judges’ “Give A Little Love” album, with a chart entry at No. 1 following the duo’s recent U.K. concert debut, at the LONDON Palladium, and Steve Earle’s RCA release “Guitar Town,” which accomplished the same feat after his British debut in March.

Both acts are featured in the current New Country ’87 campaign in the U.K., which features eight major U.S. acts. Other acts that have made chart appearances are Ricky Skaggs, Dan Seals, Reba McEntire, and Randy Travis. The most recent No. 1 is the Parton/Hartston release “Trio.”

Non-American artists have also been featured, notably Irish performer Daniel O’Donnell, whose three-week U.K. tour in March led to a top 10 entry for his B.E.M album “I Need You.” Says Satterthwaite: “The changes in the chart have led to greater visibility for country music acts and coinciding with the new country push, have come at a time when the music is getting a great deal of media and public attention in Britain.”

By MIKE HENNESSEY
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Prestigious Queen’s Awards Honor Industryites In U.K.

BY NICK ROBERTS

LONDON Nimbus Records, Solid State Logic, and the Really Useful Group are among the music-based companies to receive recognition in the 1987 Queen’s Awards. Given in two categories—exports and technological achievement—the accolades are Britain’s premier industry prizes.

Nimbus received an award for its development of laser-mastering systems for CD manufacture, previously available only from Dutch or Japanese sources at very high cost. Details of the new process are secret, but Nimbus says its main advantages are thinner coatings, better-quality stamper, and the capacity for very high information densities.

Technical director Gerald Reynolds sees the system as a vital weapon in what Nimbus calls “the savage price war recently started by the Japanese CD manufacturers,” offering consistent high quality and cost-effective production. The company, which currently makes 28 million CDs annually at its two sites in the U.K., expects to save a total of almost £4 million from the commissioning of its first four mastering lathes.

Solid State Logic, no stranger to Queen’s Awards, is one of several companies that were honored for exports of pro audio-mixing consoles. Others are Dearden Davis Associates, Total Audio Concepts, and Soundtracs. TAC sells in 31 countries, including the Soviet Union and China, and operates a U.S. subsidiary. Its latest product, the SR9000 concert desk, is currently being used on U2’s world tour.

Soundtracs, receiving its second export award, sells to more than 40 countries, exporting over 80% of production. Export sales rose by 43% last year, with U.S. sales jumping 58%.

Also honored were Turbosound, maker of sound reinforcement speaker enclosures, and Sony U.K.’s Bridge plant, which manufactures television receivers and components. Pro audio firms are notably successful in exporting to Japan, despite its leadership in electronics and currently top-quality resistance to imports from overseas. Almost half the 120 export award winners for 1987 sell to the Japanese market, evidence that its inimitability is more apparent than real.

Andrew Lloyd Webber’s Really Useful Group, floated on the U.K. stock market last year, takes an export award for the international success of musicals like “ Cats,” which has been produced in 40 cities worldwide. Says managing director Brian Brody: “We are thrilled and greatly honored. We will be sharing a drink with everyone in the company, from the doorstep to the directors.”

Mel Shaw, who recently brought musicians to Ottawa in an industry-supported campaign to revive the Copyright Act (Billboard, April 4), is the new executive director of the Foundation to Assist Canadian Talent On Record/Canadian Talent Library (FACT/CTL), the industry group that oversees distribution of funds for record and video production. Shaw fills the vacancy left last year when Gary Muth resigned after just a few weeks on the job.

“No doubt, it’s been our best quarter in a long time,” he says of his brief tenure at the helm.

The Warnes album, an acclaimed reworking of Leonard Cohen material, caught on in Canada far sooner than elsewhere. It was gold by year’s end and has gone gold again since, pushing past the 100,000 sales mark. With “Manhattan” coming on strong as a second single, there is good reason to optimism in the Attic camp, particularly in view of an impending Warnes tour in Canada in June or July.

The album’s success was carefully orchestrated. Mair and his staff spent nearly two months introducing the record to programmers, press, and retail, shipping promotional cassettes and importing the album. First a foreign hit, “De Cure,” before the album hit the streets. Select media interviews spread the word once the album was out. It made many critics’ top 10 lists for 1986.

“We spent a good two months priming the pump,” Mair reports. Identifying key radio stations and working them hard to get the record on the air yielded a strong airplay base that remains. Sales soon followed.

Not all Canadian independents can relate such positive stories. Despite federal involvement in production and tour support for domestic artists, radio airplay is a much-sought, rarely snared commodity. The glut of Canadian releases in recent weeks (the Warnes album counts as Canadian content because Canada is a Montreal native) has made it even more difficult to develop the radio following. Stations are playing only as much Canadian content as they need to attain their required quotas.

In recent years, the independent sector has been under financial and programmatic pressure to the unique Canadian industry. Attic has proved to be a strong survivor. Its solid publishing business and healthy catalog sales will help carry it through any lean times.

Maple Briefs

Pushes Vid Sell-Through Aggressively

Bellevue Moves To Montreal

OTTAWA The distributor Bellevue Home Entertainment has moved its headquarters to Montreal from Toronto and promises an aggressive approach to sell-through following strong sales of Disney home video programming since Christmas. Bellevue’s parent firm, Astral Bellevue Pathé, is already based in Montreal, but Astral president Harold Greenberg says a strong presence will be maintained in Toronto despite the move.

Stuart Cobbett, president of Astral Film Enterprises, Bellevue’s affiliate, reports more than 150,000 Disney videocassettes have been sold since Christmas. Leading the way was the Zeller’s department store chain, with more than 85,000 units.

“The Disney people felt the Zeller’s promotion would be a success at 20,000 units,” Cobbett says. The cassettes sold for between $19.95 and $19.99, and top sellers include “Sleeping Beauty,” “Alice In Wonderland,” “Pinocchio,” “Mary Poppins,” “Dumbo,” and “Winnie The Pooh.”

Cobbett says sell-through is the fastest-growing segment of the market. In the past, however, Canadian firms have not matched the speed of their American counterparts in making sell-through an integral element of the business. Import duties and the exchange rate on the American dollar have priced many videos well out of the average consumer’s budget. Recently, prices have moderated in Canada, and some firms now can sell some videos at $15 and less.

The BHE headquarters also houses Canada’s largest video showroom and warehouse facilities, including strong selling releases from major distributors. Disney is carried exclusively by the Astral film, which was created only two years ago and recently acquired MPA Video Inc., a key video wholesaler.

Music by Laurie Brown, who has been authoring “The New Music,” a CITY show Roberts used to work on before moving to MuchMusic when it began operations in 1984. The network, by the way, recently reached the 1-million-subscriber mark.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.
Gold Money. Eddie Money, right, accepts a Canadian gold disk for sales on his Columbia comeback album, "Can't Hold Back," from CBS Canada vice president of sales & marketing Don Oates.

Manhattan Toys. Members of Manhattan recording act In Vitro show Bruce Garfield, vice president of a&r, their favorite pastimes during a recent visit to the label's New York headquarters. From left are Garfield, guitarist Peter Snell, and vocalist Shandra Beni.


The Icing On The Cake. Celebrating the success of their recent No. 1 song, "Nothing's Gonna Stop Us Now," are, from left, Starship's Mickey Thomas, producer Narada Michael Walden, and Starship's Grace Slick.

Banding Together. BMI executives greet artists backstage following their benefit performance at the Belly-Up club in North San Diego County. The event was held to make the area's music community aware of the two source-licensing bills that have been reintroduced in Congress. Shown are, from left, BMI executive Dexter Moore; Gregg Giuffria of the rock group Giuffria; artist Thelma Houston; BMI director of publicity Dyna Brein; David Eisley of Giuffria; BMI vice president Ron Anton; Jack Tempchin of Jack Tempchin & The Seclusions; and artist John Ford Coley.
Record Divisions Forge Ahead
86 Revenues AreHighest Ever

BY FRED GOODMAN

NEW YORK The record divisions of publicly held entertainment companies not only posted record revenues in 1986, they also continued a trend begun the previous year by accounting for a greater percentage of the profits of their corporate parents.

Recently released annual reports to shareholders from CBS Inc. (NYSE:CMX), MCA Inc. (NYSE/MCA), and Warner Communications (NYSE/WCI), show each company posted an increase in net income of at least 33%, with CBS Records up an astounding 85.25% over 1985 to retain its position as the leading record company.

Revenues rose by approximately 20% for each record division.

Market leaders CBS saw its income rise from $87.5 million in 1985 to $181.2 million last year. Revenues were up from $1.2 billion to $1.5 billion, an increase of 21%

At WCI, the recorded music division also posted its best year ever. Income rose 33.6% to $150.6 million from the $112.7 million posted in 1985. For the first time in its history, the division's revenues cracked the $1 billion barrier, rising 20.5% to $1.1 billion from $912.5 million in the previous year.

Although posting far more modest numbers, MCA's music division reported strong increases in 1986. Net income was up 34.5% to $33.5 million from the $25.1 million posted in the preceding year.

Revenues rose 18% to $386.2 million. Over the last few years, MCA's music group has climbed slowly out of the depths of a $6.8 million loss posted in 1985.

The CBS records group closed the year out strongly, with its 4th quarter benefiting from two unusual items: the sale of CBS Songs to SBB Entertainment for $100 million and the release of Bruce Springsteen's 1986 concert album, which itself by generating more than $55 million in wholesale billing.

Best income-to-revenues rate was enjoyed again by WCI's record division, which showed a profit of approximately 14% on revenues. CBS, while enjoying higher total revenues and net profit, had a margin of 11%. MCA made a 9% profit on its revenues of $386 million.

In the past, sources familiar with the record divisions of both CBS and MCA and CBS' record divisions have attributed the higher WCI profit margin to several factors, including larger average royalty rates than CBS. In this year's report to shareholders, CBS appeared to acknowledge the situation by noting that during 1986 the "division was successful in cost reduction in two areas—talent and marketing—where costs had been consistently rising and restructuring programs initiated by major record company in recent years."

Costs associated with signing new recording artists were a major factor in MCA's 9% margin. While much of the label's success has come with homegrown acts like Night Ranger, Restless Heart, and the Jets, management has not hesitated to pay top dollar to attract established artists like Bon-ton, Jon Bon Jovi, R.E.M., and Gladys Knight & The Pips.

While each record group has its own manufacturing operation, only WCI manufactures compact disks. The company manufactures CDs at plants in Alsdorf, West Germany, and Olyphant, Pa. CBS, which has been a partner with Sony in the DADC facility in Terre Haute, Ind. still, expects to have its own CD plant on line in Pittman, N.J., by 1988, with full production capacity reached by 1990. MCA has not signaled any intent to enter CD manufacturing.

Although none of the divisions offer internal breakthroughs of profit and growth in most of its various operations, CBS says its domestic manufacturing arm moved out of a loss in its 4th quarter. The company is experiencing a significant reorganization in Winterland Concessions, a leading manufacturer of tour merchandise items, was sold to CBS in 1986. The company is currently operating the operation to develop into a new profit center. The four merchandise areas are a lucrative segment of the business in which record labels have traditionally not participated. The division says as profit centers and continue to increase in the past year in relation to what has been recorded in the historic flagship operations of the companies (Billboard, Nov. 8, 1986).

CBS Records' hefty hike in profits came during a year that saw operating profits for the broadcast group and home video division, while the filmed entertainment division continued to be the leader, it posted an income rise of just 1%, compared with the 33% hike posted by CBS Pictures.

As CBS, profits for the filmed entertainment division declined substantially, from $144 million to $88 million, with the company's Universal Pictures operation reporting a loss.

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Bertelsmann Reports
Record Profits in '85-'86

BY WOLFGANG SPAHR

MUNICH West German media group Bertelsmann has turned in record figures for the financial year ending in June 1986. Gross earnings were $4.2 billion, up 2.2% on the previous 12 months, and profits rose 13.3% to $445.5 million.

Results for the group's music and video division do not reflect its international operation. For the year, music net income was $386 million, and video earnings were $35 million, therefore gross earnings are $386 million and video earnings were $35 million.

Music and video earnings are therefore given as $305 million, 5% of overall gross. Monti Luefner, head of the division, describes group performance in German-speaking markets as excellent. "Thanks to the RCA/Ariola link, we were able to hold our own very successfully against the major multinationals," he says.

"Ariola Eurodisc again performed above the industry average, and, with a 16.7% market share, it is the undisputed leader in the West German market. While the RCA's progress in Germany has been equally positive."

The creative and artistic independence of the two allied companies was a key factor, Luefner says. Michael Dorsmann, who shares joint responsibility for the group with Bertelsmann's music and video division, says: "Decentralization is the principle behind Bertelsmann's success. Managing directors are not responsible for the performance of their individual divisions, and the customers work independently to develop the business of all their separate subsidiary companies."

This how Bertelsmann is seen as a major international media group."

The in-house, 50% of the group's earnings, Arist a achieved excellent results with an attractive artist roster, Luefner says. Speaking at yesterday's press conference he said: "We think that the weaker situation of last year will develop positively because of the company's market intelligence."

Purchase of RCA's share in the joint venture was the achievement of a long-term strategic aim, he said, designed to strengthen the companies' international competitiveness. Coordination of music activities will allow optimum exploitation of rights in all media, while the broad international base gives artists, composers, and authors improved prospects for the future. "We have an unusually strong classical base as well as an internationally very successful roster of pop acts," Luefner says. By promoting new acts, RCA's own product base will be enlarged, and the integration of overseas subsidiaries will be local artists who are as yet unknown outside their own territories, he says. To open new markets for these artists is a challenge we are eager to accept."

Among national markets, Luefner reports upward trends in Argentina and Brazil, offset by a decline in Mexican earnings due to exchange-rate problems. Italy performed exceptionally well, but France still presents problems. In the Netherlands, in all other markets managed to reach ambitious sales targets, he says. Luefner is optimistic about the world music market, concluding: "A slight decrease in traditional sound-carriers was more compensated for by increasing compact disk sales."

Bertelsmann is now one of the five major players in the international markets of music, television, and radio, and the customers being what is claimed as the third biggest music company in the world. Bertelsmann's pressing company Sony reports last year more than 100 million LPs and cassettes for the first time, and its annual 24 million CD production capacity will rise to 30 million in 1987.

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THE NEXT SINGLE RELEASE
WORLD TELEVISION PREMIERE
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12:15AM  3:15AM
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Eastern Time

FROM THE GOLD DEBUT ALBUM "JODY WATLEY"

DIRECTED BY BRIAN GRANT
PRODUCED BY ANDRE CYMONE AND DAVID Z.
DIRECTION: BENNETT FREED MANAGEMENT

NEW FCC RULING (Continued from page 1)

sei Diane Kilroy, broadcasters won’t be getting clear-cut guidelines. “There will be a public notice put in the federal register—not sent out to stations—but I’m not sure it will be more specific,” says Kilroy. “Because if we’re going to make clear that our standards are based on the enforcements from the three cases.”

Kilroy was pitted against WBWM and WYSP’s Stevens asks, “[i]f the guidelines are not clarified further, how am I going to act as censor? So far, this seems

Poll: Words To Watch!

NEW YORK It’s thumbs up for “dork” and “scuzbag,” but thumbs down for “bitch,” “trash,” “bustard,” according to a recent survey of potentially offensive words done by the American Comedy Network.

ACN, a Bridgeport, Conn.-based company serving comedy bits to radio stations polled 92 clients on 25 “hot words.” The survey was conducted after ACN discovered that “bad words” were being aired because of a single offensive word,” says Andrew Goodman, president/OM.

Among other words and phrases getting a high percentage of “can’t use” or “probably can’t use” responses were “shock,” “cum,” “limpbo, hemorroid, booger, eat me, that time of the month, and hot monkey love. (Co-owners) wouldn’t send thebit to the studio producers. The idea of the respondents said they “can’t use” the word “hookers.”

Among words and phrases generally deemed usable were hell, damn, crap, urinary, wazo, marijuana, and bites the big one. And for those who believe that “bitchdom” drew a mixed response, with the same amount saying they would not use the term as saying they would

FCC Lists Its Unsavory Seven

NEW YORK For those who have to know, should know, or are merely curious, the following seven words and phrases are those deemed indecent for broadcast by the FCC: shit, piss, motherfucker, cock, uterine, etc.

The seven words are not considered obscene by definition of the 1978 U.S. Supreme Court decision in the Pacifica case, but can be restricted by the FCC to a time of day when children are unlikely to be listening to the radio.

In the Pacifica case, its New York outlet, WBAI-FM, was challenged after airing George Carlin’s “Seven Words You Can Never Say On Television.”

FCC GOES AFTER SHOCK RADIO (Continued from page 3)

Infinity Broadcasting’s WYSP Philadelphia, Pacifica’s KPFF Los Angeles, and the Unit of California’s KCBS Santa Barbara.

The FCC referred the complaint on KPFF to the Justice Department for “possible criminal prosecu- tion for obscenity” for broadcasting graphic excerpts from a play titled “The Vagina."”

In the Infinity case, which in- volves Howard Stern radio pro- grams simulcast in New York City, Philadelphia, the commission found that Stern’s programs did not merely consist of an off-color refer- ence or explication, but contained dwelling on sexual and excretory matters in a way that was patently offensive as measured by contem- porary community standards for the broadcast medium” and had therefore “on a number of instances broadcast indecent material.”

The material the commission found indecent on KCBS-FM was a 10-year-old song by the Pork Dukes called “Makin’ Bacon,” which con- tains sexually explicit lyrics. At the hearing, Kilroy said that “the tone of the&lt;continues page 6&gt;
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Lifelines

Boy, Dean Franklin Jr., to Dean and Lovelynn Exegrow, March 16 in Woodland, Calif. He is a buyer at Valley Records Distributions.

Boy, Geoffrey Milton, to Milt and Louise Olin, March 24 in Santa Monica, Calif. He is vice president of business development at A&M Records. She is an interior designer.

Boy, Christopher Robin, to Paul and Linda Lemke, April 1 in Los Angeles. She is product manager for Magic Windows, RCA/Columbia Pictures Home Video.

Girl, Kimberly Alexis, to John and Gia Boulos, April 16 in Tarrytown, N.Y. He is Northeast promotion manager for PolyGram Records.

Barry Mardit to Paula Schwartz, March 22 in Detroit. He is program director of country stations WCXI and WWWW in Dayton.

Myron R. Nadler to Wendy Jill Coleman, April 5 in New York. He is a partner in the law firm Balton, Scheltema & Johnson, practicing in the theatrical law department. She is a television commercial and video division representative of Energy Productions and the Coleman Group, Los Angeles-based production companies.

Jerry Lewis Jr. to Esther Arleen Todd, April 19 in El Monte, Calif. He is son of comedian-actor Jerry Lewis.

ARISTA WARNS RADIO (Continued from page 3)

“A smart concept in theory,” says KSDO-FM San Diego’s Nick Ferrara, “in competitive situations, it will be interesting to see what happens. I think it’s a positive move, and we will definitely comply with Arista’s request—providing all our competitors do.”

Boy, Jordan Douglas Edwin, to Doug and Robynne Spence, April 13 in Ontario. He is Ontario branch manager for MCA Records.

MARRIAGES

Steve Tillisch to Sylvia Santana-vieca, March 20 in Nashville. He is an independent recording engineer. She is marketing manager for MCA Records, Nashville.

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BILLY OCEAN SINGLE MAKING WAVES
(Continued from page 6)

which he co-wrote with Ocean.

Although similar re-recordings have been issued with the works of other acts, this is believed to be the first time it has occurred with a ma-

jor artist.

This, though, is the reaction from management and the produc-
tion company, which disagree on whether the records should be released. While Laurie Jay, Ocean’s manager, says Next Plate-
au is not to blame, he says he is concerned that the release action against Findon’s firm, Spirit Rec-
orders, which licensed the tracks to the indie label with help from Spiri-
It’s North Carolina article publisher, Chappell/Intersong Music.

To add to the confusion, the origi-
nal 1968 version made to a 4.6 was
released by GTO Records in the U.K., which acquired the finished product from Spirit. GTO was

latter picked up by CBS U.K., which reportedly still owns the rights to the earlier hit.

“This record has a different vo-
cal,” says producer Findon, who

adds, “It’s almost identical to the

original hit. We actually used the original record twice—we printed a tamourine on the first recording, and I didn’t like it, so we cut the whole record against this new version; CBS U.K. has it without the tambourine. And now 10 years I’m thinking of it.”

Ironically, a similar situation oc-
curred last year, when Los Angeles-
Based JCI Records released an Ocean album that also contained orig-

BULLET THE BLUE

INTO THE MY SUCCESS

DEAR GOD

ENOUGH

BIG LOVE

what is happening, Jay says Ocean is re-

ceiving royalties on the record he is

releasing. Jay claims Ocean has yet to see any monies.

Although the whole scene began with a letter to Ocean’s lawyer last fall offering to increase Ocean’s royalties on the re-

corded from 30% to 80%, but never received a response. Addition-

ally, Findon says he is taking legal action against Jay for criticizing him in an article that appeared in a British paper last year.

Neither Jive nor Arista would

comment on the situation other than to say Spirit is trying to capitalize on Ocean’s recent success.

WINTER ARBS HOT AND COLD
(Continued from page 1)

Adult contemporary yearning

WNSR hit its targeted spot between “too hot and not too soft” to

log its biggest share jump to date—

25 to 32. Soft AC outlet WLW

retained format leadership with a 3.0

share, ABC station WNYW and

WBNC tied at 1.6 shares, with

music-intensive and personality-in-

tensive formats, somewhat

peaking.

While album rocker WXRR goes up and down with the FCC, its rat-

ings stuck on a slightly down trend to check in with a 2.6. Soft rock outlet KLAGE rock outlet WNEW-FM slipped a bit, but kept its
distance from WXRR with a 3.6 share.

Big band/ nostalgia outlet WNEW-A satisfied a third down book for a 1.6 share. And Gotham’s only country outlet, WKN, stayed flat with a 2.1 share, despite a $1 million direct-mail push during the month.

In Los Angeles, WQHT’s cross-

over predecessor and sister outlet KPWR took its first hit since com-

ing on board in January 1986 with a

slip to a 2.7 share, down from a 6.5.

That puts the fully simulcast top 40

KIIS-AM-FM back on top of the overall market with a 9.1 share.

In its second book, classic rock outlet KLOK jumped 6.5 to a

3.5 share, from a 1.8, to tie with AC classic rock stalwart KRTH-FM, which

dropped from a 4.0. On the main-

stream AC front, KOST retained its
dominance with a jump to a 4.8 share, up from a 4.1, while soft AC outlet KIQQ dropped to a 2.9 share.

New age/jazz/AC newcomer

KTVY logged an impressive 1.9 de-

but, after drawing tremendous at-

tention by drawing the KMET calls

and rock fare, which had brought KMET a 3.6 share in the fall book.

Progressive rocker KROQ main-

tained its yearlong album rock lead

with a 4.0 share. KLOS appears to have benefited from the KMET’s mid-
sweep demise and jumped to a 2.8 share from a 2.3.

KJLH again led the urban pack,

with an increase to a 2.4 share from a 1.8. Rap-intensive KDAY pulled up

to a 1.6 share from a 1.2, and qui-

et storm outlet KUTE dropped slightly to a 1.3.

Country sister stations KZLA and

KLAC made slight moves to pull 1.7

and 1.6 shares, respectively. And in

the more competitive Spanish-

language arena, KLVE and KTNQ flipped positions, as KLVE pulled

way ahead with a jump to a 3.2 from a 2.3, and KTNQ fell to a 2.3 from a 3.3 share.

In Chicago, classic rocker

WKQW—with former KLOS Los

Angeles PD Tim Kelly at the helm—boasted the biggest splash with a jump to a 2.8 share. That is up from a 1.9 and reflects only one book with the format fully in place. At the same time, mainstream rock-

er WPLU made strong increases, jumping to a 5.1 share from a 4.6. And progressive rocker WXRT re-

gained its summer numbers with a

2.9 share, up from a 2.3.

Urban outlet WQCI-FM held its

status as top-rated music station with a 7.7 share, which puts it closer to longtime market leader WGN, a variety/talk outlet that drew an 8.1 share, down from a 9.3. Urban challenger WBMX-FM held steady with a

4.6 share.

On the top 40 front, WBBM-FM

lost some ground to pull a 3.7 share,

down from a 4.2. Its closest competi-
tor, WKQX, is back on an upward track with a 3.0, up from a 2.6. And Cap Cities/ABC sister outlets

WLS and WYTV tied at 2.7 share.

Classic rock again provided the biggest story in San Diego, as new-

comer KCBQ-FM debuted with a 3.9

share, up from the 2.3 it drew in the fall with a country format. In the hotly contested contemporary rock arena, KGB held its lead with a 7.2 share, up from a 6.7. That puts more distance between KGB and progres-

sive new comer KXFM, which slid to a 6.1 from a 6.3.

Easy listener KQKY retains its
distinct overall market lead with a

9.0 share, while adult hits outlet

KFM-B-FM continues its rise with a 7.3 share, up from a 7.2. More tradi-
tional AC outlet KFME-AM slipped to a 4.2 share from a 4.7, while jazz-

intensive KFJM stuck on its heels with a 6.8 share.

Top 40 leader KSDO-FM hit the
down side of its up-and-down, book-
to-book history, dropping to a 4.3 share from a 6.6. That leaves top 10 new comer KKLQ-FM poised to pounce. Rated for most of the book as classic rocker Klld-FM, the out-

let drew a 1.5 share in the midst of enormous format changes.

XHRM continues to exploit its
doctrine on Janus status, falling back in this book to a 5.0 share from a 4.8. With the market mostly to itself, country outlet KSON-FM held at a solid fifth with a 4.4 share and KSON-AM increased to a 1.5 from a 1.1.

Kim Freeman
null
BOB SEGER
& THE SILVER BULLET BAND

AND

WINTERLAND PRODUCTIONS

PARTNERS THROUGH THE AMERICAN STORM.
ONE OF THE MOST SUCCESSFUL TOURS OF ALL TIME!

ONE HUNDRED AND FIVE SHOWS
7/16/’86 – 3/8/’87

“Thanks for letting us weather the storm”
— WINTERLAND PRODUCTIONS —
Alice Cooper

THE CHOICE OF A NEW GENERATION

$10,748,529

IN TICKET SALES PROVES IT!

THANK YOU...


ALIVE ENTERPRISES, INC.
## TOP POP ALBUMS

### A-Z (LISTED BY ARTISTS)

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<thead>
<tr>
<th>Week Ending May 2, 1987</th>
<th>Week Ending May 15, 1987</th>
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<tbody>
<tr>
<td>ARTIST</td>
<td>LABEL &amp; NUMBER/DISTRIBUTED LABEL (USA) LIST PRICE*</td>
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<tr>
<td>Eric Clapton</td>
<td>Captain 59 (9.98) (CD)</td>
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<td>Phil Collins</td>
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### TOP POP ALBUMS (continued)

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### Billboard

- **FOR WEEK ENDING MAY 2, 1987**
- **TOP ALBums continued**

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**Note:** The table represents the Billboard chart rankings for the specified week, listing artists and their albums along with their corresponding weeks at the top of the chart. The data includes album titles, artist names, and list prices, offering a snapshot of the music industry at that time.
ty, are likely," says Fossom. DDI had listed its lowest price for raw CDs at $2.25.

Digital Audio Disc Corp., the Sony plant in Terre Haute, Ind., helped apply pressure on other suppliers recently when it confirmed price cuts that brought the cost for tonnage users down to a new industry low of $1.75 per raw disk (Billboard, March 28).

The DDI plant, a 120,000-square-foot facility in this rural community 60 miles east of Atlanta, is said to represent an investment of $40 million. The original plan called for an outlay of $20 million. Further expansion now on the drawing board will raise the total investment to about $50 million, it was said.

The three pre-mastering rooms currently set will be increased to five, one of which will be devoted to CD-ROM. In-house mastering for CDs is slated to begin "within a couple of weeks," says Fossom. For the time being, stampers are being brought in from Japan.

The current employee base is about 150, but this will rise to some 200.

Persons attending opening-day ceremonies saw displays of upcoming CD-related product, including proposed 3-inch singles, full-size maxisingles, and interactive CD developments. Among the latter is a 4-bit mono system that can play eight hours of background music from a single disk.

Also shown was the Denon CD cart player for radio stations that permits exact cueing of music starts. It sells for $1,300.

MCA PRICE HIKE SOFTENED BY CD MIDLINE INTRO (Continued from page 1)

costs have gone up dramatically in the last year."

"They were the cheapest, so it brings them more in line with the others," says Evan Laaky, president of Denver-based one-stop Dan Jazz Music & Video.

"I hate to see any kind of price increases," he says. "In most cases, we're not in any position to absorb them, especially in the middle. On the positive side, though, it could work to our advantage." 

"It's very difficult to pass along those increases to our customers," says Mario DeFilippo, vice president of purchasing for Detroit-based Handleman Co. "We don't want to reduce our customers' margins, but we do want to cut into our own margin. However, what [MCA] did was the least painful. Unlike WEA's recent price restructuring, which moved to a one-price system for retailers and wholesalers, MCA retained functional discounts for rack-order stops. That, coupled with the fact that MCA's costs will still be several points lower than WEA's new schedule, has reduced the sting for wholesalers, who reacted vociferously to WEA's hikes (Billboard, Jan. 31 and Feb. 26).

New base cost for one-stops and racks will be $5.17 for $8.95-list product. For comparable product, WEA moved to a box-LOT price of $5.24 for both wholesalers and retailers during the first quarter.

DeFilippo says "there's no comparison" between WEA's move and MCA's. "Not only was WEA's dramatic increase on top of an increase that we received a short time before, but they also eliminated the functional discount."

Wholesale and retail buyers also express satisfaction with the fact that MCA did not boost costs on midline product. But Howard Applebaum, president of the 29-store Washington, D.C., chain Kemp Mill Records, says that the front-line portion of the distributor's product will now have a noticeable impact on his bottom line.

"You have to remember that at least half of the business we do with them will be in $8.98 and $9.98 product—for us, that will mean our costs with them will increase about $8,000 or $9,000 in a year," says Applebaum. "You can't tell me that's insignificant. We'll have to look for a way to make it up, and it's hard enough to sell records at the prices we're already charging now."

Meanwhile, accounts applaud MCA's move to an incentive/discentive return policy, although previously the distributor had no return cap. Still, the new program—similar to plans offered by other major labels except CBS—rewards efficient buyers.

"It's a motivational tool—we're calling it an inventory-management incentive," says MCA's Burns.

"We are giving an incentive going out, and what we're trying to do is encourage our customers to maintain the proper inventory levels. Therefore, if they do that, returns are lower, and they have an incentive to keep them low. And they actually make money if they control their inventory better."

Starting with purchases made Feb. 27, accounts will get 1% discounts on LP orders, 1% on cassettes, and 0.6% on CDs. Beginning May 25, MCA will charge 5% debits for all returns in all three configurations. Break-even points in the plan are 18% for LPs, 22% for cassettes, and 12% for CDs. The company reserves the right to waive the 5% penalty on certain developing artists to encourage purchases of such product.

Handleman's DeFilippo favors the management program. "It rewards those people who are efficient, and we've long prided ourselves on our buying efficiency," he says.

MCA's new lower-price CD line is also drawing raves. In May, orders will be solicited for 30 titles in a program that will include as many as 150 titles by year's end. Ship date for the first batch will be June 22.

All the CDs are catalog albums: 19 of the 30 were previously released at full price; the balance are appearing on the configuration for the first time. The diverse array of artists includes Elton John, Tom Petty, the Flicks, the Crusaders, George Strait, and Neil Diamond.

The line wholesale at $7.50 for one-stops and racks, while the highest retail price will be $7.93. The plan also has a free-goods option, identical to the one-stop attrition stocking program that MCA offered in 1986, with accounts receiving a free CD for every 10 ordered on the same title.

With qualifying orders, accounts receive October dating for the opening configuration of CDs. Once accounts have qualified, small irregularity in the round, the program offers 30-day dating for qualifying orders on an ongoing basis.

MCA's frontline CD costs are still among the lowest dealt by major labels. Unaffected by the distributor's price hike, total costs range from $10.09 to $10.67.

Philadelphia Music Hall of Fame inductee Dizzy Gillespie cuts the ribbon at the city's new Walk Of Fame. Joining the jazz legend, from left, are Larry Magid of Electric Factory Concerts, Joe Tarsia of Sygma Sound Studios, Mayor Wilson Goode (partially blocked), Hall of Famer Chuckie Cheever, LeBaron Taylor of CBS Records, and Hall of Famer Bobby Rydell. (Photo: Scott Weiner)

Philadelphia Music Hall Of FameHonors 10 Artists
SPRING BREAK SALES
(Continued from page 6)

• Los Angeles-based Music Plus reports a 15% surge for the week vs. 1986 totals.

Lew Garrett, vice president of purchasing for the 1960s-Came- lot chain, attributes his company's increased sales to "the strong music market."

Addrs Garrett, "The whole resurgence of this metal thing has been quite impressive." He adds that the Whitesnake album has been a "sensational release from day one.

Although Record World's increased sales were lifted by an all-label sale at the 78-store chain, director of purchasing, Tom Peters says, "Regardless of the label, we would have seen a nice increase."

Record Bar chairman Mike Bergman says a 40% increase in the holiday week at the 120-store, Dur- ham, N.C.-based chain, but notes that the company might be selling one of apples and oranges.

Says Bergman, "Easter was in March last year. What we're seeing is adding March and April together and going for an average week. We know it will run up considerably, probably 15% on [an average] basis."

Like many other retailers, Berg- man says that "CD is where the big business is."

"CDs have been unbelievable," says Record World's Pettit. "I don't know what the year will be for April, but I wouldn't be surprised if it was 30% of our volume. You're in an entirely new busi- ness," he says. "[When] anybody comes, any old kids come out on CD, [they're] brand new."

Steve Tunder, director of merchandising for 75-store National Record Mart, says, "CDs are gaining every day," adding that the confi guration now accounts for 16% of the store's business.

"CD sales are just increasing ev- ery week," says Mitch Perliss, Mu- siah's assistant buyer for Nashville. "The vinyl buyers come out when a release is new, then it's all cassettes and CDs."

Camelot's Garrett and Judith Negley, treasurer of six-store Inde- pendent Records and Tapes of Colo- rado, plannings, Colo, both say solid ret- urning on CD sales held during the holiday week.

Even chains reporting more mod- erate increases wax upbeat about current business.

Says Cindy Barr, head buyer for 34-store Scep's Music of Miami, "It was not a dramatic increase, but it was a strong increase. Things picked up quite a bit with the kids being out."

Barr and Roby Steely, buyer for 60-store, Nashville-based Sound Source, both note explosive sales on 2 Live Crew, with Steely calling the rap disk "my No. 1 album out of here." Ronna Hofberg of the 14-store Rose Records chain uses such terms as "stable" and "consistent" to de- scribe her sales over the outlet. She says that the current outlook is good, with "strong and marketable new releases in every area."

Noting that her customers usually fall in an older demographic, Hofberg points to strong sales on Cowboy (a mover at most of her outlets in L.A. as well), Vangelis' "Opera Sauvage," and the "Les Misérables" London cast album. She says sales of Paul Simon's "Graceland" continue to be strong.

LUKE SKYLY WEEKER FAMILY
(Continued from page 1)
days ago and were very upset that their child was listening to an ob- scenity-laced tape. Even the 13-year-old taped music, vice president of the 2 Live Crew tape to the minor.

According to Pitts, the tape car- ried no customary sticker advising sale against sale to minors or suggest- ing parental guidance. The sheriff also says that no identification was requested.

"I intend to make other arrests if this is sold to minors in our county and to arrest anybody playing it on the radio, unless the clerk of court playing it is contributing to the flith and delinquency of minors."

In Nashville, Mike Goldwasser, who operates 14 stores in the South- east, confirms that the Callaway store was closed following Ragsdale's arrest.

Goldwasser says that he has not been charged and that he will con- tribute to his employee's defense. He declines further comment on the case.

Luther Campbell, president of

MAY ALBUM RELEASE SCHEDULE
(Continued from page 4)

Among the superstars featured on the A&M "Prince's Trust" album (due May 13) are Phil Collins, Elton John, Rod Stewart, Paul McCart- nery, Dire Straits, and Tina Turner. A film of the concert, held in June at London's Wembley Arena, has aired on HBO and is now avail- able on home video.

Several other established artists have new releases due in May: Arista will issue Dionne Warwick's "Res- erveations For Two" on May 28 as well as the solo debut from Air Sup- ply's Russell Hitchcock, "The River Cried"; the latest Atlantic effort from ex-Who vocalist Roger Dal- trey, "Orion," will be "To See The Me- le," ships May 22, as doesLaura Branigan's "Touch"; Shenna Es- corc's new EMI America set, "No Sound But A Heart," will hit stores May 11; and coming May 18 from Columbia is a Ronnie Spector al- bum, "Unfinished Business," which includes a new duet with Eddie Money.

But May 4 from Geffen is a dou- ble album of the current Broadway smash "Les Misérables.

Key releases from new, develop- ing, and established artists include LL Cool J's new Columbia album, "Bigger & Deffer" (May 28); an Elektra double album from the Cure, "Kiss Me, Kiss Me, Kiss Me" (May 15); the Cruzados' second Arista album, "AFTER Dark" (May 28); the MCA solo debut from ex-Sex Pistols gui- tarist Steve Jones, "Modern" (May 15); the Fat Boys' "Crush" (May 11); Mason Ruffner's new Epic album, "Gypsy Blood," produced by Dave Edmunds (May 14); "Deception" from new Chrysalis act the Colour Field (May 13); a new Warren Zevon Virgin (May 23); hit songwriter La's eponymous album, "L.A.," (May 28); and an RCA album, "Whispering Jack," from ex-Little River Band member John Farnham (May 11).

Other acts with albums coming out in May include the Immaculate Pools (A&M); the Manhattan Trans- fer's Janice Siegel, Envy, and Pic- ture Perfect (Atlantic); 4 By Four and T. Graham Brown (Capitol); Shellyean Orphan, Regina Bell, and Cock Robin (Columbia); Stan Cam- bell (Elektra); the Valentine broth- ers and Tom Wopat (EMI America); Jennifer Rush and Dan Fogelberg (Epic); the Yellowjackets, Reel, and Stephanie Mills (MCA); Angela Cole and General Kane (Motown, Cash- box); Phil Wylee and Grim Reaper (RCA); Pete Wylee and Roy Orbinson (Virgin); and Mi- chael Franks, Marshall Crenshaw, and the Isley Brothers (Warner Bros.).

Assistance in preparing this story provided by Nadine Bes in New York.

CAMEL'S PULLS LIVE CREW

NEW YORK The Camelot Music chain pulled 2 Live Crew's product from its bins on April 22.

Jim Bonk, executive vice presi- dent and CEO of the North Can- ton, Ohio-based web, says the company made the move in re- sponse to complaints from several markets, including pockets in North Carolina and Florida.

Most of Camelot's stores are in malls, where the climate against material that might be deemed ob-scene is generally more stringent. Camelot will not reorder stock on the Luke Skyly Walker act, and stock already in stores will not be displayed. According to Bonk, re- maining stock will be sold at the customer's request, but strictly "under the counter" and only if the customer has identification to prove he is at least 18 years old.

"We're not trying to play God, promote censorship, or anything like that," says Bonk, "We're just looking out for our image."

GEORGE MAYFIELD

ERTEGUN BACK IN STUDIO
(Continued from page 4)

for that.

The return to active producing comes 15 years after Ertegun all but owned the top slot at the then-small WEA International. In the interim, he has seen the company grow to in- clude 24 affiliates around the world, and he has supervised moves into such major markets as France and Germany.

"It was very exciting to open those companies worldwide," he says. "In CBS, RCA, EMI, and Philips all increased their international operations in 1971 when the three WEA labels came un- der the WCI umbrella. To set some- thing like this up was great. But through the years I always missed producing, especially working with jazz musicians. I produced 17 or 18 al- beys with the MQG. That's like being married to someone."
NEW YORK. In a new wrinkle in label attempts to gain support for pending copyright bills that would mandate installation of copy-coding systems in digital audiotape machines, record companies are told by the Recording Industry Assn. of America will be asking employees to write or send telegrams to their representatives in Congress.

According to some sources, employees will be asked to tell their congressional representatives that if DAT machines were allowed to enter the U.S. without copy coders, their jobs would be at stake.

"It's beyond the planning stage," says RIAA president Jay Berman. "I would hope it's operational by now, but it's up to the companies to determine how they want to handle this." Berman says that the RIAA has provided an 800 phone number so that employees can "get telegrams sent to Congress." The organization will also provide employees with a list of material and information on "what they should say and to whom it should be sent." Sources at RIAA say "we've had [labels] to throw their support behind us on this issue, and part of that means asking their employees [to help]."

Regarding specific guidelines on how to bring the lobbying matter to the attention of industry employees—such as through in-house memos or presentations—Berman says, "I can't tell the companies how to go about it."

A spot check of labels indicates that some employees have received memos to the 800 calls.

**RAS Links With Rounder New Partner For D.C. Reggae Co.**

NEW YORK. Rounder Records of Cambridge, Mass., has entered into a partnership with RAS Records, a leading independent reggae label. Under the new joint venture, dubbed Real Authentic Sound, Rounder will take over all administrative operations, while RAS will continue to handle the creative end out of its Washington, D.C.-based warehouse.

"RAS and Rounder have a long, parallel history," says Rounder's Marian Leighton, who founded the company with Bill Nowlin and Ken Irwin.

"I was interested in working with a company that had Rounder's experience," says RAS head Gary Himmelfarb. "I wanted to utilize their knowledge and increase our productivity; I also wanted to gain the Rounder name, plus the booking responsibilities so that I could concentrate on more produc-
ings and signings."

Initial releases under the deal call for albums by U Roy, Yellowman, Freddie McGregor, and Black Uhuru, as well as a compilation package from RAS/Studio One. Another 50 projects are in the planning stage.

"We also acquired the world rights to Clock Tower, which has over 15 release masters and over 30 unreleased titles," says Him-

Himmelfarb, who adds that the label has been dormant for some 10 years. Artists in its catalog include John Holt, Lee Perry, and Paragon,

among others.

In addition, RAS will continue to represent the Live & Learn label. All billing for RAS's wholesale operation will now be processed through Rounder, but the shipping will continue to be handled by the Rounder distribution facilities. Some of RAS remain intact. LINDA MOLENSKI

**VSDA Exec Denies Rumors Granberg: No NAVD Merger**

NEW YORK. Mickey Granberg, executive vice president of the Video Software Dealers Assn., denies a recent trade report that a merger between the retailers' organization and the National Assn. of Video Distributors may be in the works. She does, however, acknowledge an "unofficial merger" between members of the two organizations.

"A group of friends, some of whom are also in the business, got together for lunch [April 15] in New York—it wasn't even a meeting—and we talked about the possibility of having one organization under the same umbrella that serves all retailers, manufacturers, and distributors in the video industry," says Granberg.

She points out that all major distributors are already regular members of VSDA. Two distributor executives—Noel Gimble, president of Niles, Ill.-based Sound Video Unlimited, and Arthur Morowitz, president of Haskerock Heights, N.J.-based Metro Video—sit on VSDA's national board of directors, and Morowitz is currently the president of that trade group.

Granberg declines to divulge its participants, but she says the discussion was not an official meeting of either NAVD or VSDA. "We just felt there would be a real benefit to ev-

erybody," she says, "and a few thoughts came up that could speak on behalf of the entire industry."

Shortly after NAVD was formed in 1983, a proposal to merge the two factions was made by Joe Cohen, then the executive vice president of VSDA, and others. At the time, the notion stirred bitter reaction on the part of many NAVD members.

This story was prepared by Geoff Mayfield and Al Stewart.

**The Appellate Division of the New York State Supreme Court has reversed two lower court orders in a suit by Clyde Otis, the producer/publisher/writer, against music publishing interests owned by Freddie Bienstock. In its action on the dispute, which involves Otis' claim to renewal rights to 300 songs in his Eden Music catalog, assigned to Bienstock's company, as a result of a 1976 recording contract with New York Times Music Co., the five-judge panel reversed a September ruling granting Otis injunctive relief, partial ownership on the renewal rights. It determined that a trial could settle other contractual conflicts.**

**Ron Dante Claims That Barby Manilow owes him and his 311 production company more than $4 million in back royalties and damages because he did not abide by a 1980 agreement that settled previous litigation. Dante is seeking a judgment by December 1. According to an action filed April 13 in New York Supreme Court, Dante was guaranteed payment of $1.2 million from Arista Records for work on three Manilow albums, with Manilow to make up the difference on any album whose royalties fell below $400,000.**

**On the Mend: Track is happy to report that Russ Bach, executive vice president of marketing development for WEA, is making much progress recovering from a mild heart attack that he suffered April 8 while en route to New York. After spending a week in a Gotham hospital for observation, he flew back to L.A. April 17. The popular exec insisted on having mail forwarded to his home from his office and has already put in some time on his bicycle.**

**Meat Loaf & the Beastwalk: Director/actor Michael Berg once rocked Meat Loaf to star in another of his fairy-tale features for Cannon Films. Naturally enough, Loaf would play the giant in "Jack and the Beastwalk." Chet Wesco, a long-time industry executive, has let his sales post at Intercom Music, a West New York, N.J., distributor, and is thinking of retiring to something. And that something is a book about his music industry experiences.**

**Over & Out: Tom Shepard's taping of "Carousel," for release later this year by MCA Records, has been delayed 16 months more than has ever before been recorded of the Rodgers & Hammerstein classic. But he's got to cut it by at least seven minutes to accom-

modate the running time of a compact disk and about 11 minutes for a single-LP version. Starring are Samuel Ramey and Barbara Cook. Never officially an-

ouounced, it appears that a CBS Masterworks cross-

over "Carousel" has been abandoned.**

**Conventional Correction: Ron Berger of Portland, Ore.-based video franchiser National Video clarifies a recent story concerning the rescheduling of the company's annual convention to April of 1988 (Billboard, April 16). Berger says the meeting had never actually scheduled a convention for 1987; plans were made last year to shift the confab to next spring in the Bahamas. Berger says the company get-

ters' meeting will now be held in April every year.**

**Radiatorama: Obscene or otherwise, Howard Stern's stuff works. His WYSP Philadelphia show has averaged overall share of 1.0 and 2.0 percent from a 5.2 in the winter Arbitron. At WXRX New York, where his simulcast show originates, Stern & Co. regained their status as the No. 1 morning show among music stations... Hot out of Laurel, Md., more Arbitrons show top 40 WC4U-FM a big jumper in Philadelphia. Boston results saw rocker WBCN rock-

eting up, while classic hit outlet WJZZ zoomed up to 10. And, in San Francisco, word is that modern rockers KITS is taking its toll on mainstream rockers KFPG and KQRL. More next week!**

**Wiz-Bang Prices: The New York-based, 22-unit Wizame electronics chain kicked off CBS Records' "Hot Tracks" last week at a special 24-hour-only deal. Dealer cost for the line, bowling with 50 pop and 20 classical titles, is $6.84 each in box lots and $7.80. To date, only CD cutouts have been sold at such low prices.
DEAD LETTER OFFICE
A SPECIAL COMPILATION OF SINGLE
B-SIDE SONGS AND RECORDING OUTTAKES.

R.E.M.

LINER NOTES BY PETER BUCK.
COMPACT DISC INCLUDES THE COMPLETE
5 SONG CHRONIC TOWN E.P.

What About The A-Sides?
R.E.M. SUCCUMBS:
A compilation home video cassette on
AM VIDEO
A LITTLE BIT OF UH HUH AND A WHOLE LOT OF OH YEAH.

LP & CASSETTE
CRAZY
THERE SHE GOES AGAIN
BURNING DOWN
VOICE OF HAROLD
BURNING HELL
WHITE TORNADO
TOYS IN THE ATTIC
WINDOUT
AGES OF YOU
PALE BLUE EYES
ROTARY TEN
BANDWAGON
FEMME FATALE
WALTERS THEME
KING OF THE ROAD

COMPACT DISC
ALL THOSE PLUS:
Chronic Town Inclusive
1,000,000
STUMBLE
WOLVES, LOWER
GARDENING AT NIGHT
CARNIVAL OF SORTS
(BOX CARS)

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