Country Radio Thinks ‘New’ Baby Artists Boosting Format

BY KIM FREEMAN

NEW YORK The benefits of exposing new artists to today’s country radio audiences outweigh the risks, say several top programmers, mainly because of the increased quality and quantity of fresh faces coming out of Nashville. PDs say that in many cases the steady flow of new country talent over the last 18 months has contributed to ratings successes by enabling stations to create and sustain musical excitement.

Programmers who perceive themselves as musical risk-takers praise Vestron Slump Takes Its Toll In 25 Layoffs

BY AL STEWART

NEW YORK Red ink has prompted pink slips at Vestron Video. The independent video supplier, already reeling from a $2 million loss during the first quarter of 1987, has laid off 25 employees, including four top executives.

Among the 25 workers axed by the company were Gordon Bossin, vice president of sales; George Rech, director of sales; Wendy Benjamin, vice president of business affairs; and Raymond Bernstein, also vice president of business affairs.

According to a spokesman, most of the other employees dismissed were field sales representatives for the company’s Lightning Video line. The line will now be handled by the existing network of Vestron sales reps, the spokesman says.

In addition to the layoffs, which (Continued on page 84)

Labels United On DAT Chip

BY MIKE HENNESSEY

LONDON The marketing of digital audiotape recorders without an anticopying device was given an emphatic thumbs down here May 7 by leading representatives of the worldwide music industry.

Nearly 200 executives from 20 countries were on hand at the Mayfair Intercontinental Hotel for a daylong meeting called by the international trade group IFPI, to demonstrate the CBS Copycode spoofer system and put forward the industry’s case for seeking measures to prevent the sale of DAT recorders that do not have the spoofer device in their circuitry.

The Copycode demonstration by CBS director of recording research David Stehbings was followed by a more detailed and wide-ranging demonstration at EMI’s Abbey Road studios.

Coming as close to speaking with one voice as antitrust apprehensions permit, seven record companies (Bertelsmann, CBS, EMI, MCA, PolyGram, Virgin, and WEA) issued statements endorsing Copycode and unequivocally condemning the marketing of uncoded DAT machines.

CBS: We’ll Have ‘Spoiler’ Ready For All This Summer

BY FRED GOODMAN

NEW YORK CBS Records says it will begin applying its Copycode digital audiotape spoofer system to all new compact disk titles beginning in the next quarter. The move comes as Congress begins debate on the inclusion of antitaping chips as a prerequisite to importation of DAT players.

Said IFPI president Nesuhi Ertekin: “It is time that the U.S. government began to take a strong stand against this importation of technology which is being used for copying.”

Welcome to the Americas Ago. In the past 18 months CHET ATKINS earned a Grammy and had two albums high on the jazz charts. Now, CHET is sailing! With an HBO Special in the works, Chet is creating a great storm with “SAILS” an exciting multi-format album that features guests like Earl Klugh and Mark Knopfler. Go with “SAILS” Produced by David Hungate and Chet Atkins. On Columbia Rec, Cass, and CD. (40509)

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IT'S DEFINITELY UNFAIR TO BE THIS YOUNG, THIS LOVABLE AND THIS TALENTED.

THE DEBUT ALBUM from the hottest new group of the year

ON HIGH QUALITY XDR® CASSETTES, ALBUMS & COMPACT DISCS.

featuring the smash single

WANT YOU FOR MY GIRLFRIEND
Publishers Mull BMI Bonus Stand
Some Hint At Fight For Policy Rollback

BY EDWARD MORRIS

NASHVILLE Awhile a lot of songwriters are up in arms about BMI’s change in bonus payments, publishers are suspending judgment until they can study the complex matter further. The new bonus-payment structure implemented by BMI to go into effect Jan. 1 and denies all but a token payment to songwriters who have defected from BMI—regardless of the number of performances their songs continue to accrue there. So far, the resistance to this provision seems strongest among Nashville-based songwriters.

Additionally, the new structure switch will make it difficult for BMI—the current publisher—to convince BMI writers to stay with BMI. BMI has said it will organize a new structure benefit per line of BMI songs. The company has said that BMI—regardless of the number of performances their songs continue to accrue there. So far, the resistance to this provision seems strongest among Nashville-based songwriters.

On May 1, the board of directors of the Nashville Songwriters Assn. International voted to have NSAI president Ralph Murphy investigate the change to determine if the group should take any action. Two weeks earlier, the Songwriters Guild, spurred on by its Nash- ville division, had issued a statement of concern about the bonus change. The statement reads, “It would seem to penalize a writer who pays to move his or her affiliation to another performing rights society while leaving a valuable catalog of songs with BMI.”

That point was subsequently expanded on by guild president George David Weiss in a Billboard Commentary (May 9).

Chris Caffery, president of BMI, said, “Irwin Robinson says he has gotten calls from “a whole bunch of writ- ers who feel somewhat taken ad

vantage of” by the BMI change. He adds, though, that he sees this as a writer’s problem and that “BMI might feel they have a right to do it.”

Liking the switch to the recent airport plan that boosted the mini- mium charge for a free ticket from 50,000 to 75,000 miles, Robinson says BMI is also changing horses in midstream. He says that consumer

(Continued on page 85)

Importers Form Group

BY FRED GOODMAN

NEW YORK U.S. record importers hope a newly formed trade association will be a vehicle for addressing issues they say are threatening to end the legal flow of most imported recordings.


CD-I technology mates the CD’s vast storage capabilities (the equival- ent of 1.500 calculations) and floppy disks) with an interactive consumer electronics system.

Representatives of the consumer electronics industry present it to the conference said that CD-I could be launched on the trade level as early as mid-1988. The format will initially be marketed as a “black box” ad- dition to existing CD hardware, with in- tegrated players to come.

At present, discussions of CD-I remain in the theoretical realm be- cause no working prototypes or software exists for the format. In fact, a number of CD-I specifications were already in place that went into the living room, but none of them were the right one for the job.


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A&M Bows Midline CD Series
Includes Bryan Adams, Joe Jackson

BY DAVE DIMARTINO

LOS ANGELES A&M Records will introduce a midline compact disk title June 29 by such top-line artists as Bryan Adams, Joe Jackson, and Supertramp. The move is being attributed to decreased manufacturing costs and the growing sophistication of today's CD buyer. At least 20 additional titles will be released by the end of the year.

"I think we're getting to the point where the consumer is not necessarily going to pay top dollar for a 20-year-old analog title," says David Steffen, A&M's vice president of sales. The dealer price per unit for midline titles will be 30% lower than A&M's present cost. Steffen adds that A&M presumes even lower price points for such titles by 1988.

The titles correspond to present A&M album packaging and will be distributed by CBS/Sony. Several artists or acts have been involved in curbing video piracy also were discussed.

VSDA Meet Goes After PPT And PPV

BY EARL PAIGE

LOS ANGELES The Video Software Dealers Assn. is going on the offensive against pay-per-view of home video and video-on-demand. This stance came to light as VSDA president Arthur Morowitz, who heads Metro Distributors and Coliseum Video, addressed a local Orange County chapter gathering May 12 in suburban Fullerton. There, he said the new imprint will release a series of midline CDs via Dunhill's existing operations at a suggested list price of $9.98.

Nine initial titles are expected to ship early next month, with 10 more to follow in July. Among them are previously released or specially created packages by Paul Anka, Herb Mann, Bob Marley, Ramsey Lewis, the Ventures, Woody Herman, Brian Auger, and Stan Kenton. A compilation package, "The 50th Anniversary Of Big Bands," will also be released.

The label plans to put out some 50 titles by the end of this year, with most running 60-plus minutes. According to Dunhill chief Marshall Blonstein, it was American Technologies that initiated the deal a few months back. "They approached us on the idea of distributing product for under $10," he says. "We agreed to it, only if it was done as a true catalog." Though Dunhill is distributed through an independent network, Garland will be sold directly to accounts. "At the price point we want to put it at, we have to sell direct," says Blonstein. "They're being offered at $6.50 direct, so if retailers want to discount, they can do it at $9.98."

Blonstein adds that if they were to go through distributors, the retail price would be more than $11 in some cases.

Regarding the agreement, Dunhill will be responsible for the manufacturing, distribution, marketing, and promotion of the titles, while American Technologies will handle the licensing and product presentation aspects. Dunhill will have the final decision on all releases.

Concerning the type of product Garland will be putting out, Blonstein says that it "won't be classical or country. We're looking for interesting stuff that's available at that price point." LINDA MOLESKI

Bernstein's Honor. Leonard Bernstein, the composer/conductor, accepts the 1987 Albert Schweitzer Music Award from Rhena Schweitzer-Miller, daughter of the late century Nobel laureate and music prize winner. The presentation was made recently following Bernstein’s performance with the New York Philharmonic at Lincoln Center, an event sponsored by the Creo Society.

Executive Turntable

RECORD COMPANIES. Motown Records in Los Angeles promotes Steve Buckley to the newly created post of vice president of its creative division. He was director of a&r.

Capitol Records names Tim Carr East Coast director of a&r, based in New York, and Gwen Franklin director of marketing for its black music division, based in Los Angeles. Carr was East Coast a&r manager. Franklin was national promotion director for A&M in New York.

PolyGram Records in New York promotes Holly Browde to director of business affairs. She was senior attorney. Mark Sullivan is appointed director of administration for the label's West Coast office. He was with Universal City Studios at MCA Inc.

Buck Batzel is named senior vice president of sales and distribution for CBS/Replay in New York. He was vice president of sales and operations for the label.

Chrysalis Records in New York promotes Milhan Gorkey to director of national publicity. She was manager of East Coast publicity.

Suzanne Berg joins Elektra Records in New York as associate director of adult contemporary promotion/artist development. She was national promotion director for Grammavision Records. Berg succeeds Lisa Frank, who was promoted to promotion/marketing manager.

Virgin Records appoints Joyce Castagnola West Coast regional sales manager, based in Los Angeles, and Michael Rosenberg East Coast regional sales manager, based in New York, Castagnola was director of product marketing for Wherehouse Entertainment's West Coast chain. Rosenberg was East Coast sales director for I.R.S. Records.

Madelyn R. Cousin becomes manager of creative services for Jive Records, a division of the Zomba Group, in New York. She was with RCA Records.

RETAILING/DISTRIBUTION. Hector Gonzalez is named executive vice president and general manager for the video division of East Texas Distributing in Houston. He was upped from sales director for the company's Spanish-language home video division.

The Interstate Group in Hagerstown, Md., appoints the following: Bill Brooks as branch sales manager, Hagerstown, Md.; Vic Trennel, branch manager, Smithfield, R.I.; and Ed Berson, director of marketing.

HOME VIDEO. International Video Enterprises in Woodland Hills, Calif., makes the following appointments: Michael Lasky as vice president of programming; Vicki Greenleaf, vice president of publicity and promotions; and Jake Lamb, regional western marketing director. Lasky was director of film acquisition for Showtime/The Movie Channel. Greenleaf was national publicity director for New Century/Vista Film Co. Lamb was director of sales for Schwartz Bros. Video Distribution.

CBS/FOX Video in New York promotes Larry Andjulis to director of sales, based in Chicago, and Laura Terranova to director of merchandising and special accounts. Andjulis was national sales manager. Terranova was Eastern regional sales manager.

Ingram Video in Nashville appoints Brian Clandeness senior sales vice president. He was vice president of market development for the company.

Bruce Leivenberg becomes Western district sales manager for Media Home Entertainment in the Bay Area. Leivenberg joined the company last year as manager for the San Francisco/Sacramento branch of the home video chain.

Pram Entertainment in Los Angeles promotes the following: Mary McCadden to manager of programming; Tom Schon, manager of sales administration; and Mark Ogle, manager of special events and promotions.

(Continued on page 79)

John Fruin Rejoins Industry At Zomba

LONDON John Fruin, a former chairman of the British Phonographic Industry and former head of WEA's U.K. operation, is back in the mainstream of the music industry here. He is taking over as U.K. group marketing director of the fast-growing Zomba conglomerate.

Fruin has acted as consultant to Zomba for four years, but recently he has concentrated on personal business interests following a two-year spell as Pickwick's senior executive.

Cllive Calder, who becomes chairman of the Zomba Group, says, "We've expanded our range of activities and increased our commitment to the U.K. market, and now is the time to strengthen our senior management operation. Ralph Simon, one of the best special projects worldwide, long-time executive of Atlantic became finance director, and Chris Clark has been recruited to take over as financial controller.

Fruin, one of the most colorful characters in the U.K. industry in the late '70s, says he has returned to the music business to "harness the growth" of the record company and bring together the various elements of Zomba, which include Jive Records, Drop Records, Studio Masters, Dreamtime, Zomba Management, and music, production, and book-publishing divisions.

Fruin was a well-known junior trainer at EMI, working his way up to sales, distribution, and marketing director. He was Polydor's managing director for five years and launched State Records (with Wayne Bickerton) before taking over as managing director of WEA. He left there in 1980 to join Pickwick.

"(Continued on page 84)
THE ENVELOPE PLEASE!

- Achievers Award for Top Media Companies (1986) — Channels Magazine.
- Golden Reel Award, George Thorogood Live LP (1986) — Ampex Corp.
- Syndicator of the Year (1985) — The Album Network.
- Gabriel Award, Mutual’s The Week In Review: The Shuttle Challenger (1986)
- Peabody Award, The Larry King Show (1983)

AWARD WINNING RADIO

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**Most Releases To Appear On CD**

**Virgin Sets Super Saver Titles**

NEW YORK Virgin Records’ new U.S. operation has begun building a catalog by coupling select titles from its parent company’s back catalog with new releases. Jim Swindel, vice president of sales for Virgin, says the label plans to release 24 catalog titles in coming months.

“I’ve got the whole Virgin catalog to work from, and I could triple that easily,” says Swindel. “But we don’t want to force-feed the market.”

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**Golden Sues Other Oaks; Group Names New Member**

BY ANDREW ROBLIN


One hour after the suit was filed, Allen, Bonsall, and Sterban held a press conference here at which they named Steve Sanders as Golden’s replacement in the Oaks.

Golden’s suit seeks $10 million in general damages and $30 million in punitive damages from his former band mates. The suit, filed by attorney Scott F. Siman, also asks that the Oaks’ partnership agreement be declared null and void.

The suit charges that Allen, Bonsall, and Sterban breached their partnership agreement with Golden by attempting to oust him from the band. The suit also alleges that the trio conspired to deprive Golden of his share of royalties from the Oaks’ label, MCA, and future concert proceeds.

The Oaks’ partnership agreement should be nullified, the suit says, because it is “unconscionable.”

The agreement provides that an ousted Oaks member may not challenge his ouster in courts or arbitration, subject to a penalty of 50% of future royalties.

In spite of the tough language in the suit, the case may never go to court, according to Golden’s business manager and general counsel, Wayne R. Halper. The suit’s purpose, says Halper, is to speed stalled financial negotiations with the Oaks.

**L.A.-Based Striped Horse Records**

**Indie Label To Bow In June**

LOS ANGELES Striped Horse Records, the new label headed by industry veteran Barney Ales and Carlo Nasi, has linked with several independent distributors and will release its first single June 4.

“Bells,” “Hergest Ridge,” and “The Motion Picture Soundtrack From The Killing Fields.” Also slated for release this month are two orchestral albums by Orchestral Manoeuvres In The Dark—the group’s self-titled debut album and “Organisation” and “Simple Minds’ “Sister Feelings Call.”

Swindel says the label plans to release two more albums each by Oldfield and Orchestral Manoeuvres In The Dark, five more Simple Minds titles, and albums by Japan and the Human League.

“We are also looking at titles by Eurythmics, Tangerine Dream, P.I.L., and others,” says Swindel, adding that restructured royalty rates will be required for the release of all Super Saver titles.

FRED GOODMAN

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**Barbra’s ‘One Voice’ Makes Itself Heard; Prince, Richie See Chart Streaks Stopped**

**CHART BEAT**

by Paul Grein

**BARBRA STREISAND’s “One Voice” jumps to No. 17 in its third week on the Top Pop Albums chart. It’s already higher on the chart than Streisand’s two previous live albums peaked. “A Happening In Central Park” peaked at No. 10 in 1968; “Live Concert At The Forum” reached No. 19 in 1972.

“One Voice” is Streisand’s 31st album to crack the top 200 since 1963; only one is roughly one every nine months. This tally includes two live albums, two greatest-hits sets, an original cast album, and six soundtracks: “Funky Girl,” “The Way We Were,” “Funny Lady,” “A Star Is Born,” “The Main Event,” and “Yentl.”

Streisand’s consistency on the album chart stands in contrast to her hot-and-cold performance on the singles chart. Streisand has collected 14 top 30 singles during her career, but 11 of those came in a five-year blitz, from 1977 to 1982. Her three top 30 hits outside of that period were “People” (1980), “Stoney End” (1971), and “The Way We Were” (1974). The fact that Streisand hasn’t had a top single since “Comin’ In And Out Of Your Life” more than five years ago makes her continued success on the album chart all the more noteworthy.

The swift ascent of “One Voice” is partly due to the fact that Streisand is coming off a No. 1 album and a Grammy Award for “The Broadway Album.” It’s also partly due to the fact that the concert at which the album was recorded drew considerable publicity and yielded a widely seen HBO special.

One predictable thing about Streisand’s live albums is that the smaller the audience for the concert, the larger the audience for the album. Streisand’s first live album was taped in front of 150,000 fans at New York’s Central Park; the other album was recorded in front of 18,000 fans at the Forum in Inglewood, Calif. “One Voice” was recorded in front of 500 friends and associates in Streisand’s backyard in L.A. At this rate, if Streisand ever records an album of just her singing in the shower, it will go through the roof.

TWO OF the hottest stars in pop music are bound to be disappointed by this week’s charts. Prince can’t be happy about the fact that his latest album is already heating up. According to an 85 order processors and clerical personnel and six supervisory staffers currently in Spartanburg, about 250 new jobs will be created. Among a group of about 20 or 25 technical and managerial personnel will be transferred to Spartanburg from other company facilities.

**Barbara’s ‘One Voice’ Makes Itself Heard; Prince, Richie See Chart Streaks Stopped**

**FACTS:** Jody Watley’s “Looking For A New Love” looks like it’s going to remain one jewel short of the Billboard triple crown. The smash reached No. 1 on the Hot Black Singles and Hot Dance/Disc Jockey Play charts but is stuck at No. 2 on the Hot 100 for the fourth straight week. That’s the longest any single has remained in the runner-up spot without hitting No. 1 since Duran Duran’s “The Wild Boys” in late 1984. One big consolation prize: Watley’s debut solo album cracks the top 10 on the Top Pop Albums chart, a feat that elucidated her former group, Shalamar.

Smokeyn Bob’s “Just To See Her” leaps 11 notches to No. 22 on this week’s Hot 100. It’s already the third-highest-charting single of Robinson’s solo career, topped only by “Cruisin’” (No. 4 in 1989) and “Being With You” (No. 2 in 1981).

U2 has seven albums on this week’s Top Pop Albums chart—all with bullets. The Irish band isn’t the first group to put seven albums on the chart simultaneously. In fact, the Monkees did it just six months ago. Strange bedfellows.

The Beatles have three of the top four titles on Billboard’s Top Pop Compact Discs chart this week with the second batch of Capitol CDs. The group has a clean sweep of the top four just two months ago with the first batch.

**WE GET LETTERS:** John Forkas of Cleveland suggests that 21 Records is the first record company to have the same name as the peak position of one of its hits. The hit in question: Donna Allen’s “Serious,” which peaked two weeks ago—at No. 21.
Hear legendary sound echoed through Eddie Money's Top-5 hit, "Take Me Home Tonight," and immediately reestablished Ronnie Spector as one of the most distinctive female voices on record.


Ronnie Spector. "Unfinished Business." She's not through with you yet.

FOUR CORNERS

First class passage booked and confirmed when you travel with Yellowjackets to "Four Corners." Your musical passport guarantees entry to all points with one of today's finest combos, an ensemble marked by the highest order of musicianship and melodies.

Momentum is the key word here, propelled by their Grammy-winning single (from "Shades") and notable participation in the blockbuster "Star Trek IV" soundtrack. Yellowjackets embark on a journey to well-deserved contemporary jazz stardom.

Yellowjackets' lineup of Russell Ferrante, Jimmy Haslip, Marc Russo and newest member William Kennedy move themselves toward a jazzy base while expanding upon their hybrid balance of energy, improvisation and lyricism, with the tasteful influence of third world rhythms. Digitally mastered recording includes compact disc/cassette only bonus track and extended versions.

Yellowjackets on compact disc—a record-breaking experience!
There are many lawyer stories—some of which are on these very pages—but the one that seems most appropriate here has to do with a client looking for a new attorney.

Client: “I’ve been asking around, and the fees you lawyers charge are astounding.”

Attorney: “We here at Dewey, Gipson & House charge $100 per hour for each question.”

Client: “Can you believe this other lawyer’s $500 for the same question?”

Attorney: “Yes, I can. Now, what’s your next question?”

For a new producer, writer, actor, recording artist, or other aspiring entertainer, legal fees are no joke. And although the hourly rates charged by attorneys have not risen appreciably more than other service charges over the years, the cost of negotiating has skyrocketed.

The burden places this on a client seeking to enter this industry is considerable. It is not uncommon, for example, for legal fees based on an initial intake interview and hourly rates to reach anywhere from $1,000 to $7,500 (and beyond) for negotiating an attorney’s recording agreement.

The primary reason is the recording agreement itself. As new technologies emerge, contractual provisions are developed to cover them. Thus, the major U.S. labels have added clauses ranging from three to 16 pages (single spaced) just to address the question of videos. Similarly extravagant language has been developed in response to the proliferation of compact disc, digital audio tape, specialized promotional and marketing programs, merchandising and licensing arrangements, and, just to cover all bases—the obligatory boilerplate reference to “all other media which now, hereafter or otherwise known, invented, or developed at any time.”

To complicate matters, and to add to the attempt to serve in limited, they have reviewed and negotiated, changes in the copyright law over the past 10 years have created a host of issues addressed by a variety of definitional and protective clauses. Moreover, as case law emerges, clarifying (hopefully) questions impacting the record company’s rights and interests in the artist and the attorney must keep pace with the other contractual refinements are required.

Never in my experience have these contractual adjustments manifested themselves in the form of boilerplate. And although some agreements, declarations, affirmations, and representations are still required by their very nature, the record companies are much less likely to insist that an attorney must review and agree to each and every one.

Even without regard to the complexity and volume of issues that must be discussed by the attorney’s attorney and the record company representative, the sheer bulk of the paper work requires hours of an attorney’s time prior to any actual negotiations.

I can’t help but think that this kind of contractual verbosity is inescapable (and many attorneys, including this writer, do not, what are the chances facing the overzealous and underinformed recording artist? He or she can avoid lawyers altogether and sign the contract without the benefit (and cost) of a proper negotiation.

Alternatively, it might seem an attractive compromise to have a paid or relative who happens to be a lawyer handle the negotiations on more affordable terms.

In truth, the attorney who relies on the advice of someone inexperienced in negotiating agreements in the entertainment industry is hardly better off than the artist who elects to proceed on his or her own counsel. And the ultimate price that the poorly represented or unrepresented artist pays for saving the expense of proper representation at the inception will inevitably be more costly than the fees saved.

Of course, if the record never “happens” or the project for other reasons never develops, the pitfalls and problems caused by inadequate negotiation may never come to light. If the artist is caught on the horns of a dilemma, it is perhaps fair to say that an attorney who helps solve the dilemma by donating free (or substantially discounted) legal services? Should the attorney be obligated to perform services on a contingency basis or for a fraction of the normal rates?

While we lawyers are free to extend special considerations where we believe that circumstances warrant (and I know of no entertainment lawyer who has not at least occasionally agreed to forgo legal fees), the pervasive nature of the “cumbersome contract” problem prohibits this kind of accommodation as a regular diet.

Attorneys have overhead, debts, and family obligations like everyone else. The attorney who makes the gesture of forgoing usual fees on more than an occasional basis may soon be facing his or her own set of economic and moral dilemmas.

Even less attractive is the notion that the contract can be negotiated selectively—that only the “major” points and schedules should be addressed, saving the less important aspects of the agreement for another time.

While this approach may seem logical, its initial appeal fades upon analysis. First, it is impossible to know...
NBC’s WNYN N.Y. To Go Country
Follows WHN’s Planned Shift To Sports

BY KIM FREEMAN

NEW YORK Country will be kept alive and well in New York City thanks to NBC’s WNYN here, which will pick up the format July 1, the same day WHN drops it for all sports and the WFAN calls (Billboard, May 9).

With the move less than two months away, questions about call letters, personnel, and musical direction have yet to be answered, says NBC Radio president Randy Bongarten.

According to Bongarten, NBC had been contemplating a country format for WNYN before Emmis Broadcasting made its WHN announcement. As an AC, WNYN has struggled in recent years to get ahead in Gotham’s five-station AC race. The station pulled a 1.6, 12-plus winter Arbitron share.

The WHN format probably would have gone country regardless of what WHN did. “I think one of the factors that went into Emmis’ thought process was how vulnerable WHN would be if an FM came in with country,” says Bongarten.

Bongarten gives generous credit to Emmis and WHN VP/GM Dick Dames, in particular. “He actually called me before I had a chance to call him,” says Bongarten, “He shared WHN’s research with us, and they’ve offered to promote country’s move to our station as the time approaches. Emmis has shown a remarkable concern for the country audience.”

Says Dames, “I had proposals ready for WNYN and WPXJ. I called NBC first, and Randy asked me not to go to WPXJ.” Dames says he is not sure another broadcast group would have allowed him to pitch country to other stations. “[Emmis president] Jeff Smulian was behind me all the way,” he says.

‘Emmis has shown great concern for the audience’

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WNYN has the format changed, and Emmis/WHN has the country calls.

The NBC executive says Emmis “called us in. It’s the biggest format in the world, and the country audience is the biggest audience.”

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Diana Ross
red hot rhythm & blues

THE ALBUM
FEATURING THE HIT SINGLE
Dirty Looks

THE TV SPECIAL
AIRING MAY 20 PRIME-TIME ON ABC-TV
We proudly congratulate all of the writers and publishers of the most performed songs of 1986.

SONGWRITER OF THE YEAR
David Foster

MOST PERFORMED SONG
SEPARATE LIVES (Love Theme From "White Nights")
written by
Stephen Bishop
published by
Gold Horizon Music
Hidden Pun Music
Stephen Bishop Music

WARNER-TAMERLANE PUB. CORP.

PUBLISHER OF THE YEAR
Brian White Heads For Orlando’s WBJW; Chicago Veteran Dunovan Joins WRXR

BRIAN WHITE makes a fool of some of our specula-
tors by nabbing the PD post at WBJW “BJ-105” Or-
lando, Fla. with a successful run at KBKQ San An-
tonio, Texas. Says BJ-105 VP/GM Rick Weinkauf, “The rea-
son it took so long to fill it was because we had so
many great candidates apply. It was terrific. Brian’s
initial pool of skills, plus that what’s already been a
winning staff are what set him apart. If there’s such a
thing as a marriage made in heaven, this is it.”

MIchael Dunovan assumes the GM spot at new Pyra-
mid-owned WRXR Chicago, where he had been
for more than five years. Completion of Pyramidal’s
WRXR takeover is expected by June 3, and
Dunovan’s arrival is the first of many changes Pyra-
mid is expected to make, including a move to the
WTKS calls. According to Dunovan, the group is con-
templating various formats. “Chicago doesn’t really
have any gaping format holes,” he says. “So it’s a
question of doing whatever we do better than any-
body else.” Given the “Kissable” new calls and the
progressive top 40 track record of Pyramid group PD
Sonny Joe White, a hit/urban hybrid is where most
listeners are placing their bets. Dunovan and WTKS
PD Tommy Edwards are good friends, but Dunovan
says it’s way to early to comment on whether the two
might end up on the same team in Chicago’s ever-com-
petitive radio war.

Prior to joining WTKS, Dunovan put in more than
two and a half years at ABC’s WGCI Chicago and had
worked earlier for CBS. “By the end of this decade, I
think we’ll see a new group of companies emerge that
are leaner, meaner, and dedicated strictly to radio,” he
observes. “The Pyramids, the Infinitys, the Emmis
will be the ones who win because they’re setting
trends, they’re agile, and can move more quickly. It’s
a little scary to look out there as we have with the
network-owned groups, but I’ve been looking for this
type of entrepreneurial spirit and freedom.”

Tom Marshall is the new PD at pure rockin’
KNAC Long Beach, shipping in from another Jeff
Pollack client, KFMQ Albuquerque. . . We hear that
the station has begun clearing lanes for the Maelstrom
bloom to be taken its golden ears to MCA’s ad
departments. More on that later.

John Chommie makes a record transition from
son doing nights at AC outlet WGBB Long Island,
N.Y., to the PD chair at hit outlet WFLY Albany, N.Y.
Replacing Steve Christian in less than a week’s time,
Chommie says it’s great to be back “where my top 40
blood is” . . . Andy Barber arrives as the new morning
man at top 40 outlet KAYI “K-107” Tulsa, Okla. His
most recent morning gig was at WIVY “Y-103” Jack-
sonville, Fla.

“POWER 95” in how those in the know will be refer-
ring to top outlet W2P at New York from now on.
After the slogan was tested along with the calls for
the past several months, winter diary keepers caught
on, and Power 95 is now the phrase that pays. Simulta-
neously, Power 95 has brought former WNEW-FM
news director and morning talent Lisa Glasberg in as
newscaster at Pat St. John’s afternoon show. Cleo
slides from overnights into the 10 p.m.-2 a.m. slot,
while former WNEW-FM host/producer Boy Valentine
takes the overnight shift. Additionally, Willie B. Goode
fills in with weekend air work plus some production duties.
Reb Brown - who grew up doing local radio
ties as producer of the Morning Crew, while retaining
her program coordinator title. We’re happy to report
that Power 95 evening talent Fast Jimmy Roberts is
about to return to the airwaves following a nasty bicy-
cle accident. Finally, it was great to catch Power 95’s
quickly assembled Gary Hart Getaway, which sound-
ed like a parody promotion at first. PD Larry
Berrigan assures us that it’s for real and explains that
the contest will send a winner and friend to Bimini,
Bahamas, where they will have luxury accommoda-
tions and a copy of the Miami Herald delivered to
door every morning.

WMXJ “Majic 102” Miami welcomes Jerry Sullivan
as its new classic hits PD, replacing Cliff Blake. Sulli-
van had been DP of WIOD-AM, and early hold that
post at the former WAIA . . . Also movin’ in Miami is
Mark Shands, who joins crossover outlet WPOW after
leaving the former WNZM-FM, where he had been as
PD and WZTA . . . Meanwhile, on news/talk outlet
WNZM-A, air talent Neil Rogers is organizing SOPAR,
A First Amendment protection rally, with several local
ejocks expected to show up to lend support.

Jim & Joanne Crossan have found themselves a
home back home in Bridgeport, Conn., where the
hus-
band-and-wife team are doing their comedy stuff on
WICC. The station’s GM refers to it as an “ACHR”
because WICC mixes a full-service approach with
a playlist that includes the Georgia Satellites.

RANDY HORN, PD at country outlet WJKC St.
Marys, Ga., is seeking an afternoon driver who can
double as production director. Horn can be reached at
fax 910-288-2900 . . . AC station KXOA “K-108” Sacramen-
to, Calif., has a new production director in Paul Fling,
a recruit from KBOS Fresno, Calif.

Zoe Quest joins WMXJ Boston as a part-time talent,
 hired direct from nearby WBFV Framingham, Mass.
Another new WMXJ weekender is Albert Calvert, a
New England veteran . . . WPIX New York’s “Pig
Penthouse” host Holly Lewis branches out into television
with a correspondent post for WPIX-TV’s “Best Talk
In Town.” Longtime local heroine Alison “the Night-
bird” Steele joins WPIX in the most of the penthouse
PD job. Also at that station, former midday tal-
ent Jerry Latchford moves into the news department,
with Tommy Dean assuming Latchford’s old shift.

KBQ-FM Portland, Ore., drops classical music after
five years in the format to adopt hits from the 50s
and 50s. As one of the first stations to play classical
in Portland, KBQ-FM has been a leader in the market push
to support six classical outlets, including three full-timers . . .
In Philly, long-time morning battlers Ken Garland
and Joe Niagara are now on the same team: WPEN.
Garland had been doing mornings on WP and now as-
sumes that shift for WPEN, while former morning
guy Niagara moves into afternoons . . . Tony Hamil-
ton is doing part time for WHTZ “100” New York.
Harvey Lisker takes his big band show to WUTQ
Utica, N.Y.; he worked in the same capacity for cross-
town station WBZ for the past eight years.

BIG GOOP: We incorrectly reported that WBCN Bos-
ton jumped to an 8.8 share in the winter Arbitron in
recent coverage. Sorry, but the station dropped to a
6.8 from a 7.1, and thanks go to WXKS “Kis 108” for
calling it to our attention. And you thought you got
tired of staring at Arbitron books.

WBNC New York morning man Don Iumas stirred up
a storm last week by teasing an announcement of
shagging predictors” he was going to make May 7
for local NBC-TV show “Jeff At Five.” Gotham radio
watchers had been waiting for Imus to take some one
on his announced desire to buy WBNC from NBC with
the help of investment firm Italian, Imus detailed his
plans to “Get the World” contest, during which he will solicit
jokes from listeners for a $60,000 grand prize. Until the
winner is announced June 15, $1,000 will be ran-
domly awarded daily to joke submitters.

Tracks with the greatest comedy game this week. The Flashmaker is the highest debuting track of the week. The Power Track is the chart that shows the largest increase in display over the week before.
JUNE IS BLACK MUSIC Month, and a number of syndicators are taking the opportunity to produce specials that celebrate blacks’ influence on contemporary music. The most ambitious project to come to our attention is Burbank, Calif.-based Syndicate 14 Productions’ “Roots, Rock & Rhythm.” The 12-hour program is a compressed history of black music given in six different phases. The 12 hours are hosted by veteran Frankie Crocker and can be aired separately, although most of the 83 stations inked as of May 8 will run the show in three-hour blocks during weekend days.

“Roots, Rock & Rhythm” is billed as a musical journey, and, as such, the music is allowed to tell the story. Although an entire track is rarely played during the first three hours, the selections are hefty enough to immerse the listener and illustrate the narrative. The script, by Leonard Pitts Jr., bridges the tracks with historical details that move the story along without bogging it down in excessive trivia. Short artist interviews are also used, mostly to give firsthand accounts of how the artists profiled have been influenced.

The first hour begins with a short overview of the program and an introduction to African heritage. From there, Crocker takes the listener through the birth of the blues, gospel, and jazz—the first truly American music form. The 12 hours continue with a look at swing, the advent of rock’n’roll and Motown, funk and crossover, and the future of black American music.

Syndicate It did solicit the general market for clearances, concentrating instead on black stations. It is locked in for 36 of the top 50 markets and has verbal agreements for another seven. This is the first year for “Roots, Rock & Rhythm,” and, according to company director of operations Graham Boswell, it and another of the company’s long-form shows, the 24-hour “Story Of A People,” may become yearly traditions.

The main shortform entry for the month is Los Angeles-based Lee Bailey Productions’ highly dramatic “The American Radio NewsHour: The Black Experience.” The series of 22 90-second vignettes takes a look at historic moments in the history of black music, beginning with the birth of jazz and continuing to the present. The series captures the old newsmag feel in its radio-treatment of little-known but very interesting moments in black music history.

Host Lee Bailey’s velvety growl re-creates poignant moments like the Black Infantry’s Victory March up Fifth Avenue to Harlem and the very funny tale of Jimi Hendrix opening for the Monkees—and a horrified sellout crowd of middle-class mothers and daughters.

The HISTORY of black music is an integral part of the music that floods our airwaves today. Both the mentioned programs are history lessons that put the emphasis on the page.

(Continued on page 20)
"WITH OR WITHOUT YOU"
#1 SINGLE

THE JOSHUA TREE
#1 ALBUM
Billboard 1987 RADIO AWARDS

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

CAST YOUR VOTE FOR THE BEST!

90 AWARDS IN ALL!

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

— 10 AWARDS will go to Label Promotion Departments (national and local/regional reps) in all five formats.

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

EVERYONE WHO READS BILLBOARD VOTES!*

VOTING WILL BE IN TWO STAGES:

(1) Voters will nominate one entry in each category. These will be tabulated (by an independent auditing service). The top 5 nominees in each category will be put on a Final Ballot.

(2) Billboard readers will then select one winner in each category on this Final Ballot. These will be tabulated to determine the Winners.

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

BE SURE TO FILL OUT THE NOMINATION BALLOT WHICH APPEARS IN THE JUNE 6 ISSUE OF BILLBOARD!

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

GET YOUR NOMINATIONS READY!

www.americanradiohistory.com
POPS—10 YEARS AGO
1. Sir Duke, Stevie Wonder, TAMLA
2. How Do I Love You, Leo Sayer, MOTOWN
3. I’m Your Boogie Man, K.C. & The Sunshine Band, MOTOWN
4. Dreams, Fleetwood Mac, WARNER BROS.
5. Got To Give It Up (Part I), Marvin Gaye, TAMLA
6. Gonna Fly Now (Theme From “Rocky”), Bill Conti, UNITED ARTISTS
7. Couldn’t Get It Right, Climax Blues Band, USA LABS
8. Lucille, Kenny Rogers, UNITED ARTISTS
9. Lonely Boy, Andrew Gold, ASYLUM
10. Feels Like The First Time, FOREIGNER, ATLANTIC

POP SINGLES—20 YEARS AGO
1. Groove’l, Young Rascals, ATLANTIC
2. The Happening, Supernova, MOTOWN
3. Break It To Me Gently, Arthur Conley, SUNDAY
4. Something’s Stupid, Nancy & Frank Sinatra, DECCA
5. Respect, Aretha Franklin, ATLANTIC
6. Got It Right, Happenings, R.T.
7. Release Me (And Let Me Love Again), Engelbert Humperdinck, unions
8. Close Your Eyes, Peaches & Herb, USA LABS
9. You Can’t Buy A Kingdom, COLUMBIA
10. Got What It Takes, Dave Clark FIVE, EPIC

TOP ALBUMS—10 YEARS AGO
1. Rumours, Fleetwood Mac, WARNER BROS.
2. Hotel California, EAGLES, EASILY
3. Marvin Gaye Live At The London Palladium, MOTOWN
4. Rocky (Soundtrack), Various, UNITED ARTISTS
5. The Beatles At The Hollywood Bowl, CAPITOL
6. Go For Your Gun, Isley Brothers, FUNK
7. Commodores, MOTOWN
8. Songs In The Key Of Life, Stevie Wonder, TAMLA
9. Bostom, EPC
10. Barry Manilow, HITS

TOP ALBUMS—29 YEARS AGO
1. More Of The Mourske, COLGANS
2. Mamas & The Papas Deliver, MAMA
3. Dr. Zhivago (Soundtrack), MGM
4. The Best Of The Lovin’ Spoonful, KAMA SUTRA
5. I Never Loved A Man The Way I Love You, Aretha Franklin, ATLANTIC
6. The Sound Of Music (Soundtrack), MGM
7. The Monkees, COLGANS
8. The Rundown Over Ed Ames, RCA
9. The Temptations Greatest Hits, MOTOWN
10. Compositions Livet, GORDY

COUNTRY SINGLES—10 YEARS AGO
1. Luckenbach, Texas (Back To The Basics Of Love), Waylon Jennings, NAC
2. If We’re Not Back In Love By Monday, Merle Haggard, MCA
3. I’ll Do It All Over Again, Crystal Gayle, WARNER BROS.
4. I Can’t Help Myself, Eddie Rabbitt, MCA
5. Some Broken Hearts Never Mend, Don Williams, MCA
6. Married But Not To Each Other, Barbara Mandrell, MCA
7. Your Man Loves You Honey, Tom T. Hall, MCA
8. The Rain Came (Sugar Coated Lovers), Freddy Fender, MCA
9. It’s A Cowboy Lovin’ Night, Tanya Tucker, MCA
10. Burning Memories, Mel Tillis, MCA

SOUl SINGLES—10 YEARS AGO
1. Sir Duke, Stevie Wonder, TAMLA
2. Got To Give It Up (Part I), Marvin Gaye, TAMLA
3. Hollywood, Rufus featuring Chaka Khan, A&M
4. Whodunit, Tavares, CAPITOL
5. The Pride (Part 1), Isley Brothers, MOTOWN
6. Show You The Way To Go, Jacksons, EPC
7. High School Dance, SYLVESTER, CAPITOL
8. It Feels So Good To Be Loved So Bad, Manhattan, COLUMBIA
9. Respect, Aretha Franklin, ATLANTIC
10. Uptown Festival, Shalamar, MCA

SUNDAY — JULY 12
- 2:00 PM
DJ’s & MC’s: The Battle For World Supremacy In The Halls
- 5:30 PM
- 7:30 PM
Recording Engineers Alternative Commercial Radio Dance Music Issues Censorship: Still A Burning Issue MONDAY — JULY 13
- 10:30 AM
Keynote Address 1:30 PM
Songwriters & Publishers: A Follow-Up Workshop A Million Dollars Worth Of Mistakes Racism In The US Music Industry

SUNDAY — JULY 12
- 2:00 PM
Merchandising: The New Profit Center Pool Directors Conclave
- 3:00 PM
A & R (Arguments & Recriminations) Publicity Workshop Rhythm Radio: Meeting The Pop Challenge
- 5:30 PM
State of the Artist’s Recording Agreement Australia: A Market Survey Album Radio Conclave
- 3:00 PM
- 11:00 AM
- 12:45 PM
The Future Of Music Video Music For Peace Japan: A Market Survey Hi-NRG: Frontier or Boundary?
- 2:30 PM
Metal: Headbanging Around The World Songwriters Crossover: Pop Radio’s New Attitude The Record Deal: A Follow-Up Workshop Dance & Alternative Rock Retail Dance-Oriented Rock
- 3:30 PM
Record Producers UK Major Labels Big Record Retailers: Is There Room For New Music? Contemporary Instrumental Music Trends in The Underground

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 June 5th). Register by mail or use your credit card to register by telephone: tel (212) 722-2115, telex 6971684 FUNK, fax (212) 289-3708. After June 5th rates rise to $225.00 ($250.00 if $150.00 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 offer of only $120.00 per night, single or double. Call the Marriott directly to get the NMS rate. In the US call 1-800-228-9290 or tel USA 5106084313 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 Wehrer or Jim Levat at the NMS or your local rep now.


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...The Unconventional Convention...
Promotions

Out of Philadelphia, Sports Entertainment Promotion Inc. is finalizing arrangements for stations to send winners to London for the Prince's Trust Concert on June 5—plus a week's worth of London coverage. SEPI specializes in hooking up corporate sponsors to cover part or all of the expense of two-person winning packages. In the past, SEPI has reportedly picking up the tab for some participating Prince's Trust stations.

The package includes airfare, hotel, concert tickets, admission to several London clubs, and various extracurricular activities.

The Prince's Trust concert will feature A&M's Bryan Adams as well as Alison Moyet, Phil Collins, Paul Young, Boy George, Ben E. King, and several others.

SEPI has several similar packages lined up for London tour dates by the likes of U2, David Bowie, Simply Red, Prince, Peter Gabriel, Genesis, Luther Vandross, and many others.

miscellaneous

AC outlet KOVEN Denver will be going gaga this month with a celebrity baby-picture contest it is running in conjunction with Den- ver's Channel 4 TV station. Channel 4 will show one baby picture each night on the 5 and 10 p.m. newscasts, and KOHEN will follow up on the next day's morning show with clues to the celebrity's identity. Listeners will be asked to pick the celebrity until the baby's identity is correctly named. The winning listener each day receives a family weekend getaway package.

Radioguide, Detroit, has obtained support from Nabisco to sponsor the 1987 Radioguide. The guide lists 1,200 contemporary radio stations in addition to rock outlets in one market. Callers are greeted and thanked with the subscribing station's call letters and slogan for the hot line, and the network staffers are billed as knowledgeable music people.

Billboard's anonymous call to WXRK's hot line was answered by a friendly and knowledgeable person. We inquired about the Beatles' "Abbey Road" and were told correctly that it is a rare collector's item, selling between $75 and $400. The network operator explained that the CD had a limited release in Japan, was put on hold because of the large demand, and that it might be issued by Capitol at some point in the future. A few New York import stores were recommended. The Doobie Brothers' "Livin' On A Faultline" is not on CD, we were told, and the staffer recommended the two available Doobie CDs as well as those by former group member Michael McDonald.

Because the hot line's operators refer callers to retailers most likely to carry product in question, the hot line makes a nice sales tool for those account executives hitting local entertainment retailers.

Steve Schechter, the network's VP/data manager, says the firm gathers its information from advance label-release sheets and popular music sources. Before joining DRN, Schechter owned and operated a Vinyl Mania CD-only store in New York.

Demonstrating the extent of its data as compared to available print CD guides, DRN compares its Jimi Hendrix CD listings to those of the May 1987 edition of the Schwann Compact Disc Catalog. According to DRN, Schwann lists one; DRN lists 20.

The president of the Brooklyn-based network is Paul Zullo, a VP of DIR, Broadcaster, and slightly cantankerous contestant.

As available trip packages for listeners to watch the stadium from the goat. At least 4,400 fans will be pestered to do so.

The two weekends allowed for listening were June 4 and June 11.

WMJR operations manager Mark Lapidus approached a local watch dealer with the tried-and-true contest concept of making a winner of whoever stays in physical contact with the object of his or her desire longest.

It started with four finalists sitting it out on the water bed in the retailer's front window but quickly dwindled down to a 25-year-old housewife and a 29-year-old man, whose fiancée sat nearby. The two stayed it out for nine hours, two days, and 17 minutes.

WMJR's morning team called the contestants every morning to check in, and they encouraged listeners to go watch the sit-in.

The two were allowed to drop contact with the bed for seven minutes each hour and were permitted five-minute phone calls; food was provided by local restaurants.

The two finalists either really disliked each other or were trying to pester the other into giving up the goat. At any rate, the local papers and television outlets really picked up on the battle for the $1,800 bedroom set. (You can imagine the newspaper reporters sleeping together for nine days, etc.)

TUNE LISTENERS IN TO SEND 'EM AWAY

As the summer touring season heats up, a number of nationally available trip packages for listeners become ripe for the picking.

smokey scenEs. KIIS-AM-FM Los Angeles PD Steve Rivers, left, and right, chat with Motown's superstar VP Smokey Robinson after the artist/executor previewed his new single and a repertoire of hits during one of KIIS's weekly "Manic Monday" shows.

new format incorporates comic hosts

WBMW D.C. shifts gears

by Bill Holland

Washington, D.C. Comedian Richard Belzer is hosting the morning show on Infinity Broad- casting's WBMW "B-106" here; he's the first in a series of comedi- ans who will be handling the station's new and innovative morn- ing approach.

Belzer began last week when the station dropped top 40 for "adult rock'n'roll," a switch that had been rumored to be in the works for a few months. As a top 40, WBMW pulled a 3.4 12-plus share in the winter Arbitron but remained behind format leaders WAVA and WRQX. Much of the album rock speculation surround- ing B-106 was keyed to the possible "once-in-a-lifetime" of Howard Stern, who simulcasts his morning broad- casts on Infinity's WXRK New York and WYSP Philadelphia.

Stern is "just one" of the comics WBMW GM Ken Stevens says he is considering for the new morning show. Right now, Stevens admits, B-106 doesn't have another guest host lined up even though Belzer's shot is over in a week.

"We have a list of several com- edians we're interested in," Stevens says. "We're looking for wit, for someone who can talk for hours and be funny—as opposed to someone doing stand-up or physical humor. And, yes, Howard Stern is on the list, although we haven't contacted him directly as yet."

Stevens describes the new for- mat this way: "It's out of album rock, but you eliminate the harder edges and the songs with only 18-

(Continued on next page)

Featured Programming (Continued from page 16)

music and musicians, entertaining while still managing to impart a sense of where today's sounds come from. In each program, music lovers might want to look at for black features are American Media in Atlanta and Sheridan Broad- casting Network in Pittsburgh.

judging from a recent perfor- mance by two other prominent program leaders who also have the airwaves, we're guessing that "The Graceland" tour on Radio City Music Hall in New York, there is no better fanfare for Black Music Month than the Showtime/ Westwood One two-hour special of "Graceland: The African Concert." If the simulcast captures the power and joy of the live show, it can hardly fail. The synergy of concert and broadcast is what gives "Graceland" its high points for 1987.

Peter J. Ludwig

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

May 18-24, Roger Daltry, Rock Today, MJ1 Broadcasting, one hour.
May 20-23, Light My Fire: 20th Anniversary Sa- lute To The Doors, ABC Radio Network, three hours.
May 22-25, '60s At The Bebb, Woodstock One, six hours.
May 22-25, The Top 10 Of The 70s, DIR Broadcast- ing, six hours.
May 22-25, New Faces: Of Country Music, Spe- cial, Westwood One, three hours.
May 22-25, The Spirit Of Summer, CBS Radio, three hours.
May 22-25, Rolling Stone Anniversary Special No. 20, 20 Years Of Live Performances, Westwood One, two hours.
May 22-25, Chicago Live In Concert, MCA Big Event, MCA Radio Network, two hours.
May 22-25, Rock Connections Beatles Special, CBS Radio/Radio, three hours.
May 22-25, The Beat Goes On, Part 1, Westwood One, two hours.
May 22-25, Cruise' America Motown Special, CBS Radio/Radio, three hours.
May 22-25, Great Starship, MCA Radio Net- work, three hours.

May 23-24, Billboard's Official Top 40 All-Time Elvis Presley Hits, United Stations, three hours.
May 23-24, Rockin' At The Movies, United Sta- tions, three hours.
May 23-24, Special ELH, The Jazz Show with David Sanborn, NBC Radio Entertainment, two hours.
May 23-24, The Chicago 20th Anniversary Ra- dio Special, United Stations, three hours.
May 23-24, T. Graham Brown/Sweethearts Of The Road, Country Close-Up, ProMedia, one hour.
May 23-24, Reba McEntire, Country Six Pack (season premiere), United Stations, three hours.
May 23-30, Summer '87, NBC Radio Entertain- ment, four hours.
May 24, Atlantic Starr/Lisa Lisa & Cult Jam, Hillside USA, James Paul Brown Entertainment, one hour.
May 24, Reed Mardenburg, Musical Star- streams, Frank Forest Productions, two hours.
May 24, Memorial Day Special, King Biscuit Flower Hour, DIR Broadcasting, one hour.
24 appeal. You could call it "quality rock'n'roll." We're trying to bring in progressive elements, but not go so deep into new music or older albums as to lose our familiarity."

The station has an almost brand new on-air face as well. Two familiar D.C. jocks have come to the station from slipping album rocker WWDC (where Stern used to work). Sandy Edwards in middays and Cerphe Colwell in afternoons. Former WYSP staffer Bob Payne is doing evenings and serving as acting PD. Tony Colter, formerly of D.C. classic rocker WCXR, does nights, followed by B-106 veteran Eric Phillips.

Stevens says the adult rock'n'roll format is not to be confused with consultant George Harris' adult rock format. He also says the present B-106 may be "a little softer-textured than what we're aiming for." He adds that he hopes to draw some audience away from D.C.'s adult contemporary outlets very soon.

B-106's new musical stance is tagged with promos telling listeners that if they're looking for music that isn't too hard and "if Barry Manilow isn't your thing," then B-106 might be just right.

PROMOTIONS

dio stations in a sort of travelers' guide to radio. Baby Ruth candy bars will use Radioguide in a print, radio, and coupon campaign that will produce 5 million guides in 80 markets and almost $750,000 in rate-card-value air time for the product from co-sponsoring stations. The Radioguide is co-sponsored by stations on a market-exclusive basis.

Kool Phoenix put the accent on fitness as it joined Mayor Al Brooks in the Renaissance Faire that opened the new East Valley Executive Fitness Center in Mesa, Ariz. Station midday talent Angela Allen helped host the event, which included bands, singers, jugglers, and street theater and urged listeners to take advantage of the free cardiovascular, stress, and blood-pressure tests.

Each week on Rick Dees' Weekly Top 40, CHR's most popular d.j. interviews people who hold important positions... at the top of the charts.

Just one more thing that makes Rick Dees' Weekly Top 40 a must for your listeners.
Andy Lockridge Programs KTXQ For Success

BY CHARLENE ORR

ANDY LOCKRIDGE, PD of album rocker KTXQ "Q102" Dallas, thinks his station is on the threshold of a big opportunity. And he plans to seize it.

For over a year, the Dallas market has been in an upheaval of format, owner, and personality changes. Lockridge has had the pleasant job of collecting a rising curve as disgruntled listeners search for a comfortable home.

Now that the wars have left a tighter market, Lockridge is formulating an attack plan he thinks will establish Q102 as the market leader and number one.

Lockridge says, "For an album rock station in Dallas to climb the ladder to No. 3 under one of the most respected radio stations in the country, KVIL—and KDDA with Tom Joyner—shows what longevity and stability will do for you." Lockridge began his radio career at the age of 15, inspired by his love for music and his obvious vocal talents. Lockridge joined Junior Achievement, which just happened to have a radio station. He sold time and helped produce a one-hour show. "The local radio station, KOXY-FM Oklahoma City, saw something in me and hired me in 1971. I spent five years at top 40 WKY, where I really learned the radio business from the PD. He taught me theories and philosophies of the station and opened the door for me in programming," he says.

Lockridge's first programming job began in 1977 at KXXY-FM, one of two rock stations in Oklahoma City. He stayed on staff for four years. When the station was sold, Lockridge took a job at KATT-FM, stole him away to help win higher numbers. Dallas' KZEW-FM was in need of innovative programming to contend with a new rock station; it made Lockridge a lucrative deal to move south. Lockridge left KATT after six months to become a Dallasite. Now Lockridge says, "Wild horses couldn't drag me out of here!"

Unfortunately, he could not deliver the ratings KZEW management felt he should, as KTXQ continued to decline. Lockridge did get "let go" for the first time in his career. Rather than leave Dallas, Lockridge sought employment with the postal service while writing the ideal PD job. "What better way to earn a living? I could drive around all day in a little truck, drinking coffee and listening to the radio and delivering mail. It sounded great," he laughs.

Before the government could claim Lockridge, the PD slot at KTXQ-FM opened. Lockridge will celebrate two years with the No. 1 rocker in town in June.

"Q102 and Dallas are the biggest league now. We're competing with the biggest stations across the country. Four or five years ago, this wasn't the Dallas station. Lockridge says, "We have that good-old-boy attitude about doing radio their way," Lockridge says. "Budweiser was always the largest account. The CBs, the Sandusky, the Gannets came in, broadened the budgets, and brought us into the real major markets. Dallas' and Q102's quality are far superior now."

Lockridge predicts an even tighter battle among all formats. "Even though KZEW used to be our biggest competition, their new owners have stunted its reputation for being 'left=wrong.' We're considered the avant-garde one now. Our newest threat is top 40 KEGL 'The Eagle,' which has a rock-flavoured side."

"The Eagle—and all of Dallas' top five—has diminished the distinction between themselves and other formats. They basically came to our party. The Eagle has a good strategy. They move to the stations other stations don't fill. But your typical top 40 has its high degree of chart, which leaves listeners frustrated. Our station has been strongest in musical leadership, promotional leadership, and good personality presentation. We have to strengthen the lead to keep our position," Lockridge says.

His vision for Q102 is not just to stand out of the competition but to see the station become No. 1 in 13 plus demographics. He wants to be the "KVIL of album rock." Bob Roberts, Q102's morning drive personality, is rapidly becoming the "Ron Chapman of rock & roll," according to Lockridge. PD Biansay remains one of the most active in promotions. Last year, Q102 had 300 promotions, which Lockridge calls "very good." "We also need to promote the station more within the industry. That will help to get more airplay. And we will stay on top of technology," Lockridge says.

KEEPING PACE WITH TECHNOLOGY AT Q102 involves heavy use of CDs and a computerized playlist. The songs are listened to by an assistant PD. Redbeard, feel good enough to enter Q102's rotation are often tracked for weeks. This, he says, frees up the DJs to do what they do best—radio.

The business side lets Lockridge watch the progress of his programming changes. "We're pretty aggressive. Q102 has the over-preferred new acts like Robert Cray, Little America, Tears For Fears, and the Cult. To do that, the station has to have a good relationship with the record label reps," Lockridge says.

The productive relationship with the labels came about from Q102's open-door policy. "We're always available to hear new records. We have a degree of trust with our reps. If a record is bad, we'll tell them it is. The rep can respect that," he explains. Lockridge says the best way to maintain good ties with Q102 is through constant contact, to involve Q102 early rather than wait for an album's release.

For that new song to become part of his play list, Lockridge says, it has to have a "certain feeling. Redbeard listens for a certain quality, brings the song to me, and we decide if we should add it. It's 100% of the song we listen for—the melody, lyrics, feel, and presentation."

The team work he and Redbeard display on musical decisions is typical of Lockridge's style of management. "I believe commitment to the station's goals and teamwork to achieve those goals is what will keep Q102 ahead," he says. "And I hold weekly meetings with the staff to reinforce those beliefs. Everyone knows what the other is doing and promotes that on the air, the station will be No. 1."
Compositor John Barnes Has Bright Future

BY NELSON GEORGE

NEW YORK - Keyboardist/composer/arranger John Barnes is one of the best-kept secrets in Los Angeles. His nimble fingers can be heard on the Pointer Sisters’ “So Excited,” Lionel Richie’s “Dancing On The Ceiling,” and USA For Africa’s “We Are The World.” He was also co-arranger with Quincy Jones on that landmark fund-raising single and co-wrote the song “Don’t Stop” with Richie for his current album “Dure.”

John Barnes has worked as an arranger and session player for Julio Iglesias, Herb Alpert, and Janet Jackson.

But Barnes’ low-key career could heat up this year with the release of Michael Jackson’s follow-up to “Thriller.” Following the success of that album, Barnes has been a key creative collaborator with the inclusive star, serving as producer or arranger, depending on the project. He says, “My job was to do whatever he wanted done musically.

The fruits of their labor include Jackson’s two songs for the Disney film short “Captain Eo”—“We Are Here To Change The World,” which Barnes co-wrote, and “Another Part Of Me,” which Barnes arranged; the Rebbie Jackson hit “Centipede,” which Barnes plays all the instruments except guitar, and the arrangement of the Pepsi commercial version of “Billie Jean.” As a result, Barnes has participated in a number of songs that could potentially end up on the next album.

However, just like everyone else, Barnes is still waiting for Jackson to make up his mind as to what songs will end up on the album. “Michael is still sorting through a huge volume of material,” Barnes reports. “I guarantee you this: Michael is not coming on anything until he is completely satisfied with the record. He feels no pressure to rush it out.”

The Barnes-Jackson connection began during the making of the Jacksons’ “Victory” album. Jackson was impressed with Barnes’ work with the Pointer Jacksons. “When I first met [Jackson] I was looking to bring on a person capable of executing his musical ideas, someone into the technical aspect of the music. I am one of the very few people who have a Syncav- ier and a Fairlight. I am a studio in Los Angeles with a 48-track capability. That technical access, plus my ability to orchestrate, attracted him to me.”

“We worked at his house, in my studio, and on the road as well. During the ‘Victory’ tour, I traveled to New York with him to meet with Michael. I found him a fun person to be around. He’s very creative and always looking for something new. He knows more music than I do. He just knows. He’s got a great ear.”

If the songs he worked on with Jackson don’t make it onto the next album, Barnes feels the star will see that they are used on other artists’ releases. He notes that one song from their collaboration, “You’re The One For Me,” appeared on a recent Jennifer Holiday album on Geffen.

In recent months, Barnes has been working on a number of albums: a Jermaine Jackson release for Arista, a title for Boys Next Door, a Jer- maine Jackson-managed group on MCA; and a Manhattan Transfer title for Capitol. He has also hailed with Eddie Murphy on producing his next vocal album. Barnes works in Los Angeles at SNS, his own studio.

Showcases Music That Could Be As Influential As Reggae

Beauty Of ‘Graceland’ Transcends Politics

PAUL SIMON’S “GRACELAND” crystallized many of the conflicts inherent in mixing politics and music. Not that this blend of unstable elements was the singer-songwriter’s aim. He was, Simon says, just trying to utilize the South African music he’d come to love. But there is no question that Simon, a most urbane and sophisticated man, had to know that recording in South Africa would have political ramifications. Moreover, having Linda Ronstadt, a singer widely criticized for appearing in South Africa, sing on the album was like using gasoline to put out birthday candles.

That said, no one who witnessed any of the performances of the “Graceland” tour or saw Lady- smith Black Mambazo, the remarkable 10-member vocal group, perform live can sustain any hostility against him. For if “Graceland” is an album of beautiful music, which it certainly is, then the tour is a glorious showcase for music that could be as influential in the ’80s as reggae was in the ’70s. The crying melodies, bright chords, and buoyant rhythms of the South African band that backs Simon, Hugh Masekela, Miriam Makeba, and Ladysmith Black Mambazo are even more invigorating on record. Bassist Bassitl Khumalo, so exceptional on the album, was even more inventive on stage at Radio City in New York. Khumalo, adept at playing in a variety of styles, could move to the U.S. and easily become a top session musician.

Just as impressive was Ladysmith Black Mamba- zo’s performance, both at Radio City and at the night-club S.O.B.’s, where the group appeared by itself. In the crying voice of group leader Joseph Shabalala one heard the deep connection between Africa and the Mississippi Delta, for his voice was eerily reminiscent of legendary blues great Johnnie Johnson. With a new leg of the “Graceland” tour to start in June it is essential that Warner Bros., Simon, and everyone associated with the tour make the effort to woo black audi- ences to the dates. Ticket giveaways on black radio and in-store appearances (how about a cappella per- formances by Ladysmith at key black retail outlets?) should be mounted to bring this music to black Ameri- ca. It is good business and good politics.

The Rhythm and the Blues

by Nelson George

Crew that includes one of Mbtume’s sons, Fulton. Keeping the family vibe going is the fact that the group was signed to EMI by Mbtume’s brother Jeff Foreman ...Najee, whose EMI album “Najee’s Theme” recently went No. 1 on the jazz chart, has a new single, “Feel So Good,” that was co-written by Hush Productions’ in-house production coordinator Zack Vaz. The 12-inch B side features an extended full-piece instrumental mix of Freddie Jackson’s “Have You Ever Loved Somebody” that was handled by Vaz. Reg- gae in the ’80s has lacked the razor-sharp political edge that made it famous in the ’70s. That fire has been replaced by a fascination with variations on the basic reggae rhythm, use of synthesized instruments, and the increasing importance of “toasting” or rapping DJs. This blend of influences has been dubbed “the reggae house,” and some of the biggest hits in this style can be found on “Reggae Dance Hall Classics” on New York indie Sleeping Bag Records. The eight cuts, culled from clubs in Kings- ton, London, and that ever-growing reggae stronghold of Brooklyn, are fun and educational. So are Murray Eliaa aka Jah Fish’s liner notes ... The Mary Jane Girls, who have been caught in the middle of conflicts between Motown and Rick James, have lost (Continued on next page)
## BILLBOARD Hot Black Singles Sales & Airplay

### SALES

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### SHEET MUSIC

Sheet music rights are licensed to publishers and performance rights organizations.
### 12-Inch Singles Sales

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<td>ATLANTIC 0-86719</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>THE VOICE IN FASHION</td>
<td>THE VOICE IN FASHION</td>
<td>ATLANTIC 0-86719</td>
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<td>29</td>
<td>ONE NIGHT</td>
<td>THE WILD MARYS</td>
<td>ATLANTIC 0-86719</td>
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<td>30</td>
<td>ONE NIGHT</td>
<td>THE WILD MARYS</td>
<td>ATLANTIC 0-86719</td>
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</tbody>
</table>

### Breakouts

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

1. MOVIN' ON CAREY YARDIN (RECORD) | EMPIRE 705677 |
2. BEHIND THE MASK | JODY WATLEY | MCA 23969 |
3. V. THIRTEEN (REMIX) | HOLLYWOOD BOULEVARD BIG AUDIO DYNAMITE | COLUMBIA |

**Ties with the greatest sales or club play increase 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. Records listed under Club Play are 12-inch unless indicated otherwise.

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* Billboard is the official industry trade publication of the Recording Industry Assn. of America (RIAA).*

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Underground & Overground Dance Music

We admit it: Dance music wants to have it both ways. We want all kinds of industry credibility and the discretion to choose between the most commercial and the most uncommercial kinds of music. And guess what? We get it.

A perfect example of how dance became the safest commercial choice is, inevitably, reporter Houston's "I Wanna Dance With Somebody (Who Loves Me?)" (Ariana), which revisits the sunny pop-funk of "How Will I Know?"; it's pumped up with breaks added in the Thompson/Barberio club mix of the Narada Michael Walden production.

On the other, more stylized, hand is Chocoolate's "Tell Me" (Sleeping Bag), which bears some resemblance to producer Phono's "Jump Back" hit in its "south side mix," tailored to hot radio. Bruce Forest's "party mix" pulls a startlingly deep underground groove out of it. . . .

Carolyn Harding turns out "Movin' On" (Emergency, now distributed through Profile), the zippy Winstone-produced follow-up to the long-lived "Memories" . . .

Exit's "Let's Work It Out" (Quark), produced by Blaze, combines inspirational message and compulsively driving house garage beat—very strong stuff . . .

Strafe's "Outlaw" (AEM) is hypnotic, more fully fleshed-out midtempo groove, mixed by Arthur Baker with edits by Junior Vasquez.

Songwriter La La's solo debut single, "If You Love Me Just A Little" (Arista), teams her with Full Force in a very mainstreaming combination combining polish and excitement; all that's missing is a full-length album . . .

"Babie & Playing" (Critical), teen-scream Latin hip-hop, is co-produced by Arthur Baker with this DJ duet and mixed by Latin Rascals' . . .

Soyá Baines' "Calling Out 2 U" (Next Plateau) is also in the Latin/teen-vocal mode, with mixer Keith Dunham, grand co-production credit along with James Bratton and Delores Drewry.

The colourfield's remake of Sly Stone's "Running Away" (Chrysalis) is solid and not too frenetic, even in its Arthur Baker/Jay Burnett remix version . . .

That combined with Pseudo Echo's pop-charting "Funkytown" remake (RCA), put us in mind of several other songs, both airy and ridiculous, that call for revival: Ecstasy, Passion & Pain's "I Wouldn't Give You Up", Go Go's "We Got The Beat" . . .

Andrea Trues's "More, More, More"—we're talking about gold- olden oldies here.

Remixes: Expect's already-a-hit "Point Of No Return" (Arista) reworks the boxing champ, the six-figure seller has been recut with vocals by the current group lineup and a snazzy pop hi-tech mix . . .

Club Nouveau's rap-tempo "Why You Treat Me So Bad" (Tommy Boy/King Ray) is remixed more cleanly, with a languorous and stop-and-go by . . .

John Morales/Sergio Munizibai . . .

Debbie Harry's "Is Love With Love" (Cemento) is being remixed with a pop-disco Pete Waterman remix . . .

Wanna Dance With... the Straus/Ellis IMA in- version: It now describes both extremes in Harry's pop visionary career . . .

Judy's "Whammy" (MCA) follows up a major club sleeper, "You Better Quit", Lool's new mix fits the fun-funk of it . . .

Sheila E.'s "Koo Koo" (Paisley Park) is remixed by co-producer David Z. in a reverberating . . .

Elaine Charles "You It On The Line," now on Atlantic, is remixed by Jose "Animal" Dizz, with a more motorized vocal and dub by Diaz and Atlantic's Anthony Sanfilippo . . .

Big Audio Dynamite's "V. Thirteen" (Colombia), remixed by Sam Sever and edited by Chip Jones, keeps a surprisingly even keel; almost a Eurogroove. "Hollywood Boulevard" is more pointed, both lyrically and beatwise . . .

"Moonflower's "Shut Up" (All That's Art, 201-337-7325) is reissued with a boomy dub instrumen-

tal; we heard "Jungle Cat" on Montreux radio last week . . .

Dance you know Stacey Q's "Insecurity" (Atlantic) would be a huge college/alternative radio record if it were played more cleanly, the third cut from the surprisingly progressive "Better Than Heaven" album "I Like My Music" (Motown) is always our favorite cut from Chico DeBarge's album; it's twinned in two alternate mixes by Norman Whitfield and Claudia Young's "Can't You Feel My Heartbeat" (Epic) is now largely reproduced promo only in Janet Jamaal style.

Briefly: Labi Siffre's monumen-

tal "Bread In The Rain" (Dynamite) is a big favorite with every who hears it . . .

40 Degrees At Heart's "She's A Teaser" (Teaser) is a deliberate but powerful midtempo smoker . . .

Tasha's "Don't Let Go" (S&M) is upper- BPM Euro hit NRG remixed by Richics Jones . . .

Bam Bam's "Feel The Beat" (Westbrook) is midtempo house music with a strong off-keyline appeal.

Notes: Our congratulations go to New York's Vinyl Mania record shop, which celebrated eight years of service to insatiable DJs with a hectic Saturday afternoon's worth of artist appearances. Hundreds of customers and well-wishers clogged the West Village street outside the shop's newly opened location.

Awards Show Sets Panels

Overground Dance Music

BY BRIAN CHIN

New York The 11th annual Dance Music Awards show and af

Panel, co-sponsored by the Boston Record Pool and the New England Jockey Assn., drew club DJs and denizens and record label reps to Boston's Colonnade Hotel and the 1270 club April 29-30.

New England workshops highlighted the evening, which opened with a demonstration of a 16-track to two-track mixdowns presented by Boston Record Pool's Tad Bossing and sound equipment vendor E.U. Wurlitzer's Jerry Antonelli. In another workshop, attendees saw producers Mark Berry and Arthur Baker, among others, use a variety of outboard gear, including drum machines, digital delays in both studio and DJ booth applications.

Over the course of the conference, attendees also observed making of a video through the tapping of preparations for the awards show itself.

The show was lively at the radio panel, moderated by WXKS Boston's Sunny Joe White, which ran two hours and covered, among other things, the underpinning of independent-label product. The same territory was covered in the promotion panel, which dealt with the perception of a dance product ght.

In a panel on 12-inch sales, the distribution of consumer discount coupons through record pool was brought up as an issue, and a record pool panel brought up the point that it might be too early for pools to rethink their relationships with their labels.

According to NEDJA head Cosmo Wyatt, "Record pools are still being underutilized generally. Label sales departments would think about using them more."

More than 1,000 people gathered for the conference, which was attended by over 400 performers included Alisha, Sweet Sensation, Cover Girls, Joyce Sims, Night of the Father, Debbie Gibson, and, in an impromptu talk, the host who brought down the house, presenter Jermaine Stewart.

Chin's report said that the forum may add an equipment show next year. But he stressed that the conference will remain "small and concentrated" in dance music and the local market.

"A lot of DJs still got the idea that there's more to this whole thing than going into the club, playing records, and watching people dance," said co-organizer Bobine.
### Billboard Jazz Albums

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
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<tbody>
<tr>
<td>DEXTER GORDON</td>
<td>BLUE NOTE 87-8513/MANHATTAN (CD)</td>
</tr>
<tr>
<td>BILL WATRUS</td>
<td>SOULMIND 2100</td>
</tr>
<tr>
<td>WAYNE SHORTER</td>
<td>COLUMBIA FC 40373</td>
</tr>
<tr>
<td>ELVIN JONES/MCCOY TYNER QUINTET</td>
<td>BLACK HARK 521</td>
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<tr>
<td>JOE HENDERSON</td>
<td>BLUE NOTE 85-126/MANHATTAN</td>
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<tr>
<td>EDDIE DANIELS</td>
<td>GAP 1234 (CD)</td>
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### Top Contemporary Jazz Albums

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<td>BOBBY MCFERRIN</td>
<td>BLUE NOTE 85-110/MANHATTAN (CD)</td>
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<tr>
<td>GEORGE HOWARD</td>
<td>MCA 5655</td>
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<tr>
<td>DAVID SANBORN</td>
<td>WARNER BROS. 1-25479</td>
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<tr>
<td>BENNY G.</td>
<td>AYOTA 6427</td>
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<tr>
<td>THE RIPPINGONS</td>
<td>PASSPORT JAZZ 980019</td>
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<tr>
<td>JOHN SCOFIELD</td>
<td>GRAMAVISION 18-8702/PO-LYVYAM</td>
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<tr>
<td>MAUREEN MC GOVERN</td>
<td>CBS；WESTERNHORN 823-22314</td>
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<tr>
<td>STANLEY JORDAN</td>
<td>BLUE NOTE 85-130/MANHATTAN</td>
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<tr>
<td>GEORGE SHAW &amp; JETSTREET</td>
<td>TBA. 252-POLO A107</td>
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<tr>
<td>STANLEY TURRENTINE</td>
<td>BLUE NOTE 85-40/MANHATTAN</td>
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<tr>
<td>LARRY CARLTON</td>
<td>MCA 5866</td>
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<tr>
<td>FRANK POTENZA</td>
<td>TBA 222-POLO A107</td>
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<tr>
<td>JOE SAMPLE</td>
<td>MCA 5976 (CD)</td>
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<tr>
<td>BOB JAMES/David Sanborn</td>
<td>WARDEN BROS. 2533 (CD)</td>
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<tr>
<td>BILL SHIELDS</td>
<td>SPV 5001 (OPTIMUS)</td>
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<tr>
<td>DAVID BENZ</td>
<td>GMP 1035 (CD)</td>
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<tr>
<td>PAQUITO D'IVIERA</td>
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<td>BOB JAMES</td>
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<td>ALVIN HAYES</td>
<td>TBA 122</td>
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<tr>
<td>MONTEUX</td>
<td>WYANDHAM HILL RN 1056</td>
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<tr>
<td>MILES DAVIS</td>
<td>WARNER BROS. 25495 (CD)</td>
</tr>
</tbody>
</table>

### Billboard Gospel Lectern

**ALPHA AND OMEGA** may be a new beginning for Adrian Snell. With any kind of support from Dayspring Records, it could reach an unprecedented number of listeners with its multifaceted prophetic message. And, in doing so, it may mark the beginning of Snell’s long overdue entry into the American contemporary Christian marketplace.

Snell is still some kind of newcomer. Not that he needed support. He’s released seven solo albums in this country and two well-received concept projects, “The Passion” (performed with the Royal Philharmonic Orchestra and “The Virgin,” which made its debut on the BBC.

The result is that he has a strong international base, especially in Europe and Israel, but he’s made barely a dent in the U.S. market. If “Alpha And Omega” changes all that, it will be a sweet vindication for the classically trained Englishman. It’s a musical of uncommon scope and power—which it would have to be given that it is based on thundering apocalyptic texts in Isaiah and Revelation. The soundtrack is a fascinating combination of classical, folk, rock, and technopop, featuring a dazzling array of synthesizers and a giant gospel choir. The album is one of the first digitally recorded compact disc projects by a British gospel artist. It has a number of musical and emotional highlights. “Nobody Listens” is an ominous, synthesizer-driven number—a la Alan Parsons Project or Pink Floyd. “Messiah Mask” is an in-ven, driven by the urgent choir. But the most memorable piece is “Kaddish For Bergen-Belsen,” the work’s opening instrumental.

Snell says the song’s beautiful melancholy is a direct result of “the most powerful personal experience” he’s ever had as an artist.

“I was on tour in Germany,” Snell is saying after a sold-out concert in Bristol’s Colston Hall, “and I was reading Dr. Clifford Hil’s ‘The Day Comes’—a statistical work based on the premise that the Messiah is coming soon. It moved me to tears.”

And one night we came to play at a U.S. Army base built on the site of an SS quarterm. I didn’t know it at the time, but I’d never felt such a sense of spiritual oppression.

The next day I found out we were just two kilometers from the Bergen-Belsen concentration camp, and I knew I had to go there. I discovered a sense of the lingering death, of what the Bible talks about when it says the ground screams over the bloodshed that pollutes the land. At last I couldn’t take it any longer, I had to leave.

From there, Snell, who is trained on the piano and

### Adrian Snell prémières ‘Alpha And Omega’

**Guitar** (and is well-acquainted with the cello, double bass, and percussion), went immediately to write the “Kaddish,” even as the ground shook from a nearby NATO war game.

“The Kaddish” is definitely where I am now musically,” he says. “It combines my love for all kinds of music as well as the emotional impact of ‘found’ and environmental sounds. I wanted to make it like part of the haunting music from Mark Knopfler’s brilliant ‘Local Hero’ soundtrack, where the wave sounds and foghorns form part of the music.

“So I mixed a number of ominous musical sounds, like distant drums or thunder—or bombs—through the synthesizers. That’s where I think the Third World’s got us beat in music. Their music uses the earth’s sounds naturally. So ‘Kaddish’ is something I’m moving towards musically.”

**Duke Lives (Continued):** Duke Ellington, it seems, is making as much news these days as he did when he was alive. Two weeks ago we told you about the imminent release of a treasure trove of previously unissued Ellingtonia on compact disc. This week brings news of a new Ellington project, digitally recorded, that has good chance of capturing both the nostalgia market and the serious jazz audience.

May 25 is the release date for “Digital Duke” on the GRP label. The album—being released simultaneously in CD, LP, and cassette form, with the CD containing four more tracks than the other configurations—is an inspired mix of classical music and up-to-date technology. It features a band that is itself an inspired mix, with Ellington veterans as Clark Terry, Norris Turney, and Lewis Belson sitting alongside non-Ellington veterans like Al Grey, young lions like Branford Marsalis, and several players who have been working for a long time in the Ellington orchestra under the direction of Mercer Ellington—most notably trumpeter Barry Lee Hall, who has been rearranging and transcribing early Ellington pieces since he joined the band, shortly before the great maestro’s death in 1974.

Mercer Ellington co-produced the album with Mike Altschul, and the two most creative input from “Digital Duke” to tour, although the possibility hasn’t been ruled out. There are tentative plans for a follow-up album, if “Digital Duke” is as successful as the person at GRP expect it to be.

“It was conceived as potentially being two albums, depending on the results of the first,” says Rosen. And, in what must be considered one of the great understatements of all time, he adds, “Of course, there’s a lot more material.”
**Classical Keeping Score**

by Is Horowitz

**Romancing the Industry:** One of the season’s loveliest promotions is getting under way at Philips Records, and it’s setting lots of hearts beating a bit faster. It’s all built around the new Boston Pops album, “Pops In Love,” a collection of popular pieces taken from the standard classical repertoire, mostly slow and languardous but often building to emotional climaxes.

Over and above a more ample than normal supply of dealer aids, including a dedicated dump bin that will highlight the entire 14-title John Williams/Philharmonic campaign, Philips is offering a range of additional promotions that will help spread the affectionate message.

On July 18 Williams and the Pops take off on a nationwide tour of 10 concerts sponsored by Nabisco Brands. But before that sessions are to be held for another Philips album, says label boss Nancy Zinnani. Philips will also release the first album resulting from the new association between Andre Previn and the Los Angeles Philharmonic. The set, due in June, will offer a program of orchestral favorites, including “The Moldau,” “Night on Bald Mountain,” and Tchaikovsky’s “Roméo And Juliet Overture.” And coming in July are cassette versions of the Silver Line mid-price compact disk series.

**Passing Notes:** Brown Meggs, president of Angel Records, is getting ready for international classic a&r meetings in London, along with vice presidents Tony Caronia and John Patrick. Colleagues from all major markets, including France, Germany, Italy, and Japan, will attend the planning conceivables. Following the a&rh meet, Meggs travels to Venice for CMJ Angel marketing meetings. U.S. marketing chief Renny Martini will join him there.

Nimbus Records, which operates two compact disk plants in the U.K., has won the Queen’s Award for Technology in recognition of its work in the field of laser mastering. The company and develops and use its own proprietary mastering system. Most other companies are said to have taken on the Philips and Sony systems. Those directly responsible for the development are Gerald Reynolds, Nimbus technical director, and Dr. Jonathan Halliday, head of research.

**‘Pops In Love’ album inspires lovely promotion**

The company expects to open its third plant, in Charlotteville, Va., in the fall.

CBS Masterworks has signed Emanuel Ax to an exclusive long-term contract. The pianist, formerly with RCA, has recorded a sonata recital with cellist Yo-Yo Ma. CBS, earlier, a collaboration that will continue.... The Chicago Symphony/WFMF Marathon raised well over 86 million for the orchestra in this year’s campaign, a record breaker. On-air hosts were WFMF program director Norman Pellegrini and Henry Fogel, executive director of the Chicago Symphony.

Concert Music Broadcast Services has named Janet Duffy Western regional manager based in Los Angeles and Catherine Foster Robinson Southeastern regional manager. Robinson is headquartered in Atlanta. CMS is the spot sales subsidiary of Concert Music Broadcasting Inc.

**Indie Grass Route**

by Linda Moleksi

**The Latest Controversy:** To come out of the indie scene surrounds Airwave Records’ new 12-inch single, “Walk With An Erection,” by the Boston-based grouping Swinging Erudites. Apparently the number of special contests will help focus attention on the group. A tie-in with the Tower chain will provide the winner of a drawing with a trip for two on a Royal Viking Lines cruise. A contest run in conjunction with Boston’s adult contemporary station WHDH offers the winner a trip for two to Venice. And regional promotions will pick up tabs for dinners to “the most romantic” restaurant in town. And if that’s not enough love to go around, radio spots in 15 major markets and national ad campaigns will help spread the affectionate message.

On July 18 Williams and the Pops take off on a national tour of 10 concerts sponsored by Nabisco Brands. But before that sessions are to be held for another Philips album, says label boss Nancy Zinnani. Philips will also release the first album resulting from the new association between Andre Previn and the Los Angeles Philharmonic. The set, due in June, will offer a program of orchestral favorites, including “The Moldau,” “Night on Bald Mountain,” and Tchaikovsky’s “Roméo And Juliet Overture.” And coming in July are cassette versions of the Silver Line mid-price compact disk series.

**Seeds & Sprouts:** Dice Records has just entered the Hot Dance/Disco charts with a 12-inch from Lauren Grey. The project is unique in that it features “Putting The Night On Hold” and “Irresistible Love,” two previously released dance tracks from the artist that were remixed and released on a back-to-back package. Additionally, the label shipped its new single, “Do It,” which was written and produced by label mate Paul Parker. Some of you may remember the artist from a few years back for “Rocket To Your Heart” and “Jump, Shout.”... Watch for ZYX Records to release “The Best Of Eurobeat: Vol. 1” on CD.

Airwave keeps cool in ‘Erection’ controversy

Razmatz Records has signed a worldwide distribution pact with Sutra. The first release under the new deal is a 12-inch by Philip Damien Gaines... Frontier Records has inked a p.d deal with Grifter Records... San Francisco-based label headed by engineer/producer Tom Mallon (Chris Isaak). Other activities for Frontier are new releases by the Young Fresh Fellows and the Pontiac Brothers... In other p.d news, Celestial Harmonies has picked up Fortuna Records of San Francisco. Reports are that it will put out the label’s entire catalog, which houses some 44 titles... For those in the market for some good hard rock product, Tap City Entertainment has released the eponymous debut album from Sacred Heart. The band has been garnering attention in Southern California for the last year and has a sound similar to that of Joan Jett & the Blackhearts. Contact 818-343-9155.

**Top Classical Albums**

Compiled from a national sample of retail store sales reports.

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<thead>
<tr>
<th>WEEK OF MAY 23, 1987</th>
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<th>LABEL &amp; NUMBER DISTRIBUTING LABEL</th>
<th>ARTIST</th>
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<td>HOROWITZ IN MOSCOW</td>
<td>CBS 419-499</td>
<td>17 weeks at No One</td>
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<td>2</td>
<td>PLEASURES OF THEIR COMPANY</td>
<td>RCA 3791</td>
<td>27 weeks at No One</td>
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<td>3</td>
<td>CARNIVAL</td>
<td>CBS V112-107</td>
<td>3 weeks at No One</td>
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<tr>
<td>4</td>
<td>HOROWITZ: THE STUDIO RECORDINGS</td>
<td>RCA 211-07</td>
<td>5 weeks at No One</td>
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<td>5</td>
<td>KATHLEEN BATTLE SINGS MOZART</td>
<td>RCA 3289</td>
<td>6 weeks at No One</td>
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<td>6</td>
<td>HOROWITZ: THE LAST ROMANTIC</td>
<td>RCA 619-045</td>
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<td>7</td>
<td>SALZBURG RECITAL</td>
<td>RCA 351-061</td>
<td>8 weeks at No One</td>
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<td>8</td>
<td>NEW</td>
<td>HOLST: THE PLANETS</td>
<td>CBS 417-553</td>
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<tr>
<td>9</td>
<td>DORWAR: CELLO CONCERTO</td>
<td>RCA 422-061</td>
<td>10 weeks at No One</td>
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<td>10</td>
<td>TCHAIKOVSKY: PIANO CONCERTO NO. 1</td>
<td>RCA 3790</td>
<td>11 weeks at No One</td>
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<td>MUSORGSKY: PICTURES AT AN EXHIBITION</td>
<td>RCA 351-061</td>
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<td>THE KRONOS QUARTET</td>
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<td>REICH: SIXTEK/SIX MARIMBAS</td>
<td>MCA 41-115</td>
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<td>AMADEUS SOUNDTRACK</td>
<td>MCA 41-115</td>
<td>16 weeks at No One</td>
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<td>DANCE PIECES</td>
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<td>17 weeks at No One</td>
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<td>17</td>
<td>GERSHWIN: RHAPSODY IN BLUE</td>
<td>RCA 366</td>
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<td>ROYA: CONCERTO/BARBER: ADAGIO</td>
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<td>19</td>
<td>COPLAND: SYMPHONY NO. 3</td>
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<td>20</td>
<td>VIENNA, CITY OF MY DREAMS</td>
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<td>21</td>
<td>ITALIAN SERENADE</td>
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<td>ROMANCES FOR SAXOPHONE</td>
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<td>PROKOFIEV: PETER AND THE WOLF</td>
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<td>HOLST: THE PLANETS</td>
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<td>25</td>
<td>RUTTER: REQUIEM</td>
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**Top Crossover Albums**

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<th>ARTIST</th>
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www.americanradiohistory.com
Columbia Banks On Lisa Lisa

BY STEVE GETT

NEW YORK Columbia is enjoying one of the year's fastest-breaking releases with the new Lisa Lisa & Cult Jam album, "Spanish Fly." After debuting at No. 1 on the Top Pop Albums chart three weeks ago, the album has rocketed to No. 27 with a bullet. Sales have been fueled by the success of the album's leadoff single, "Head To Toe," which hit No. 19 on last week's Hot 100.

"Head To Toe" was an "instant reaction record," according to Marc Benesch, Columbia vice president of promotion. "We shipped the single on March 25. By the end of this first week it was the No. 1 most-added song. There's very little airplay. We're back in the streets with a tremendous amount of work involved.

They're not going to spend more than $1 million strictly to sponsor a tour, unless it's with a band that's willing to appear in commercials. I believe if an advertiser would pay $1 million, they probably wouldn't use more than twice that to incorporate an artist into a commercial campaign.

Q: How aggressively are artists and their managers pursuing deals?
A: I'd say better than 90% of the major acts in the world today will entertain sponsorship. There are major artists who won't, but few very definitely in the minority. Anytime I get a really legitimate offer for Springsteen, I contact his management. For the last eight or nine years, the response has always been, "Thank you, but no thank you."

A: For the managers who do want sponsorship, most of them seriously look at it as another ancillary revenue from touring. And I think sponsorship—although it may not be as lucrative as merchandising for most bands—when it's done properly and with the right deal, can make a significant impact on the bottom-line economics of touring.

Q: Are there managers who try to do things themselves?
A: A lot of managers believe that all it takes is to call up a company to say, "Hi, I'm a band manager, group XYZ—I want $1 million to sponsor a tour." But if they think the check's in the mail, then they're making a major error. Eight years ago, when sponsoring a tour was a cool and hip thing for a company to do, the first thing they've gotten the right guy on the phone and all of a sudden the deal happened overnight, just because the company wanted to experiment. Like I said before, though, the business has matured to the point where companies evaluate on more of a business basis.

If a manager has the power to do it himself, then all the more power to him. But in the same way they have a booking agent and a publicist, I think most managers realize they need a specialist to handle all that business. We don't just package the deal and walk away. We're a full-service company. We have the people and resources to pull it off. Obviously, we charge a fee for what we do.

Q: What does Rockhill charge?
A: Our standard fee is 15%, and I stress the word "standard." And the reason it's generally 15% is because there's a tremendous amount of work involved.

\begin{quote}
\textbf{In sponsorship, we get our hands dirty.}
\end{quote}

The New York-based Rockhill company, now in its 11th year, has been very involved in corporate-sponsorship deals for such artists as Michael Jackson, Men In Black, Sting, Tina Turner, and the Rolling Stones. In this week's "One To One," Billboard talent editor Steve Gett talks with Rockhill president Jay Coleman.

Q: How has sponsorship changed during the past few years?
A: Well, it's now reached a certain level of maturity. I think the idea of a band having a monster tour has been converted into a concert tour.

\begin{quote}
\textbf{In sponsorship, we get our hands dirty.}
\end{quote}

Q: Can you cite an example of a particularly successful sponsorship?
A: In 1985, we did the Sting tour with Honda motorcycles, which was very effective. We developed a whole series of tactics designed to sell bikes and bring traffic to the stores. Honda had also had its name on every concert tour.

Before the shows, we tied in with local radio stations and set up contests. By picking up an entry blank from a Honda dealer, you could win tickets to see Sting—the grand prize was to go and meet Sting and earn a free bike. If your key opened the lock. A winning key was always given out every gig.

So there was exposure before, during, and after the concert. It was a comprehensive package, and that's the kind of thing we do now. When we sell a sponsorship, we get our hands dirty.

Q: What kind of money is there in a standard sponsorship deal?
A: I'd say that for a standard sponsorship, without any kind of commercial endorsement, you're looking at anywhere from $100,000 to $1 million. Most companies today have recognized that they're not going to spend more than $1 million strictly to sponsor a tour, unless it's with a band that's willing to appear in commercials. I believe if an advertiser would pay $1 million, they probably wouldn't use more than twice that to incorporate an artist into a commercial campaign.

Q: How aggressively are artists and their managers pursuing deals?
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\end{quote}
May: Alpert's new single, "Diamonds," was Power Pack/Sales on last week's Hot 100 Singles chart, his latest album, "Keep Your Eye On Me," is at No. 26 on the Top Pop Albums chart. McClain attributes much of the album's success to ultrahot producers Jimmy Jam & Terry Lewis, and to Janet Jackson, guest vocalist on "Diamonds."

A&M issued the title track from Alpert's album as the first single, "basically to establish his urban base and to let people know that he was able to change and wasn't really caught up into this type of music, McClain says. "That worked and opened up a lot of doors. We also made radio ads at top 40, all the time knowing that 'Diamonds' would be an automatic, straight-across pop hit. And it didn't hurt having Janet on there as well."

LITTLE BIG MEN

As "Walk On Fire" by Little America climbs the Album Rock Tracks chart, sales of the group's eponymous debut album are "finally starting to connect," says Marko Babinou. Geffen national director of album promotion. Babinou adds that the label is monitoring action on the Little America album, at No. 125 on the Top Pop Albums chart, as part of a strategy to break the band on a long-term basis.

"We haven't dumped a lot of product out there and just let it sit there and not sell through," he says. "Instead, we're following reorder patterns very closely, and it's turning out to be a lot more cost-effective for us. It's more realistic for the band, too."

Little America has elicited positive feedback on a low-budget club tour that lcd in radio, says Babinou. In-stores and radio interviews have also helped spread the word that the band is "clean-cut and all-American," he adds.

SECOND EARLE

MCA has organized a dual promotional campaign for Steve Earle's second album, "Exit 0." "I have a few more vocals to record, but most of the tracks for the new album are already done," said Iglesias. "We'll be mixing in Los Angeles in June and should be done by the end of the month. I'm also finishing off a new Italian album."

BOSS SOUND BREAKS

Though he was not with the company at the time, John McClain, A&M vice president of a&r, knows what happened when label co-owner Herb Alpert last had a hit, with his "Rise" single. "I heard that it was like Christmas at A&M," says McClain. "So I definitely wanted to see that again."

Like it sometimes snows in

(Continued from preceding page) and four cuts deep in most parts of the country," according to Bill Bennett, MCA vice president of album promotion. He adds that the album is being greeted with massive enthusiasm across the board. "The general feeling from most people I'm talking to is that it's the best record Petty's done," says Bennett.

Ritz Bitz. Glenn Tibbuck leads Squeeze through the first of three sold-out dates at the Ritz in New York. (Photo: Chuck Pulin)

SOUL BOYS

After launching new acts like Glass Tiger and Robbie Nevil, Manhattan is hoping for similar out-of-the-box success with the Partland Brothers. The Canadian duo of G.P. and Chris Partland is on the Hot 100 Singles chart with "Soul City," the leadoff single from their Vini Ponia-produced debut album, "Electric Honey."

This project is extremely hot for us," says Jack Satter, Manhattan vice president of promotion. "We took the boys out to radio stations in 16 major cities three weeks before the single came out. Then we released the single simultaneously to top 40 and album rock stations."

In addition to growing radio airplay, the Partland Brothers are benefiting from strong exposure on VH-1 with the video for "Soul City," says Satter. "We also had a great blurb in Newsweek, predicting that it would be one of the biggest summer hits."

MOVIE TRACKS: Wang Chung's new single, "Hypnotize Me," the third from the band's Geffen album "Mosaic," will be featured in the movie "Inner Space." Steve Spielberg is executive producer of the film, which opens July 3.

It's the third time Wang Chung's music has been used in a movie. The group appeared on the soundtrack for "The Breakfast Club" and also produced a brilliant score for "To Live & Die In L.A." Incidentally, Wang Chung is set for a monthlong stint (Aug. 10-Sept. 13) as opening act for Tina Turner on her upcoming U.S. tour.

Short Takes: MCA will celebrate Elton John's return to the label with the July release of "Elton John Live In Australia With The Melbourne Symphony Orchestra," a double album recorded earlier this year on his trip Down Under... Marlon Jackson's self-produced debut album for Capitol is scheduled for late-summer release... The Chicas band heads east. Look for the owners of the Manhattan nightclub to open up in Southampton, N.Y., during Memorial Day weekend... Harmony Books will publish Chuck Berry's autobiography in October... Eric Clapton joined Lionel Richie on stage at one of the Motown star's London concerts... Michael "Miami Vice" Mann is said to be working on a pilot for a new NBC TV series, "Tropic," set in a recording studio on a fictional Caribbean island... Joe Ely has signed with Hightone... Don't miss John Hiatt's new A&M album, "Bring The Family," recorded in just four days, the album features Ry Cooder on guitar, Nick Lowe on bass, and Jim Keltner on drums. Hiatt, who now lives in Nashville, is gearing up for a series of U.S. summer dates.

PolyGram's Curiosity Leads To Scotland; Julio & Stevie Duet On Iglesias' Next LP

NEXT BIG THING: PolyGram president Dick Asher, along with key label execs Bob Jamieson, Harry Anger, Dick Wingate, and John Betancourt, is back in a trip to Glasgow, Scotland, where he and his crew literally went berserk with all the money made from the Bon Jovi album. While Asher was busy investing in a customized line of kits for the entire PolyGram staff, his traveling companions stocked up on crates of whiskey and other Scottish fare.

Just kidding. The PolyGram crew actually went to the land of bagpipes to sign Curiosity Killed The Cat—the happening band in Britain right now.

“We're all very excited about the group,” says Wingate. “Strange enough, on the night we saw them play and closed the deal with them, they got the word that their debut album had entered the U.K. charts at No. 1.”

PolyGram has scheduled a late-July release for the album, "Keep Your Distance," just out on Mercury in the U.K. The U.K. first single, "Mafita," will be serviced to radio in June.

Listening to a CD import of the album—no, it wasn't a freebie—The Beat was instantly hooked on cuts like "Midnight," "Down To Earth," "Ordinary Day," and "Mile High." With a major push planned from PolyGram, Curiosity Killed The Cat looks set to fare extremely well in the U.S. You've been warned!

GO FOR IT: With his new Spanish-language album, "Un Hombre Solo," just out here on Discos CBS International, Julio Iglesias is eager to complete his second English album for Columbia—for the follow-up to 1984's "1100 Bel Air Place."

The Beat has no problem 'fessing up to being an avid Iglesias fan, we caught up with the man at a recent concert in the Poconos. Before the show, he revealed that his upcoming Columbia album will feature a duet with Stevie Wonder.

“I have a few more vocals to record, but most of the tracks for the new album are already done,” said Iglesias. “We’ll be mixing in Los Angeles in June and should be done by the end of the month. I'm also finishing off a new Italian album."
BOSTON SETS STAGE RETURN: RAPPERS BEEF UP SECURITY

NEW YORK: Boston is set to make its stage return with a June 20 headline appearance at the Texas World Music Festival, to be held at the Dallas Cotton Bowl. The group will appear at nine other venues on its U.S. summer tour, according to manager Jeff Dorendfeld.

Though Boston was originally rumored to be going out on a stadium tour next year, the band has instead opted to perform at indoor arenas. "Once rehearsals started, we felt the whole stage presentation would come across better indoors," says Dorendfeld.

Accompanying Boston leader Tom Scholz on the road will be lead vocalist Brad Delp, guitarist Gary Pihl, drummer Doug Huffman, bassist David Sikes, and Jim Mora, who will be playing drums and keyboards. Scholz has designed all the guitar amps for the tour.

Dates have been booked by ICM. The complete itinerary: The Spectrum, Philadelphia, June 25-26; New Jersey Meadowlands, July 25-26; Joe Louis Arena, Detroit, July 28; the Los Angeles Forum, July 18 and 20; Oakland Coliseum, San Francisco, July 24, the Foxboro Dome, Seattle, July 31; Alpine Valley, Chicago, Aug. 7; and the Centrum, Worcester, Mass., Aug. 11.

RAP ATTACK: Heavy security is planned for the upcoming Together Forever tour, featuring top rap acts Run-D.M.C. and the Beastie Boys. That was the message delivered by Rush Productions' Robert Ford at a May 11 press conference here, attended by the members of both groups.

According to Ford, "We're spending an extra $500,000 just on security. It'll be the most extensive security of any tour of its kind." Among the added precautions will be special crowd control barriers, walk-through metal detectors, and beefed-up security staffs.

The 40-city summer tour, set to kick off June 13 in Hawaii, will include a five-night stand (June 21-25) at the Greek Theatre in Los Angeles and an Aug. 17 concert at New York's Madison Square Garden. The Hawaiian show will feature guest appearances by Aerosmith's Steven Tyler and Joe Perry.

The Together Forever tour, co-sponsored by Adidas and Coca-Cola, has been organized in an effort to promote more interacial rap concerts, says Ford. In addition to performing individual sets—Run-D.M.C. will close the shows—the two rap groups will appear together on stage. DJ Davey D will be opening the dates. After the press conference, manager Russell Symmonds who represents both groups—told On The Road that he will be calling for strong support from local radio stations for both Run-D.M.C. and the Beastie Boys in exchange for various promotional activities surrounding the tour.

SHORT TAKES: Eric Clapton sold 185,000 tickets and grossed $3.4 million on his recent 12-date U.S. tour... Ray Charles, B.B. King, Stephen Grappelli, and the Modern Jazz Quartet are among the acts appearing at the 30th annual Monterey Jazz Festival, to be held Sept. 18-19 at the Monterey County Fairgrounds, Calif. MCI Telecommunications is sponsoring the event for the third year in a row... Bryan Adams, Curiosity Killed The Cat, Alison Moyet, Boy George, Phil Collins, Dave Edmunds, Ben E. King, Paul Young, and Martin and Gary Kemp of Spandau Ballet are on the bill for the 1987 Prince's Trust Tour, to be held at 54 at London's Wembley Arena. Once again, Prince Charles and Princess Di will be rockin' in the aisles.

Edited by Steve Gett. Assistance provided by Linda Moteki (New York). Send information to On The Road, c/o Billboard, 1315 Broadway, New York N.Y. 10008.

19,200 SEATS

Talent

Boston Sets Stage Return; Rappers Beef Up Security
Canadian Duo Hits With 'Dirty Water'

Rock & Hyde Clean Up

NEW YORK—Rock & Hyde—the duo of Paul Hyde and Bob Rock, formerly known as the Payola—has made waves with "Dirty Water," the leadoff single from the group's Capitol debut album, "Under The Volcano." It was bulleted at No. 66 on last week's Hot 100 Singles chart.

According to John Fagot, Capitol vice president of promotion, breaking Rock & Hyde has been one of his first priorities at the label after his recent move from Columbia.

"When I came to Capitol, I got a cassette of all the current product on the label," says Fagot. "I listened to it on the plane out to L.A., and one of the things I really got into was Rock & Hyde. I felt that 'Dirty Water' could be a hit record at radio. It's a chorus hook single that takes listening and repetition before it gets that mass acceptance."

Prior to Fagot's arrival, Capitol had serviced radio with a promo-only CD of the Bruce Fairbairn-produced single. "Once I came in, I did a commercial and intensify the promotion on the record," says Fagot. "It's getting great response, and we're really sticking with it."

Rock & Hyde is represented by Bruce Allen, whose Vancouver-based management organization also handles Bryan Adams and Loverboy. —Steve Gett

ALBUM MOVERS

U2 continues to hold the No. 1 spot on the Top Pop Albums chart (see page 80) with "The Joshua Tree". Highest debut is David Bowie's latest EMI America release, "Never Let Me Down," bulleted at No. 41. Among this week's other new entries: Ace Frehley's "Frehley's Comet" (No. 118), T.N.T.'s "Tell No Tales" (No. 129) and the Nylons' "Happy Together" (No. 145) ... Whitesnake's first Geffen album, "Slide It In," is back on the chart at No. 169. The first album moves up two places at No. 1. ... After debuting last week at No. 153, Suzanne Vega's new "Sorrows Standing" takes a 40-point leap to No. 90. Incidentally, Vega debuts at No. 2 on the U.K. album chart (See Hits Of The World, page 69).

**HOT ON THE CHARTS WITH ‘I AM WHAT I AM’ BECAUSE SHE IS WHAT**

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---

**Digital Audio & Compact Disc Review**

**Pla Zadora**

*The World is a Lady*

Conductor: Robert Farnon

Producers: Giorgio Moroder

Label: CBS/CBS 35 4933/E.P.A

**Digital Audio Review**

Brian J. Murphy

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**Pla Zadora**

*The World is a Lady*

Recorded in 1985.

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**Billboard, May 9, 1987—Top Compact Disks/Pop**

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**Produced by Tino Barzie**


Manufactured and Distributed by CBS Records
CBS Inc., 1831 Century Park West, Los Angeles, CA
SHE IS... TERRIFIC.
Firm Offers Customized Radio IDs, Announcements

NASHVILLE American Image Productions here has launched a series of customized radio station IDs and announcements, called Starliners. So far, the series has involved Columbia/Epic artists T.G. Sheppard and Gene Watson.

Tim Riley, American Image vice president, says he began the series by surveying radio stations that report to the major traccones to see if they would use the customized spots and what they wanted on them. He then presented the stations' written responses to Columbia's management, who approved the project.

The Starliners package includes a station ID, a three-minute open-end interview with the featured artist, and such specialty announcements as "Seasal's greetings" and "Happy birthday."

Currently, according to Riley, 246 reporting stations have asked for the free service. The company charges the label or artist $3,750 for the package. Riley estimates the entire project can be completed in about three hours of studio time. The spots are recorded digitally at Grand Central Studio and transferred to analog. They are shipped to stations on 5-inch NAB reels.

According to Riley, it takes about 45 hours from the time the buyers approve the master tape until copies are in the mail to the stations. American Image guarantees arrivals within four days after approval. Included with the spots are a survey form the stations are asked to complete that tells how and how often the spots will be used. This information is then turned over to the labels that bought the spots.

NASHVILLE Nearly 90 acts will be featured in the series of record label and songwriter shows that form the backbone of the 16th annual International Country Music Fan Fair. The event will be held June 9-11 at the Tennessee State Fairgrounds here.

The shows, times, and starring acts are as follows:

BLINDY, June 8, 7 p.m.—Bill Monroe (host), the Bluegrass Cardinals, Cedar Creek, Wilma Lee Cooper, the Doug Dillard Band, Dave Evans, the Goins Brothers, Wayne Lewis, New Coon Creek Girls, the Osborne Brothers, Perfect Timing, Pine Mountain, the Pipper Road Spring Band, QuickSilver, Bobby Smith & the Boys from Shilo, Ralph Stanley, Mac Wiseman, the Grass Grits and the Rounells.

International Show, June 9, 10 a.m.—George Hamilton IV (host); Carlene Carter, Fred Cash, Marty Raybon, the Ramblin' Jacks, the Roys, the Statler Brothers, the Taffers and John D. Loudermilk.

Show, June 9, 10 p.m.—Jerry Clower (host), the Desert Rose Band, Lee Greenwood, Patty Loveless, the Oak Ridge Boys, the Persuasions, Steve Wariner, John Hartford.

Capitol/EMI America Show, June 11, 10 a.m.—Edwards (host), Sawyer Brown, T. Graham Brown, Mel McDaniel, Marcia Powell, Dan Seals, Tanya Tucker.

16th Avenue Show, June 11, 1:30 p.m.—Johnny Russell (host), Charley Pride, Little David Wilkins.

RCA Show, June 11, 7:30 p.m.—Michael Johnson (host), Earl Thomas Conley, Vince Gill, Restless Heart, Eddy Raven.

Songwriters Show, June 12, 10 a.m.—Don Coles, David Dunn, Kena, John Jarrard, Brent Mahler, Roger Murrah, Jamie O'Hara, Paul Overstreet, Charles Quillen, Don Schlitz, Dan Seals, Robert Simon, Carl J. Vipperman Jr.

MTM Records Show, June 12, 10:30 p.m.—Shotgun Red (host), Holly Dunn, Ginnis Next Door, Marty Haggard, Judy Rodman, Ronnie Rogers, Schuyler, Knoblock & Richards.

On Wednesday, June 10, several stars will compete in the All-American Country Games at the Vanderbilt Univ. Stadium. Scheduled to take part are Gary Morris, Randy Owen, Lynn Anderson, June Forester, Tom Grant, Mark Herndon, Kathy Mattea, Ronnie Milsap, Ray Van Shelton, Keith Whitley, Joe Bonsall, Richard Sterban, Helen Cornelius, Holly Dunn, Chrsi Forester, Kathy Forester, Teddy Gentry, Charley Pride, Bobby Randall, and Dave Rowland.

Also competing are Lee Greenwood, Louise Mandrell, Rex Allen Jr., Larry Boone, Vince Gill, Melrose Greene, Libby Hurley, Mark Miller, Ricky Skaggs, and Sylva.

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Festival Features Eclectic Mix Of Acts
Music City Revs Up For Summer Lights

NASHVILLE's time to shine as an arts and entertainment center comes May 29-31 as the Summer Lights '87 festival brings bright lights to the big city. It's a grand showcase of what Music City has to offer in a variety of art forms—from cabaret to country.

Crossover appeal is a key word for the focus of the sixth annual Summer Lights fest. It reflects Nashville's legacy of music production in such genres as country, classical, gospel, jazz, contemporary Christian, age and rock. These acts, along with long-established theater and dance companies, will perform at the free festival. Five stages will feature simultaneous performances in a multiblock area of downtown Nashville. The anchor stages are the Nissan Stage and Legislative Plaza, the Kroger Stage and Metro Courthouse, the First American Cabaret Stage, the Aragon Stage and the new Bud Light Festival Stage. The American Airlines Promenade will host the Summer Lights Marketplace, which will bring top restaurants and retail businesses to the downtown area. Nearby, the new Summer Lights Media Row will feature 17 Nashville-area radio and print media outlets.

Among the acts performing will be African Dreamland, Gary Morris, Bill Monroe, Kathy Mattea, Pat Loveless, the Stan Lassiter Group, the Jeff Kirk Quintet, Bobby Jones & New Life, Jimmy Hall & Prisoners Of Love, Vince Gill, B.C. & the Darts, Thomas Cain, Rosanne Cash, Danny Davis, Desert Rose, and Dean Dillon.

Other festival offerings will be the Vaiogr Family Arts Arcade; the Saint Thomas Good Health School "Tour De Feet" of downtown exhibits, historical sites, and architecture; and the Summer Lights Walk-in Theater, featuring the Sinking Creek Film Celebration and the Academy Award-nominated documentary "Red Grooms: Sunflower In A Hothouse."

The Fifth Annual Summer Lights Invitational Exhibition, located at Commerce Union Bank, will spotlight visual and/or arts and will include The Subject Is Nashville exhibit and the Mayor's Art Auction. The exhibit also features work commissioned for the festival by selected artists.

Prelude events have been running through May from the Summer Lights Chefs' Taste-Off, sponsored by First Tennessee Bank at the Nashville Convention Center, to special events at Cheekwood, including a Bill Monroe concert.

Other cities would be well-advised to emulate this spirited festival, which brightens the end of spring and beginning of summer in Nashville. Especially effective are the corporate tie-ins that pump money and vibrancy into Summer Lights. The festival is produced by the Metro Nashville Arts Commission in cooperation with the Summer Lights Foundation, community agencies, visual and performing arts professionals, corporate and civic leaders, and, last but certainly not least, the entertainment industry that gives Music City its own special aura and personality.

Launched in 1982 as an arts festival designed to encourage the rediscovery of downtown Nashville, it serve as a forum for the arts, the Nashville Summer Lights Festival began as a two-day event. Attendance has risen dramatically: 1982 drew 10,000, while last year's festival attracted 400,000 attendees. Attendance has risen just as spectacularly: from $25,000 in 1982 to $40,000 in 1986.

Planners are now talking of expanding the festival concept to draw talented individuals from just about everywhere in Nashville. Plans include further expansion to attract talent from throughout the South and Southeast. National attention for the city's festival and the sponsors is a primary goal of the coordinators. The success of the event goes beyond the end of May dates: It has already launched new advertising and marketing initiatives and has become a catalyst for further growth of the arts and business communities in Nashville. According to the Metro Nashville Arts Commission, the festival has a "year-round impact on the cultural experiences available to us all in this dynamic growth city."

For one week ending May 23, 1987

Billboard Hot Country Singles Action

Radio Most Added

<table>
<thead>
<tr>
<th>Record</th>
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<td>15 23 35 73 74</td>
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<td>WAGONER</td>
<td>Wagoner</td>
<td>13 19 31 63 67</td>
</tr>
<tr>
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<td>HIGHWAY 101</td>
<td>WAGONER</td>
<td>Wagoner</td>
<td>6 12 30 48 49</td>
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<tr>
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<tr>
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<tr>
<td>I TURN TO YOU</td>
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<tr>
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### COUNTRY TOP COUNTRY ALBUMS™

**FOR WEEK ENDING MAY 23, 1987**

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<thead>
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<tr>
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<tr>
<td>EMMYLOU HARRIS, DOLLY PARTON, LINDA RONSTADT</td>
<td><strong>COLORADO MOON</strong> 🎤 AP-1001</td>
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**Includes the hit single “COLORADO MOON” 🎤 APS-006** 🎤

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<tr>
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<tbody>
<tr>
<td>39</td>
<td>KRIS KRISTOFFERSON 🎤 <strong>REPOSED</strong></td>
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<tr>
<td>40</td>
<td>STEVE WARINER 🎤 <strong>I’M A WORLD</strong> 🎤</td>
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<tr>
<td>41</td>
<td>THE STATLER BROTHERS 🎤 <strong>FOUR FOR THE SHOW</strong> 🎤</td>
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<tr>
<td>42</td>
<td>REBA MCENTIRE 🎤 <strong>WHOEVER’S IN NEW ENGLAND</strong> 🎤</td>
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<tr>
<td>43</td>
<td>CHARLY McClAIN 🎤 <strong>STILL I STAY</strong> 🎤</td>
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<tr>
<td>44</td>
<td>HANK WILLIAMS, JR. 🎤 <strong>MONTANA CAFE</strong> 🎤</td>
</tr>
<tr>
<td>45</td>
<td>KENNY ROGERS 🎤 <strong>DON’T MAKE THEM LIKE THEY USED TO</strong> 🎤</td>
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<tr>
<td>46</td>
<td>DAN SEALES 🎤 <strong>ON THE FRONT LINE</strong> 🎤</td>
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<tr>
<td>47</td>
<td>MICKY GILLEY 🎤 <strong>BACK TO BASICS</strong> 🎤</td>
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<tr>
<td>48</td>
<td>SCHUYLER, KNOLBACH &amp; OVERSTREET 🎤 <strong>SKO</strong> 🎤</td>
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<td>49</td>
<td>MICHAEL MARTIN MURPHEY 🎤 <strong>AMERICA</strong> 🎤</td>
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**Number 1** 🎤 **NEW** 🎤

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<tr>
<td>ANNE MURRAY 🎤 <strong>HARMONY</strong> 🎤</td>
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<tr>
<td>JOHNNY CASH 🎤 <strong>JOHNNY CASH IS COMING TO TOWN</strong> 🎤</td>
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<tr>
<td>THE JUDDS 🎤 <strong>WHY NOT ME</strong> 🎤</td>
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<tr>
<td>NANCY GRAYTH 🎤 <strong>LONESTAR STATE OF MIND</strong> 🎤</td>
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</tr>
<tr>
<td>DAVID ALLAN COE 🎤 <strong>A MATTER OF LIFE ... AND DEATH</strong> 🎤</td>
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<tr>
<td>JOHNNY PAYCHECK 🎤 <strong>MODERN TIMES</strong> 🎤</td>
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<tr>
<td>EARL THOMAS CONLEY 🎤 <strong>GREAT HITS</strong> 🎤</td>
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<td>GENE WATSON 🎤 <strong>HONKY TONK CRAZY</strong> 🎤</td>
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<td>JOHN SCHNEIDER 🎤 <strong>DON’T MISS THE LAST OF ME</strong> 🎤</td>
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<td>WILLIE NELSON 🎤 <strong>GREAT HITS</strong> 🎤</td>
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<tr>
<td>EXILE 🎤 <strong>GREAT HITS</strong> 🎤</td>
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<tr>
<td>RONNIE MILSAP 🎤 <strong>GREAT HITS</strong> 🎤</td>
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<tr>
<td>PATSY CLINE 🎤 <strong>GREAT HITS</strong> 🎤</td>
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<td>RICKY SKAGGS 🎤 <strong>LOVE’S GONNA GET ME</strong> 🎤</td>
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<tr>
<td>GEORGE STRAIT 🎤 <strong>GREAT HITS</strong> 🎤</td>
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<tr>
<td>DONNA FARGO 🎤 <strong>WINNERS</strong> 🎤</td>
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<td>THE STATLER BROTHERS 🎤 <strong>GREAT GUITARS</strong> 🎤</td>
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<td>KENNY ROGERS 🎤 <strong>GREAT GUITARS</strong> 🎤</td>
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<tr>
<td>WILLIE NELSON 🎤 <strong>STARDUST</strong> 🎤</td>
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<td>L. LEE</td>
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Country Singles A-Z

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<tr>
<th>TITLE</th>
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<th>COUNTRY</th>
<th>FORMAT</th>
<th>LABEL</th>
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<tbody>
<tr>
<td>I CAN'T STOP MY HEART FROM LOVING YOU</td>
<td>Glen Campbell</td>
<td>3</td>
<td>(Braxton, BMI, McMurtry, ASCAP)</td>
<td>Country</td>
<td>45 RPM</td>
<td>April Records, ASCAP, BMI</td>
</tr>
<tr>
<td>I LOVE YOU</td>
<td>Charley Pride</td>
<td>24</td>
<td>(Kris Kristofferson, BMI)</td>
<td>Country</td>
<td>45 RPM</td>
<td>Epic</td>
</tr>
<tr>
<td>I'LL BE YOUR WOMAN</td>
<td>Waylon Jennings</td>
<td>4</td>
<td>(Kris Kristofferson, BMI)</td>
<td>Country</td>
<td>45 RPM</td>
<td>Epic</td>
</tr>
<tr>
<td>I'LL BE YOUR WOMAN (INCLUDES 15TH ANNIVERSARY VERS.)</td>
<td>Waylon Jennings</td>
<td>4</td>
<td>(Kris Kristofferson, BMI)</td>
<td>Country</td>
<td>45 RPM</td>
<td>Epic</td>
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<tr>
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<td>45 RPM</td>
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<td>45 RPM</td>
<td>Epic</td>
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Chains Give Higher Education

BY CHRIS MORRIS
LOS ANGELES—Following the lead of larger chains, the 45-store Los Angeles-based web Music Plus and 34-unit, Miami-based Spe’s Music, the companies established one-day classroom training programs for their managers and behind-the-counter staff.

The Plus and Spe’s courses, both of which began last spring, show a trend to enhance on-the-job training, the method greatly embraced by most music chains, with more specific instruction. The retail giants paves the way in the realm of “retail higher education” in 1985. The 190-store, Los Angeles-based Wonderland Entertainment establishments, established Wonderland Univ., and 196-store, North Canton, Ohio-based Camelot Music instituted Camelot Tech. (Billboard, June 14, 1986).

“We pride ourselves on being a people-oriented company,” says Music Plus director of retail operations Rochelle Seidman, explaining the creation of the company’s training program in April 1986. Music Plus has two separate programs: a one-day training session for clerks and a three-day program for management trains and salaried staff (managers and first and second assistant managers).

The sessions are held at the headquarters of Music Plus’ parent company, Show Industries, near downtown Los Angeles. Three seminar sessions are held per week, for a total of 10–12 a month. Staffers are instructed in small groups of 15 at all levels. “We try to have lots of participation and interaction,” Seidman says.

The one-day session for the sales staff has a very specific thrust. Seidman says, “Customer service is our No. 1 priority.”

Managers are instructed about corporate history and company policies during their one-day stint; they also receive an introduction to the various product configurations sold by Music Plus.

Management training is geared to the chain’s managers and assistant managers. The program also includes technical training in store operations and procedures, including daily deposit routines, ordering, inventory, and shipping.

Seidman says managers and first assistants are instructed in “people skills and managing people in the store and that goes beyond what we teach at that point.” Hiring and termination of employees, evaluations, and bonuses are among the topics addressed.

The three-day management programs are held three weeks apart, and the managers get some practice in between, according to Seidman.

Music Plus’ classes are run by Patrick Seidman, who “executives participate, too,” Seidman says. “They give pep speeches and provide input. We have participation from all the staff down to this specific to the area being discussed.”

The training room at Show Industries headquarters includes a cash wrap counter and a working video-cassette check-out computer. “It’s a real live setup here,” Seidman says.

Employee progress is geared by tests taken and projects turned in by the trainees. Essays are also turned in. Seidman says, “We expect them to be able to read and write.”

“I’m quite proud,” Seidman says of the program, for which she instituted the schedule and wrote the curriculum. “It took us six months to get started, and the benefits are just starting to come in.”

Training efforts at Spe’s are directed mainly at management personnel, according to Vicki Carmichael, assistant to the president, who created the program in the spring of 1986 and leads the management sessions.

“We started this because of our expansion program,” Carmichael says. “We were going to need a lot of new managers, and we decided we needed formalized training.”

Carmichael leads the management training groups, which consist of eight classroom sessions once a week. The managers simultaneously work 40–45 hours a week in the stores.

The Spe’s sessions, like those at Music Plus, encourage active participation through their size—only 8–10 people participate in each group.

Carmichael estimates that management-level employees have attended the four sessions held so far.

The Spe’s training program differs from Music Plus’ in that there is less emphasis on the nuts and bolts of retailing and more concentration on interpersonal dynamics.

“Management training centers on how to teach people to do things and to motivate them,” says Carmichael, who adds that the managers have a training checklist for their own employees.

Building a management program combines lectures, video, role-playing, and discussion, according to Carmichael. Five training videos, produced by Spe’s for both managers and employees, are an important

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FOR THE RECORD

An incident at the New York post office has raised issues about the reliability of recording technology. The incident involved a facial recognition system that was supposed to be used to identify customers. However, the system failed to recognize the customer’s face, leading to a misidentification. This incident highlights the importance of testing and evaluation of technology before implementation.

To address these concerns, the National Institute of Standards and Technology (NIST) has launched a new initiative to improve facial recognition technology. The initiative includes the development of new benchmarks for facial recognition systems and the establishment of a testing program to evaluate the accuracy of these systems.

NIST is working with industry partners to develop new methods for testing facial recognition technology. The goal is to create a more standardized testing process that can be used by researchers and developers to evaluate the performance of facial recognition systems.

The initiative is part of a broader effort to improve facial recognition technology, which has become increasingly important in recent years. Facial recognition is used in a variety of applications, including security systems, surveillance, and law enforcement.

The goal of the new initiative is to develop a more reliable and accurate facial recognition technology that can be used in a variety of applications. This will require continued research and development, as well as collaboration between researchers, developers, and industry partners.

INDEPENDENTS’ LEAGUE: James Enderle and Chuck Patyk are busting out all over the Louisville, Ky., market with their Movies Tonic & Records six-store

(Continued on page 48)
You already know it.

You've been following it for years. It's the Billboard Hot 100 program. The original Billboard Charts have been helping you sell. Encouraging your customers. Introducing them to new records. And boosting your sales. And now we're going to make it even better.

You show it.

And, according to a recent Billboard retailer study, many of you have been tearing the Billboard Charts out of every issue of Billboard. And displaying them in your store. Over the years, you've let us know how the Charts have helped you sell. And now we're going to make it even better.

The Billboard Hot 100 Poster Program

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

A specially designed, high quality four color, glossy coated stock poster for your store...

At 18" x 34", it's big enough to grab your customer's attention...and keep it! Compact enough to use a minimum of valuable wall space.

A beautifully crafted aluminum and plexiglass frame to facilitate simple bi-weekly inserts of new charts.

New chart posters every other week, all year long. Each poster shows the 50 Top Pop Albums and the 50 Top Singles.

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

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For information, call Brad Lee at (617) 281-310. Or mail coupon to: Brad Lee, MUSICIAN, P.O. Box 701, Gloucester, MA 01930.
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ALONE
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ALBUM (PJ-12546)

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### Top Compact Disks

**For Week Ending May 23, 1987**

#### POP

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>LABEL</th>
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<tr>
<td>U2</td>
<td>ISLAND</td>
<td>1</td>
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<td>THE BEATLES</td>
<td>CAPITOL</td>
<td>2</td>
<td>5</td>
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<tr>
<td>GENESIS</td>
<td>ATLANTIC</td>
<td>3</td>
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<td>CROWDED HOUSE</td>
<td>CAPITOL</td>
<td>4</td>
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<tr>
<td>BRUCE HORNSBY &amp; THE RANGE</td>
<td>RCA</td>
<td>5</td>
<td>12</td>
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<tr>
<td>THE TONIGHT SHOW BAND</td>
<td>WARNER</td>
<td>6</td>
<td>17</td>
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<tr>
<td>PRINCE</td>
<td>WARNER</td>
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<tr>
<td>WHITESNAKE</td>
<td>EMI</td>
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<td>21</td>
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<tr>
<td>DAVID BOWIE</td>
<td>EMI</td>
<td>9</td>
<td>26</td>
</tr>
</tbody>
</table>

**No. 1**

- **THE JOSHUA TREE**
- **RUBBER SOUL**
- **REVOLVER**
- **HELP**
- **TANGO IN THE NIGHT**
- **SLIPPERY WHEN WET**
- **BACK IN THE HIGHLIFE**
- **ONE VOICE**
- **STRONG PERSUADER**
- **NEVER LET ME DOWN**

#### Classical

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
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<td>HORIZON IN MOSCOW</td>
<td>DG</td>
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<td>AMADEUS SOUNDTRACK</td>
<td>FANTASY WAM-1791</td>
<td>CBS</td>
<td>104</td>
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<td>NEVILLE MARRINER</td>
<td>HOLLST: THE PLANETS</td>
<td>LONDON</td>
<td>55</td>
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<td>ROYAL PHILARMONIC ORCHESTRA</td>
<td>HOLST: THE PLANETS</td>
<td>TELEARC</td>
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<td>CBS</td>
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<td>EMI</td>
<td>12</td>
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<td>TERESA STRATAS</td>
<td>SYMPHONY - COLOMBIA</td>
<td>CBS</td>
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<td>JOHN BAYLESS</td>
<td>BBC MEETS THE BEATLES</td>
<td>CBS</td>
<td>49</td>
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<td>CINCINNATI PHILHARMONIC (THOMAS)</td>
<td>TAIKOVSKY: 1812 OVERTURE</td>
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<td>KOSTOLOE</td>
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<td>CBS</td>
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<td>BRADFORD MARSHAL</td>
<td>ROMANCES</td>
<td>CBS</td>
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ALBUMS

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

▲—Simultaneous release on CD.

POP/ROCK

BLIND OWL
Debut At Disk
LP: Master RR 27591/5 $8.98

IMO & THE SOUL SYNDICATE
Past History
LP: In Memory $7.98

PRIVATE DOMAIN
Private Domain
LP: Columbia ChlP 16088 $8.98
CA: Chc 8001 $8.98

PRIVATE LIFE
Mental Image
LP: 52nd Street GP 6290/5 $5.99

SAVAGE REPUBLIC
Tragic Figures
LP: Independent Project IP 001/3/Chameleon $9.95
CA: Pch 004 $9.98

DAVE STAHL BAND
Anacoda
LP: Conch ChlP 1001 $8.98

VARIOUS ARTISTS
The Best Of The Radio Tokyo Tapes
LP: Chameleon ChlP 16088 $8.98
CA: Chc 8006 $5.99

COMPACT DISK

CONCRETE BLONDE
Concrete Blonde
CD: J.R. 800-1635-VWA $15.95

FLM & THE BB's
Neon
CD: GMH 1055-7 $4.94

HUNTERS & COLLECTORS
Human Fraility
Living Daylight
CD: J.R. 800-2024-VWA $15.95

THE TRUTH
Weapons Of Love
CD: J.R. 800-2024-VWA $15.95

WALL OF VODOO
Happy Planet
CD: J.R. 800-9997-VWA $15.95

CLASSICAL

MILTON BARBITT
Piano Concertos: The Head Of The Bed
(Continued on page 49)

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TELE: CENTRAL: 323333
FAX: TOKYO (03) 388-9134
CABLE: CENTRALTYO TOKYO

SKC AMERICA, INC. (NEW JERSEY)
Phone: (201)438-8787 Telex: 48722203, SKC, USA

SKC EUROPE GmbH. (FRANKFURT)
Phone: (069)966-3059 Telex: 414446, SKC D.

LOS ANGELES OFFICE: Phone: (213) 327-2347 Telex: 3732663, SKC, LSA

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RETAIL TRACK
(Continued from page 12)

chain. Mark Dixon is set to manage three more stores, all sharing a new concept: They will carry half CD and half video—and no vinyl or cassette. No. 1 Video & CD Center is the working logo.

Also in Louisville, Jay Broder has just acquired historic Vine Records Inc. Ken Vine and his wife Helen, are retiring after 39 years. Broder, 39, opened Video Concepts Ltd., a video accessories distributorship, in 1982. Next came Budjet Video, a specialty store. Broder will be adding movies to the two Vine stores and CDs to the video store. Meanwhile, in Boston, Skippy White's, Beantown's oldest and premier black music dealer, has moved into Cambridge's Central Square district. Stock from an outlet closed in Mattapan helped flesh out the new 1,500-square-foot store, now able to stock CDs and video. White's nearest competitor is Cheapo Records, owned by Alan Daly, who, ironically, was once White's used and cutout buyer.

Out in L.A. Penny Lane Records owner Steve Bickler, 35, is parlaying his niche in ecclectic new and used inventory into a third store, this time in the San Fernando Valley. Bickler opened a tiny, 600-square-foot store in suburban Venice two years ago. Next came a store in Westwood seven months ago, a larger, 1,400-square-foot outlet near UCLA.

Retailers and wholesalers: To reach Retail Track with your news and views, call Earl Paige at 213-273-7040.

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We Are the DIVIDER CARD & PROMOTIONAL IMPRINTING COMPANY
We Specialize in Silk Screening & Hot Stamping Fiber Board & Plastic Cut to Size & Imprinted LP, CD, CASSETTE & 45's Excellent for Videocassettes Artists or Catalogues Permanently Imprinted—No Minimum 1045 North Broadway, New York 1758 Tel. (516) 293-6161
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RETAILING

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SHELF LIFE II: Retailers of CDs who need to make the most use of their floor space may want to check out the steel-and-plastic display fixtures available from Metropolitan Design & Manufacturing (201-347-2022). The units each measure 32 inches by 32 inches by 67 inches and show 64 facings of compact discs. They hold 128 pieces each. Two locking bars secure the CDs. Prices vary according to the number of shelves ordered, but Metropolis claims the units cost about half as much as their "Euro-pean counterparts."
NEW RELEASES
(Continued from page 47)

American Composers Orchestra, Charles Wuorinen
LP New World NW 346 / 9/10 96
CD NW 345-2 / NA

ROGER SESSIONS
Symphonies Nos. 4 & 5; Rhapsody For Orchestra
Columbus Symphony Orchestra, Christian Badea
LP New World NW 345 / 9/10 96
CD NW 345-2 / NA

ROBERT DAVIDOVICI
Works For Violin By Piston, Copland, Schuller, Jutkien & Schoenfield
LP New World NW 344 / 9/10 96
CD NW 344-2 / NA

JAZZ

MICHAEL BRECKER AND HARRIS SIMON
New York Connection
LP Earthwind EWC 702 / WC $4.99
CD EWC 702 / 9.25

MICHEL CAMILLO
Suntani/Michel Camillo Trio
CA News-PC 3.22 / $10.99
CD DJ 632 / $14.99

MARK KNOBEL & MIKE GERBER
Gift Of Vision
LP NR-Optimum 2701 / $6.98
CA C 7202 / $9.98
CD CD 7202 / NA

THELONIUS MONK
Thelonious Monk In Japan
LP Earthwind EWC 701 / WC $4.99
CA EWC 701 / 9.99
CD EWC 701 / 9.95

SCOTT SCHEER
Night Heat
LP NR-Optimum 6002 / $8.98
CD C-002 / $10.99

AKI TAKASE
A.B.C.
LP Earthwind EWC 703 / WC $4.99
CA EWC 703 / 9.99
CD EWC 703 / 9.95

BUDDY TATE
The Texaco Twister
LP New World NW 201 / 9/10 90
CD NW 201-2 / NA

PATRICK WILLIAMS’ NEW YORK BAND
10th Avenue
LP Soundway SW 2103 / Work / $3.98
CA Swc / M 2103 / $9.98
CD Swd 2103 / NA

to get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to Nadine Reis, Billboard, 1515 Broadway, New York, N. Y. 10036.

CHAINS OFFER EDUCATION
(Continued from page 48)

component of the program.

Spec’s also has special orientation sessions for new employees every three months. Carnichael leads these in south Florida, while Jo Warner of Spec’s handles the north Florida groups.

New employees—from managers to counter clerks—receive a history of the company, a slide presentation, and attend an orientation, which is led by the chain’s executives (from the regional supervisor level on up).

“It’s an overall view of the company, not a detailed training program,” says Carnichael, who adds that more than 100 people have attended the orientations so far.

Carnichael expects the Spec’s training system to expand at some point: “We need to concentrate more on training the employees, to start a more normal program for the employee rather than management.”

BRECKER ON DENON:

Brecker chose his sidemen specifically for their acoustic work: Ron Carter on bass, saxophonist Joe Henderson, pianist David Kikowski and Al Foster, all of whom Brecker calls “consummate musicians for this kind of music.”

When we commented on the disc’s live-on-the-bandstand tone, Randy Brecker points out that all the cuts were “live” direct-to-2-track takes. Then he launches into the quality of Denon’s digital recording: “I love the sound. Digital is so much better to work with—even more so for acoustic music.” Always welcome, praise for Denon digital recordings is nothing new. After all, the world’s first commercial digital recording was by Denon.

In big band, fusion, classic jazz and classical symphonies, the important new music is on Denon. As it should be.

Trumpeter/composer Randy Brecker has just completed his first Compact Disc. And it’s on the Denon label. We asked him to describe Denon’s approach to jazz.

“Complete artistic freedom,” is his immediate response. “Their catalog has a lot of different styles. All very high quality music and all amazingly different.”

The title of Brecker’s new disc, “In the Idiom,” refers to the idiom of late 50s/early 60s be-bop. We thought it quite a departure from the 70s electrified funk of the Brecker Brothers. “I always wanted to do a record in this style,” Brecker says. “I really wanted to do a totally acoustic album.”

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DENON America, Inc., 222 New Road, Parsippany, N.J. 07054 (201) 575-7800
DENON Canada, Inc., 17 Dessel Street, Markham, Ont. L3R 1B5 Canada
Seminar: Supermarkets Are A Natural For Rentals

BY MOIRA McCORMICK

CHICAGO By utilizing cross-promotions, consumers are being sold on the benefits of convenience and the appeal of one-stop shopping, supermarket operators who install video departments could find themselves with a profitable new product line in six months' time. That was the message delivered last week at the Food Marketing Institute's Convention held May 3-6 at McCormick Place.

FMI is a nonprofit association that promotes legislation to combat search, education, and public affairs on behalf of its 1,500 members, over three quarters of which are independent supermarket operators or small regional firms.

The video seminar was chaired by Peter Gregerson Jr., president of Galleon, a multi-chain supermarket chain in the Food Distributors of Canada, who outlined cross-promotional ideas. Other panelists were Larry Belk, general merchandise buyer for Belgium, Canada's largest food store chain, and Dave Koepe, market development manager for Sam's Club, who discussed the advantages of carrying blank videotapes.

Northup noted that 23% of Artec's sales are to the supermarket industry. He stressed the advantages of co-owning video stock as opposed to leasing and encouraged supermarket operators to work closely with distributors regarding inventory mix, quantity, etc.

Antiporn Proposal Draws Ire

Canada Bill Bans Some Sex Acts

BY KIRK LAPOINTE

OTTAWA The president of the Video Retailers Assn. of Canada says proposals to legalize pornography does not go far enough in addressing concerns that the law could be widely interpreted and used to curtail distribution in Canada of any films that depict sex acts.

Jim Sintzel, a Toronto-based lawyer who runs the fledgling association, says the law does not differ much from one introduced last year and later withdrawn by the federal Conservative government before it could be voted on by parliament.

"The last one was silly and stupid," Sintzel says. "This one is hog, much of the same." The bill, introduced by Justice Minister Ray Hnatyshyn, would make illegal films and videos that depict certain types of sex acts. It does not specify any exemptions, leaving it up to the discretion of the board to whom a breach of the law is presented.

"Just about anything explicit could be targeted," Sintzel says. "The whole philosophy is out of tune with reality." The VRAC has been pushing for crackdowns on child pornography and gratuitous violence in video, saying it causes women to want more of such releases. But the association's members are concerned that erotica will be subject to prosecution.

"What about AIDS?" says Sintzel. "It's one area we'll soon have to get very explicit in videos as a way of explaining how to prevent contracting it. What will happen then?"

Once it receives a second reading in the Commons, the bill will be referred to a special committee for study. That study is expected to be highly combative and may well destroy the bill. If the government will pass such legislation.

If the opposition parties sense an opportunity to gain public sentiment against the measure, they might prolong debate on the proposal. With elections only a year or so away and several key pieces of legislation yet to be passed, it is possible the government may again back away from the antiporn bill for expediency's sake.

FOR WEEK ENDING MAY 23, 1987

<table>
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<th>WEEK OF</th>
<th>$</th>
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<tr>
<td>895</td>
<td>SLEEPING BEAUTY</td>
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<td>PINOCCHIO</td>
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<td>CANINE COMMANDO</td>
<td>Walt Disney Home Video 477</td>
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New Releases

HOME VIDEO

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

THE D.I.
Clint Eastwood, Jack Webb
▲ [ Warner 1 126-599.95
DANGEROUSLY CLOSE
John Stockwell, J. Eddie Peck
▲ [ MCA W8189/799.95
FIRE AND SWORD
Peter Firth, Leigh Lawson, Christoph Waltz
▲ [ Optimum 9001/659.98
HE'S YOUR DOG, CHARLIE BROWN!
Animated
▲ [ Hi-Tops HT0051/ 514.95
JUMPIN' JACK FLASH
Whoopi Goldberg
▲ [ CBS Fox 508/ 59.95
MORE BABYSONGS
Animated
▲ [ Hi-Tops HT0059/ 514.95
PERFECT TIMING
Stephen Markle, Michelle Scarabelli
▲ [ Lightning 9095/ 59.98
PLEASANT DREAMS VOL. 3: A FENCE TOO HIGH
Animated
▲ [ Hi-Tops HT0049/ 512.95
PLEASANT DREAMS VOL. 4: THE DOG WHO WENT TOO FAST
▲ [ Hi-Tops HT0050/ 512.95
RUN FOR THE ROSES
Lisa Eilbacher, Vera Miles, Stuart Whitman
▲ [ Lightning 9078/ 59.98
THE SOUPERBOWL OF COMEDY
Roy Firestone, Vic Dunlop, Brad Garrett
▼ [ Great Entertainment G6707/ 59.98
STEVE ALLEN'S GOLDEN AGE OF COMEDY
Steve Allen
▲ [ MCA M912/ 559.95
WIRED TO KILL
Merritt Butrick, Emily Longstreth, Devin Hoelscher
▲ [ Lightning 9959/ 579.95

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

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$19.98
Suggested Retail Price
Blockbuster's recently released annual report for 1986 lists total assets for the year of $5.54 million and total liabilities of $4.55 million.

The company-owned stores range in size from 4,800-10,000 square feet, and the licensed outlets are in the 5,500-6,500-square-foot range. None of the Blockbusters are located in malls-most are free-standing or in strips. Some are being built from the ground up while others have been adapted from existing structures.

There is no cost for a Blockbuster license, according to Barbara Phelps, executive assistant of the company. The firm takes 5% of the outlet's monthly gross as its royalty.

"We give exclusivity," says Phelps, "and, in return, they open up within a specified time." Each store requires an investment of from $500,000-$650,000, she says. This covers inventory, computer hardware and software, and store fixtures.

Each outlet carries a minimum of 7,000 titles and 10,000 tapes in more than 30 subject categories. The stores do not carry X-rated tapes.

Blockbuster's 32 units are clustered in 11 markets: Dallas/Fort Worth; Houston; San Antonio, Texas; Atlanta; Boston; Chicago; Detroit; Phoenix; Memphis; Omaha, Neb.; and Tulsa, Okla.
SUPERMARKET RENTALS

(Continued from page 50)

rental runs counter to the sales orientation of the traditional supermarket business, Gregerson said the “change in philosophy” is not that difficult. “The name of the game is turnover,” he said. “Tape has a fixed cost and you don’t have to keep buying when one leaves the store. It’s better to rent for 50% off than to leave it on the shelf.”

Gregerson advocated running promotions for slow business periods, as Gregerson’s Foods does: “From Monday through Wednesday, 10 p.m. to midnight, we rent for $1, as opposed to the usual $1.89.”

He described a number of other promotions staged by Gregerson’s supermarket chain. “We’ll give a free children’s tape rental with one comedy and horror rental,” he said. “We’ll get an employee on the store public address system to announce two rentals for one for a half-hour. We rent kids’ safety tapes free for a day, as a public service. “Find ways to get people to come to your video department. We offered a free trip to Cancun, which was a good traffic builder. We hold drawings for used standup point-of-purchase displays—we just gave away Freddie Krueger from ‘Nightmare on Elm Street,”

Gregerson says his chain advertises specials in the movie section of the daily paper. “We also do deals with other merchants,” he said. “We had an arrangement with a meat-packing company, where if a customer bought three packages of its meat, they got a free rental.”

“We cross-promote the video department with other store departments—customers rent a video and get 50 cents off a fresh deli pizza or buy the pizza and get a free rental. We do birthday clubs with local radio stations, where we give away free rentals. We also sponsor a radio call-in trivia contest. We’ll give away a five-piece flatware set for $1.99, with 10 rentals. We give a free rental after every 10 rentals. We have membership drives—if a customer signs up a friend, he gets two free rentals. We have discount coupon books.”

“We promote holidays. We videotaped kids with Santa Claus in our video departments, sold the tapes to parents for $6, and told them to bring the tape back next year and we’d tape the kids again.”

“You’ve got to hang onto that customer,” Gregerson concluded. “You don’t want them going to the video store.”

3M’s Koepke deemed blank videocassettes a “natural fit in supermarkets” and outlined steps for successful blank tape sales. “A movie rental section is not a prerequisite to sell blank tape in your stores,” he noted.

Koepke said that supermarkets currently account for 8.2% of total blank cassette sales, and that figure is expected to increase to 25% in 1990. “There is a very high percentage of impulse demand with blank tape,” he said.

Koepke stressed a good merchandising plan, including permanent location, p-o-p signage, off-shelf displays, and advertising. He suggested stocking standard and premium tape as well as computer floppy disks and cleaning accessories.
TWE To Launch Yearlong Promo
Will Begin Producing A Titles

BY CHRIS MORRIS

LOS ANGELES—Trans World Entertainment will attempt to stimulate retail tie-ins with its titles with a yearlong program offering premium prizes to dealers who buy TWE product.

The Los Angeles-based home video firm, which has focused primarily on B movies, also announced its entry into the A-film market. The company says it will be involved in the production of two features budgeted at over $8 million, starring such name performers as Gene Hackman and Matt Dillon.

The company’s Bonus Buck Bonanza Club, a free-membership program in which retailers can redeem coupons inserted in TWE cassettes for over 900 catalog premiums ranging from pocket radios and wristwatches to sofas, luggage, and boats—kicks off July 1 and runs through June 30, 1988.

TWE president Yoram Pelman says that the objectives of the program, budgeted to $250,000, are a 20% increase in sales and higher visibility for TWE product in the crowded B-movie marketplace.

The week of July 18, TWE will send out 25,000 mailers announcing the Bonus Buck Bonanza Club. Retailers will be able to participate by signing on, free of charge, as members in the club. Members will receive a catalog produced by a Philadelphia-based premium goods company.

For the duration of the program, each TWE cassette will contain a coupon worth 200 or more points. Retailers will be able to redeem catalog premiums when they accrue a minimum of 2,000 points—the equivalent of approximately eight cassette purchases.

The first TWE titles available during the club program will be “Commando Squad” (featuring Playboys’ 1986 playmate of the year, Kathy Shower), “Moon In Scorpio,” “Deep Space,” “The Misfits Brigade,” and “Braveheart”—all B action- adventure and horror films, traditionally the bedrock of TWE’s home video releases.

The thrust of the club program is to make TWE’s features stand out among dozens of similar offerings from other suppliers, according to Pelman.

“I don’t believe any cassette will be sold because a retailer wants 200 points, but I hope those 200 points will make the retailer want to take a closer look at Trans World product,” Pelman says.

The independent dealer is not the principal target of the campaign, Pelman says. “The mom-and-pops know who we are. The problem we have is with the big chains,” Pelman adds he is hoping the chains will use

(Continued on page 56)

NEW NAVD Board. The National Assn. of Video Distributors’ newly elected board of directors are, from left, Harold Okinow, Home Entertainment Distributors; Marty Gold, Arnet Distributors; Gary Chytayus, Vidicom; Gene Silverman (standing in for Dave Moscow), Video Trends; Richard Miles, Source Distributors; Paul Pasquariello, Baker & Taylor; and Gary Rockhold, Comtron Distributors. (For more pictures taken at the NAVD annual meeting, held in Palm Springs, Calif., April 29-May 3, see Newsmakers on page 76.)

‘Fringe Dwellers’ To Get Big Push
Sony In Aussie Film Promo

NEW YORK—Sony Video’s first theatrical release, “The Fringe Dwellers,” will demonstrate that the company is “seriously moving into the quality theatrical rental market,” says John O’Dell, president of Sony Video Software Co.

The Australian-made movie, which is slated for video release on Aug. 7 at a $79.95 suggested list, is the first movie that Sony is also distributing to theaters. When the title debuts in videocassette it will receive the largest support campaign ever orchestrated by the company, O’Dell says. A national promotional push, extensive point-of-purchase material, and co-op support to distributors and retailers will mark Sony Video’s effort, the company says.

“We’ll be providing funds for our distributors up front, with our regional sales managers tailoring a specific marketing program for each account,” says Michael Holzman, the company’s director of sales.

Directed by Bruce Beresford (“Crimes Of The Heart,” “Tender Mercies”), “The Fringe Dwellers” is the story of a beautiful aboriginal woman who wants to break away and make it on her own. The movie, which received Australia’s version of the Oscar last year for best screenplay, also won praise from a number of U.S. film critics.

Up until this year Sony Video Software Co., a division of Sony America, marketed only nontheatrical programming, primarily music video and children’s programming. In widening its involvement in prerecorded video (Billboard, March 21) the company has added primarily B movies to its catalog. Other feature films releases from Sony Video include “Blood Sisters” (1995.95 list) and “The Farmer’s Other Daughters” (19.95 list). Both have a street date of May 28.

AL STEWART

‘Help!’ Is On The Way; Beatle Film On Laserdisk

LOS ANGELES—“Help!”—the 1965 feature film starring the Beatles—has been released on digital stereo laserdisk by Criterion Collection, a company that specializes in issuing classic film packages in the optical format.

The release, which came just 13 days prior to Capitol’s April 30 release of “Help!” on compact disk, marks the first time that music from the Beatles has been made available in digitized stereo sound.

The disk, issued April 17 with a list price of $29.95, was made from a film-to-video transfer from the original camera negative. The soundtrack was recorded from first-generation digital copies of the original Abbey Road studio masters.

Criterion also plans to release a special edition of the “Help!” laserdisk that will include the original trailer, rare behind-the-scenes footage from the film’s set, footage of the Queen meeting the group at the world premiere of the movie, and more than 200 photos from the production. The special edition, which will have a list price of $79.95, will also be designed to render optical freeze frame, slow motion, and random-access features. Release of the special edition is scheduled for June 15.

Later this summer, according to Criterion’s Bob Stein, “A Hard Day’s Night” will also be issued on digital stereo laserdisk.

Laserdisk rights were sublicensed from MFI, which is marketing both “Help!” and “A Hard Day’s Night” on videocassette.

Previous Criterion titles include “Citizen Kane,” “King Kong,” and “The Magnificent Ambersons.” Upcoming titles include “The Graduate,” “Blade Runner,” and “It’s A Wonderful Life.”

JIM McCULLOUGH

FOR WEEK ENDING MAY 23, 1987

BILIBILLBOARD

TOP MUSIC VIDEOCASSETTES

Compiled from a national sample of retail store sales reports.

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Note: Figures are approximate sales for the week ending May 23, 1987.

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Smithsonian Gets Vietnam Tape. Stanley K armor, right, script consultant for "Vietnam : A Television History" and author of the book from which it took its impetus, presents the videocassette series to Dr. Edward Ezzell, curator of the armed-forces-history division of the Smithsonian Institute in Washington, D.C. The presentation was made on behalf of the tape's supplier, Sony Video Software Co.

**newsline...**

**GENE SILVERMAN HEADED FOR ORION:** The former president of the distributor Video Trend has agreed to take a post as a vice president for Orion Home Video, sources close to the company confirm. A veteran of the home entertainment business, Silverman started as a record distributor in 1982 when he established Merit Music, which became Music Trend in 1972 and finally Video Trend in 1979. In 1984 the company was acquired by Charles Levy Inc., but Silverman stayed on as president until he resigned in April. It is unclear what role Silverman will play at Orion or whether he will relocate from his home outside Detroit to Orion's New York office.

**PRICE REDUCTIONS ON 30 COMEDY VIDEOS** will be offered by Paramount in July. The company's Laughing Stock promotion will offer 10 new titles for a list price of $29.95 each, and 20 previously released tapes will be repriced at $19.95. In announcing the release, Tim Clcott, senior VP and general manager, reaffirmed the company's resistance to price hikes. Citing the limited resources of most dealers, Clcott said, "Retailers either have to reduce the number of units they buy of new $9.95 product or they buy fewer units—or none—of the other titles. Either way the consumer loses." On July 8 Paramount will also release Eddie Murphy's comedy "The Golden Child." List price will be $79.95.

**BARBIE DOLL ON VIDEOCASSETTE:** The doll that has been an American legend since 1958 will be making its debut on videocassette as a result of a deal between Hi-Tops Video and Mattel Toys. An animated series that places Barbie in a pop band will be released in the fall with an eye toward Christmas sales. Hi-Tops will also be releasing a series of action-adventure programs, "Captain Power And The Soldiers Of The Future." The tapes are encoded to interact with a line of toys being marketed by Mattel. The tapes will list for $14.95, while the toys will cost up to $40.

**A COUPON BLITZ** offering consumers a discount on the rental of "Witchboard" is being engineered by Continental Video. The company says coupons for 75 cents off the retail fee will appear in TV Guide, while $1 off will be offered to readers of video buff books like Video Magazine. According to Danny Kopel, VP/marketing, the promotion will put 10 million coupons into the hands of consumers. Currently in theatrical release, the movie centers on a Ouija board (or witchboard) and the evil spirit it unleashes.

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**HOBBIES AND CRAFTS™**

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*International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of $3 million at retail for theatrically released programs, or at least 25,000 units or $1 million at suggested retail for nontheatrical titles. SF short form, LF long form, C concert, D documentary. Next week: Health & Fitness, Business & Education.
**Spinnaker Shifts to Tape**

**Special Interest Spurs Expansion**

BY DAVE WYKOFF

BOSTON Like most firms that had been banking heavily on a boom in home computer sales in the early 1980s, Spinnaker Software Corp. had to rethink its marketing strategy when the much-anticipated sales surge never materialized. Using its expertise in the computer market as a foundation, the company jumped into home video and is attempting to establish itself as a leading force in children’s education.

“Our overall approach in home video is the same as that for home computer software,” says David Cese, Spinnaker president and co-founder. “We’re committed to high-quality educational products that’s also entertaining and price margins that are competitive in the children’s and video retail markets.”

All of Spinnaker’s children’s programming is designed to link learning with skills for entertainment games. “Our idea is to make learning fun. There’s no reason for there to be a huge gap between tape sales and tape sales that entertain,” says Cese.

The firm’s four reading and math titles, designed for children ages 5-8 and 7-10 years, attempt to teach fundamental skills while using the character Professor Math, who appears in a series of adventures and rescues. Separate workbooks are also part of the packaging.

Spinnaker’s non-theatrical video product series—the VCR Mystery Games—is patterned after the company’s interactive computer games. The two initial offerings in this line—“Behind The Screen” from Agatha Christie and the London Detection Club and “Mystery: Murder With Ellery Queen”—ask viewers to act on the evidence presented and are designed with more than 200 separate endings.

Spinnaker’s entire catalog (18 titles at date) is priced for self-sufficiency, and the two VCR mystery games are the company’s highest priced, at $19.95. “Our experience in the children’s market has shown us that we need to hold retail list prices to the $10-$20 range. Our reading and math tapes carry a $14.95 list, and the Ellery, Britannica, British Karango titles go at $19.95,” Cese says.

James McDermott, a Spinnaker sales representative, says, “Retail distribution is geared toward mass merchants. We find that the mass merchants and their racks are the most effective means to reaching our customer base. We do work with a few video distributors and video specialty retailers, but we feel we’ve lost the ability to cut our product if we relied upon them to any greater extent,” says McDermott.

Cese notes that close dealer relations and careful product packaging are lessons Spinnaker learned from its computer experience. “We’ve developed a knowledge of how home computer and product cycles work,” he adds. “Additionally, we gain a better sense of the great extent to which consumers get their information on children’s product from packaging People seem to go to stores with a broad selection of products and browse until they find something that appeals to them. It’s extremely important to differentiate your product under these conditions,” says Cese.

Though Spinnaker’s foray into home video began in the fall of 1985, two years earlier, in the computer field have not prompted the company to amend its expansion plans. “We’re pleased with our success so far in home video, and we’re looking to even greater success,” says Cese.

Much of Spinnaker’s planned expansion hinges on the education field, building on sports titles now out for golf and tennis ($9.95 list). In June, the company plans to ship bowling and camping tapes.

“We’re convinced that the future of the industry is in these kinds of special-interest products, that’s where we’re going,” says Cese.

**TWE TO LAUNCH YEARLONG PROMO**

(Continued from page 51)

the premiums internally as employee incentives.

The caliber of TWE’s home video releases may receive a shot in the arm in the near future from the company’s two projected television releases, “Kansan,” starring Matt Dillon and Andrew McCarthy, and “Full Moon In Blue Water,” starring Gene Hackman and produced by Lawrence Turman and David Foster. Both will begin principal photography later this year.

The dramatic features, both budgeted at over $8 million, mark TWE’s move into upscale production. TWE’s budgets for its standards this year and next are expected to fall within the $2 million-$4 million range, according to Pelman.

TWE has also paid $1 million to acquire the U.S. and Canadian rights to “Absolution,” an unreleased 1982 theatrical feature star-


Pelman says that TWE will open “Absolution” as a “road show” in New York, Los Angeles, and Chicago in the fall of 1987.

Pelman offers no absolute assurances that the theatrical films will be issued under the TWE video logo. The company has often sold off the rights to its theatrical productions to other video suppliers. For instance, the Klaus Kinski horror vehicle “Creature” was licensed to Media Home Entertainment, which subsequently enjoyed strong sales with the title.

However, Pelman adds, “I don’t see the future many companies that will have a significant role in the home video business without producing their own product.”
Orion Expects To Have Major Tape Success

PALM DESERT, Calif. Orion Home Video is posturing itself as an "instant major," according to president Len White. The company plans to start shipping product in late October/early November, leading off with "Malone," the new Burt Reynolds film (Billboard, Feb. 28, 1987). Both a Consumer Electronics Show presence and a major Video Software Dealers Asn. launch are planned.

Tri-Star Home Video, the other major home video entrant, does not plan to release product until the first quarter of 1988.

Orion Pictures, says president Larry Hilford, has been producing 12-13 pictures a year as well as acquiring three to seven films a year for distribution. The goal will be to up production to 15 films per year.

Other Orion pictures yet to be released theatrically but headed for home video are "Robocop," "Throw Mama From The Train" with Billy Crystal and Danny DeVito, "Couch Trip" with Walter Matthau and Dan Aykroyd, "Colors" with Sean Penn and Robert Duvall, "No Man's Land" with Charlie Sheen, "Dominic And Eugene," and a yet-to-be-named Woody Allen feature.

Pricing structure will be $79 and $89, says White, "depending on the film."

Orion also has access to more than 200 films from the American International Pictures catalog and plans to slowly release those in 1988. Distribution, says White, will be two-step.

JIM MCCULLAUGH

A fascinating document, not alone for the expected vocal display, but also for the close-up opportunity to witness the emotional involvement of the legendary diva. Black and white photography is static, and some of the interminable curtain calls could have been edited out with profit.

Six arias are offered, including a riveting pair from "Carmen" and a startling bravura piece from Rossini's "Cenerentola." Expert accompaniment by George Prêtre and the NDR Symphony Orchestra. Mono sound from the live pickup is adequate to its purpose. IS HORIZON

Comedy Series: "Milton Berle's Famous 'Dragnet' Parody"/"Bob Hope Entertains The Troops In Korea," Congress Video, 30 minutes and $14.95 each.

It has been said that Milton Berle's pioneering comedy helped sell more television in the 50's than any TV company ad campaign, and that myth sees a reality on this video. Berle's "Dragnet" parody, aired in 1954, is simply hilarious as Uncle Mittie spoofs Jack Warden's classics mono-tone.

The show is a brilliant blend of music, comedy writing, and comic timing—the progenitor of all variety shows to come. And, of course, Berle himself gets more laughs from pursing his lips than most comedians do with their best-timed quips.

On the other hand, the 1951 Hope special has dated quite a bit over 35 years, abetted by his brand of topical name-dropping humor. Misleadingly titled "Bob Hope Entertains The Troops In Korea," the show is actual stagebound in New York, where Hope had reassembled his merry band of stars to reenact the shows performed overseas. The comically archaic Frigidaire commercials included, with their mannered pitchmen and eager shoppers, are far funnier than anything Hope has to offer this time around. ED BURKE

"Hands Across America." Lorimar Home Video, 30 Minutes.

Hands Across America was a resourceful fund-raising event on behalf of the hungry and homeless throughout the U.S. Organized by Ken Kragen, mastermind behind USA For Africa, it garnered substantial public attention and is now documented in this videocassette. Not only is the video captivating as an entertainment vehicle, but it is also an important initiative aimed at continuing the momentum. Numerous celebrities come out in support of this worthy cause, and one can only hope that the entertainment and media industries will remain committed to these critical issues. To contribute write: Hands Across America, 707 American Ave., Marshfield, Wis. 54447. CHRISS VOLLOR

"Ronnie Reaer: The Lost Episodes," Video Resources, 45 minutes, $19.95.

This collection of rare clips shows Ronald Reagan in his early years as an actor and as governor of California. We see Reagan in films, commercials, war promos, and bloopers, but the problem is, he's just not very interesting. Moreover, the editing doesn't help matters as all sorts of unrelated segments are pieced together. Reagan is often overshadowed by faster stronger segments of old-time greats, including one featuring Mickey Rooney and Jane Mansfield in a hilarious appearance together. Video Resources seems committed to archival work, and perhaps their future releases will be more consistent. C.V.

"Baseball Series—Baserunning Basics," Morris Video, 60 minutes, $19.95.

With humor, skill, and a good sense of who his audience is, base-stealing great Maury Wills explains the basics of base-running for young players. Trudging in on its star's fame, the cassette's package touts, "Wills shows techniques of effective base stealing." But the emphasis here is much broader, covering everything from rounding first base to how to hit the plate with your foot. Sure to be a big winner during the baseball/little league season. JEAN ROSENBLUTH

"A Guide To Good Cooking (Secrets Of A Master Chef)," Video- craft Classics, 89 minutes, $49.95.

The hodgepodge of categories in this program covers too little territory and is disorganized. In Eggs, all we learn is how to poach them; a sushi dish is made not during Vegetable Preparation but in the Chicken segment. If just one or two topics had been tackled, a more thorough, useful presentation could have been made.

What is included, however, is generally informative, and chef Jacques Pepin is more than just knowledgeable—he is a fine teacher. In fact, it is his presence alone that will draw consumers; smart shoppers will head for a more specialized tape in their area of interest. J.R.

"Nancy Friday's Intimate Sex," Elite Home Video, 80 minutes, $59.95.

Nancy Friday, sex therapist and author of best sellers "My Secret Garden" and "My Mother, My Self," takes a look at intimacy, dependency, repression, fantasy, and sex. In an interesting structure, three interpersonal situations are dramatized and interfused with the actors and actresses discussing their roles with Friday and recalling similar dilemmas in their own lives. This well-made, insightful video should appeal to women's magazine readers. For mature audiences. CHRIS McGOWAN

"Party In Rio," Elite Home Video, 86 minutes, $59.95.

Host Arnold Schwarzenegger takes us through Brazil's glamorous Rio de Janeiro, where he parties, boxes, and leads his way across Ipanema Beach, through the famed Oba Oba and Hippopotamus nightclubs, and into a colorful carnival costume ball. Shots of the samba parade and capoeira, an Afro-Brazilian martial-arts dance, are spectacular; the video is nicely photographed; and beautiful Brazilian models accompany Arnold at all times. Yet the video loses charm because of its superficial perspective on Rio and the ungraceful host playing the consummate crowd. For mature audiences. C.M.

"Full Contact Karate: Fights To The Finish," Elite Home Video, 86 minutes, $29.95.

Full-contact karate, aka kickboxing, is a fast, deft, and rough sport, and some of its best practitioners in the world are featured on this tape. The grand finale features a 15-round bout between Canadian welterweight champ Tom LaRocha and three-time world lightweight champ Benny "the Jet" Urquidez. The latter, an American, is the sport's biggest star and a media superstar in Japan. He doesn't disappoint, and fight fans will enjoy the other bouts as well. Also included is a phenomenal four-person karate exhibition. This video could be offered in stores alongside boxing and wrestling cassettes or perhaps nearby "The Karate Kid" or a Chuck Norris. (Continued on next page)
"Shari Lewis Presents 101 Things For Kids To Do," Random House, 60 minutes, $19.95.
Shari Lewis is an actress, ventriloquist, puppeteer, and author who has entertained children on television, in books, and through video. She applies her charm, energy, and many talents in this well-done, fun tape to showing kids how to be creative and have fun with tricks, jokes, and games involving such simple items as rubber balls, napkins, pennies, and paper. Lamb Chop, Charlie Horse, and Hush Puppy are her able assistants.

"It Happened In Paradise," Elite Home Video, 118 minutes, $59.95.
In this made-for-video movie for mature audiences, three young women inherit a debt-ridden yacht and struggle to keep it out of the clutches of an unscrupulous banker. During the course of events, they find themselves continually dressing and undressing. But can the audience stay awake long enough to admire the actresses' nudity? Well, perhaps the remarkably boring story and inept script will cure insomnia.

BY MARK HARRINGTON
A biweekly survey of technical developments in the hardware and software sides of the home video industry.

You don't see many bars boasting "big-screen TV" to lure patrons anymore—and for a good reason. Anyone who has spent half a Sunday tying long-necked beers in time to the green-purple blur learned to avoid that boost like the free buffet stew.

Most bar owners have written off the big screens and dusted off old Zeniths or have gone out and bought Emersons. Patrons went back to watching television as though from the wrong end of the telescope.

Enter the latest wave of projection TVs, particularly the rear-projection sets. Using new technology that doubles brightness, sharpens contrast, and pushes horizontal resolution past 400 lines, new projection TVs approach the quality of direct-view monitors. On top of that, the lastest rear-projection sets come with dozens more features than their predecessors and generally cost less on a per-inch basis.

"The sets in bars tend to give the business a black eye," says Jerry Surprise, national product manager for TV at Panasonic. "But the new sets are approaching CRT quality and getting better. Now it's a matter of getting consumers to go to retail outlets and see the difference for themselves."

Manufacturers of the better-quality rear-projection sets are using terms like "optical coupling" and "liquid cooling" to describe how they have improved quality. Optical coupling, as opposed to "air coupling," reduces reflections and improves contrast by sandwiching clear material between picture tubes and their lenses, according to Panasonic. Liquid cooling allows picture tubes to operate at top power without burning out, increasing brightness by as much as 50%. Footlamberts, the measure of a set's brightness, have been increased to as much as 30%, up from half that amount in previous years. Use of a new green phosphor in the sets' three picture tubes also improves picture brightness, and black matrix screens are used to improve contrast. Prototype sets scheduled to be shown June at the Summer Consumer Electronics Show will have luminance and chrominance inputs and outputs so they can be directly linked to the next wave of high-resolution VCRs—Super VHS and ED Beta. N.A.P. Consumer Electronics plans to show such a prototype at CES, while Mitsubishi—the self-proclaimed market-share leader in rear-view projection TV—will soon be shipping such sets.

Most projection sets have horizontal resolution of more than 400 lines, making them ideal for Super VHS or ED-Beta. Companies see all those factors as a way of turning the tide of bad publicity into a new acceptance of the sets. Figures from the Electronic Industries Assn. substantiate this belief: Sales to dealers went from 195,000 in 1984 to 304,000 last year. "Projection is appealing to a broader range of people than in the past," says Brad Kibbel, merchandising manager for image display products at Sony, whose recent sets have been well-received. He explains, "Projection TVs are lighter than their CRT counterparts [79 lbs. for a 36-inch projection vs. 225 lbs. for a 35-inch CRT], they're cheaper and contrast, color, and brightness have come a long way."

Mark Stephenson, director of TV marketing for N.A.P., says most new sets have a vastly increased viewing angle of 100 degrees. Additionally, he says, many features viewed as steps-up in direct-view TVs are standard in new rear-projection sets. Most have MTS stereo, audio-video jacks, and sophisticated remote controls. Newer sets have power amplifiers and surround sound decoders with speakers to complete the home theater picture.

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New Products

Pro Audio/Video

Fast Gets Back Into Swing Of Recording Quickly

BY BRIAN CHIN

NEW YORK Synthesizer pioneer Larry Fast, whose pre-MIDI sound and sequencer programs kept him in demand for tour and studio work for more than a decade, returns to the performer/producer realm with the release of his first Synergy album in six years, "Metropolitan Suite," on Jem's Audion label.

Fifteen years after a chance meeting with Rick Wakeman gave him the platform to join the forefront of synthesizer technology, Fast says that most of his own technical work—as far as writing his own software goes—is now limited to modifications of existing devices and making black boxes to link old and new machinery.

The massive number of working hours that corporations the size of Yamaha or Roland can bring to bear on developing new applications, Fast says, makes it "more and more difficult for the lone individualist to build that sophistication." Still, Fast's customized sequencer programming continues in active use; for example, it controlled Fairlights used on Peter Gabriel's 1986 tour.

For Fast's own purposes, the array of commercial computer-based software available, particularly for Macintosh and Amiga microcomputers, allows programming to go much more quickly.

"The applications I'm writing are simple," says Fast. "It takes two weeks to write a specific task. Music takes months to write."

As is the case for many producers working in digital media, composing and production have become "completely linked: One person wears all the hats and has a grand vision." In the case of "Metropolitan Suite," the centerpiece of the current Synergy album, that vision is the transformation of New York City from a large but low-lying city to a landscape of skyscrapers.

Fast recorded the album on a variety of Sony digital equipment, composing the music on Moog, Prophet, Yamaha, Lexicon, and Roland equipment in his home studio directly onto a MIDI data recorder emulating a multitrack.

That work was subsequently taken to New Jersey's House of Music for completion of recording and mastering. The track dual on a Sony 3324, A Neve 8078 console was used to mix a Sony F1 and edit on a Sony 650 two-track machine. However, even the stereo spread was constructed from the early stages of writing.

"I tried to do it coherently. By being fairly conservative, I kept the recording to (between) 18 and 23 tracks, says Fast. "If each individual MIDI-ed track in the arrangement were counted separately, these would add up to considerably more: 50 to 70 tracks, occasionally."

Having completed work on his own album, Fast has returned immediately to session work, with projects in progress with Dream Academy and Rosie Vela.

The former, he says, represents months of work, both in programming and recording with the band. For Vela's album, programming sounds took a matter of days. Session work often involves "playing the software and services which 'package' the end product, by way of the participation of studios specializing in production and post-production."

A few major players have already announced their intentions to be on and in the Adriatic for the fast track, including Sony Broadcast and Bell & Howell. And an international direct-mail campaign is under way to attract broadcasters and registrars.

Bonatti says. Interested parties or those who simply wish to air their views about the birth of a new trade may contact the organizers by telephone at 0514-773503 or telex at 558841 FIERIM.

New Audio Track

New York

Producer Bill Laswell and engineer Bob Musso have been in Quad Recording working on Herbie Hancock's next, as-yet-unti- lled album, for Columbia. They also put down several tracks and mixed several sides for Sly & Robbie's recently released Island LP "Rhythm Killers." June Love & Craig Nice mixed their 12-inch "Suckers" for P.K.O. recently. Steering the decks were O.C. Rodriguez, Charlie Chase, and Brian Max.

At 39th Street Music, Jellybean "Biter" works in the studio with Stacy Lattisaw. Doc Dou- ghyton was at the board, assisted by John Paul Cavanaugh. Joe Delia was in producing the underscore and music for the "China Girl" film. Chris Howard engineered the score.

Michael Baker and Axel Kroll were in Digitel's studios recently, producing cuts for RCA. The Shakes were in the studio recording some tracks produced by Questar Welch and Dave Fresshel.

Producers Steve Thompson and Mike Barbiero have been in Media Sound's studio B running out dance mixes for Whitney Houston, Aretha Franklin, Huey Lewis, Journey, and Lionel Richie. Drumming the wheels was Barbiero, assisted by Victor Deyo. In the A studio, producer Wayne Brah- waique was working with engineer Joe Cavanaugh tracking sessions for the new George Benson album; singer Glen Jones and Bill Scott and Lolly Groder assisted. Also, Paul Shaffer was in working on a solo project.

DKD Recording hosted producers Matt Noble and Kevin Cal- houn, who were in recording tracks for Capitol's Aretha Franklin. Lou Gramm was in at Electric Lady Studios to mix a new single for a movie soundtrack. The movie is as yet untitled. Pat Moran pro- duced and engineered the project. Ken Steiger assisted.

Los Angeles

At the Enterprise in Burbank.

With the advent of compact disks, knowing the proper status information for the digital audio signal during digital masters transfer and CD mastering has become essential. This new digital peak program meter from Electronic Systems Laboratories Inc., Fort Lauderdale, Fla., can help. The RTW 1150 DA is available as a table-top model ($2,250) and a rack-mount version ($2,075). Contact the firm at 305-791-1501.

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Audio Track

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Los Angeles

At the Enterprise in Burbank.
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With Telex AutoLoaders you can increase duplicating production by up to 25%, depending on present capacity. But, there is more. Telex AutoLoaders also reduce the total downtime for loading and unloading per work shift. So, production is up, costs are down. All without additional VCRs, associated electronics or racks.

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Microprocessor controlled with built-in diagnostics, the AutoLoader operate off the VCR power supply and interface with the master command station via remote connectors. The VCR slaves. In other words, the operation of the System remains the same.

For more information, contact Gary Bosiacki, Pro-Audio Division, Telex Communications Inc., 9600 Aldrich Avenue South, Minneapolis, Minnesota 55420. Phone 612-884-4051.

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Audio Track (Continued from preceding page)

Bank, Craig Huxley, composer and the studio's owner, and Jerrold Im- met completed scores for an episode of "Knot's Landing" titled "Parental Guidance" and for Trans World Pictures' "Programmed To Kill." Immet finished up scoring work on a "Dallas" episode titled "Two-Fif- ty."

Gongs on at The Rock House recently included Russ T.C. mixing his 12-inch Avatar debut. It was pro- duced by Larry Robinson, and Van Clay engineered. Also rockin' at the house was Atlantic artist Mikki Howard, working on material for her next project. She produced with Kenn Harris. Harry Phillips assisted them from the desk.

Studio A at Amigo was invaded by Atlantic act White Lion. Garth Richardson was in the studio to as- sist producer Michael Wagener on the tracks. Also, in studio E Steely Dan's Walter Becker produced cuts on Virgin's Fra-Lippo-Lippi with Roger Nichols at the console and Russ Bracher assisting.

Sunup to sundown at Sunset Sound saw Bo Diddley in doing vocal overdubs for Richard Valen- suela Productions' movie soundtrack "La Bamba." Bob Schaper controlled the desk with Stephen Shelton assisting. Producers And- rae Crouch and Bill Maxwell stopped in to cut tracks for the Car- son Productions television show "Amen." Engineer Doug Riker was assisted by David Glover. Artist Marion McPartland and guests Patrice Rushen and Diane Schurr recorded live to digital two track for the South Carolina educational ra- dio program "Piano Jazz." Sherry Hutchinson produced, and David Glover engineered with Brian Soosy assisting.

At Russian Hill Recording, Tremaine Hawkins mixed the song "Daniel" for her upcoming A&M LP. At the controls was Tom Roberts. Lori Holland produced. The Rocks recorded and mixed their new Great American Music Hall album, "My, I'm Larger," Jeffrey Kliment was at the board. The album will be distributed by Fantasy.

Other Cities

In Philadelphia's Sigma Stud- ios, Atlanta band Levert has just completed his second album. Hand- ling the production were Levert, Craig Cooper, and brothers Reggie and Benson Calloway, who pro- duced two of the cuts. Cooper also covered the arrangements with Mike Tarsia and Ernie Frager at the knobs.

Soundscape Studios, Atlanta, Ga., played host to the contempora- ry Christian team Reba Rambo & Donny McGuire, who were in fin- ishing overdubs and mixes for their forthcoming album. McGuire pro- duced, Tommy Cooper engineered, and Edd Miller assisted.

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

NEW YORK

SHEENA EASTON’S latest clip was lensed on location at the Cata
dral of St. John the Divine. Director Rebecca Blake headed up a sizable
cast and crew on the project. Jim Shea directed Lisa Lisa &
Culture Club’s video for “Head To Toe.” The performance piece
was lensed at various locations in Man
hattan. Tammara Wells produced for
One Heart Corp. Gerry Wenner
served as cinematographer.

Cypress/Polymath recording arti
cist Jennifer Warnes completed a
video for “First We Take Manhat
tan,” the first single from her al
bum of Leonard Cohen songs, “Famous Blue Raincoat.” Directed by
Paula Walker, it was lensed on location in Manhattan and Los An
gles and features cameos from actors and
accessories by composer Cohen and gui
tarist Stevie Ray Vaughan. Pam
Tarr produced for Strato Films.
Rolf Kestermann served as direc
tor of photography.

Music video director Bob Small
made his commercial production
debut with spots for Video Fideli
ty’s jazz classics home video series.
The spots were filmed in Nash
Calloway, spokesman for the com
ty, and spotlight jazz artists Bil
lie Holiday, Count Basie, and Billy
 Eckstein, among others. Jim Burns
produced.

OTHER CITIES

CHAMPAGNE pictures of To
tonu created Honeymoon Suite’s

Weekly Apollo Show Set

NEW YORK The legendary
Apollo Theatre here will be the lo
cation for a one-off weekly music
show beginning in September.

“It’s Showtime At The Apollo,”
starts taping in Harlem in mid
July, produced by Bob Banner As
cociates/Apollo Theatre Productions Inc. The series will be aired
on NBC owned and operated sta

tions and in syndication.

The show’s format will see a dif
ferent guest host each week as
well as hot music and comedy tal
ent. Recurring segments will in
clude “Amateur Night” for new
talent, “Club Apollo” for cabaret-
style production numbers, and “Legends Of The Apollo Theatre,”
weekly tributes to stars whose ca
reers began at the venue.

(Continued on page 64)
TDK gives you and your customers all the extras that you’re looking for—from our performance enhancing new E-HG tape formulation, to consumer researched package design. Backed by TDK’s worldwide reputation for high grade performance and our full 1987 consumer advertising support, this is the ‘In’ tape for you to stock.

Platinum When Wet. Mercury/PolyGram act Bon Jovi continues to rake in platinum as its PolyGram Music Video/Sony Video Software clip compilation, "Breakout!" is certified for sales of more than 50,000 units. The compilation is currently riding atop the Billboard Music Videocassette chart. The band members were presented with platinum plaques prior to their recent performance at Nassau Coliseum in New York. Shown in the top row are, from left, David Bryan, Richie Sambora, Jon Bon Jovi, and Alex John Sutch of the band. In the front row are, from left, Ron Gell, special projects manager, Sony Video; Doc McGhee, the band's manager; Len Epand, senior vice president, PolyGram Music Video, and co-producer of "Breakout!"; and Michael Rudich, merchandising manager, Sony Video.

NEW VIDEOCLIPS

When The Sun Goes Down
Mason Ruffner
Tony Vanden Ende
Sid
When The Sun Goes Down
Mason Ruffner
Tony Vanden Ende
Sid
When The Sun Goes Down
Mason Ruffner
Tony Vanden Ende
Sid

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“WE JUST WANT TO SHARE the success and good fortunes of recent times,” Miami Sound Machine’s Gloria Estefan recently said from the stage of Miami Beach’s Club Nu, the site chosen by MSM, Discos International, and Epic Records for the new projects. “Let It Loose,” the long-awaited follow-up to the platinum "Primitive Love." Like its predecessor, the album has diverse elements and the participation of guest artist Clarence Clemons, saxophonist emeritus from Bruce Springsteen’s E Street elite. Emilio Estefan & the Jokers, producers of “Let It Loose,” are taking on other projects, beginning production work on Clemons’ next LP, as yet untitled.

Among promotional strategies for Miami Sound Machine’s new release are a Pepsi-sponsored tour; appearances on major mass-media vehicles like “Solid Gold,” the Joan Rivers Show, and “American Bandstand;” and a promotional single for “Rhythm’s Got Ya.” Which is on CD, the nuevo style for this tool. Additionally, a promotional double album, which features a recorded interview with Gloria Estefan, will be sent to radio stations. Unlike “Primitive Love.” “Let It Loose” will not have a Spanish-language version because it is believed that Spanish-speaking radio stations will play it on account of its strong Miami rhythms. It is not scheduled to hit the stores until the first week of June.

The second-hottest topic bouncing off Club Nu’s Egyptian decor was the sales turnover of Julio Iglesias’ “Un Hombre Solo.” Produced by the ultra-successful Manuel Alejandro—a man who, if discovered by the Anglos, could restore the pop to American popular music—this LP is Iglesias’ long-awaited return to Cervantes’ language and will have reached a sales figure in excess of 200,000 units by the time these lines appear—a pitance when compared with the sales of major U.S. acts, but widely successful for a market that is 95% of the total U.S. population. Moreover, the sales point to the still largely unexplored potential of the U.S. Hispanic market and are a very good indicator for foreign sales, which could reach 50% of the U.S. sales figure.

A REASONABLE explanation for the voracious consumption of Iglesias’ recent releases is the preponderance of big radio hits and pop ballads in major U.S. markets. This trend didn’t prevent the public’s glutinous devouring of material from salas icons Frankie Ruiz, El Gran Combo, and, of course, Spotify.

Miami Sound Machine is set to unleash ‘Let It Loose’

Gran Combo, and newcomer Eddie Santiago, all of whom have sold in excess of 100,000 units and still counting. More importantly, what has evolved from this invasion is the transformation of these markets into prosperous performance places. To wit, New York’s Felt Forum, a financial grave for many promoters in the past, has recently done sold-out business with Emmanuel & Isabel Pantoja. Also in New York, Rocio Durcal filled Lincoln Center’s Avery Fisher Hall at $30 per seat, albeit with 27 musicians on stage; he had similar successes in Washington, D.C., Miami, and Detroit. Ditto Angela Carrasco at the Caribe Hilton of Tucson’s Mexican-AmericanJohnny MacGregor, who heads Miami’s Coparabana. Considering that tropical artists are also expanding their horizons beyond the genre’s heretofore known boundaries, it stands to reason that the musical tastes in U.S. markets have diversified to the point of accommodating a wider range of entertainment, which translates into good news for all concerned.

LA RADIO LATINA

by Carlos Agudelo

THE PROGRAMMER’S VOICE: KXEW-AM and KXMG-FM, both of Tucson, Ariz., are two radio stations with different and specialized formats aimed at specific segments of the Hispanic population. That’s the way Ricardo Salazar, their program director, likes it. “I don’t agree with those who say that a station has to please everybody,” he says, referring to multi-format outlets. “Let’s say there are 10 formats in Spanish. If you play a salsa tune and there is a Cuban listening, you got that person. But you have to hear nine other songs before he gets to listen to salsa again. Most likely, he will change the station,” Salazar says.

OF THE STATIONS Salazar programs, KXEW “Radio Fiesta, La Mexicana” plays only rancheras and rancheros, while KXMG “Sordo Magico,” specializes in what Salazar calls Spanish adult contemporary or balado moderno. Breaking in KXEW programming this week are “No Quiero Verte Ni En Pinitas” by Viviana, a romantic tune sung with the strength that characterizes ranchera songs. Orieta Aguilar, following the style of his uncle, Tony Aguilar, with “Amorecito De Papel”; “Jaquel” by Alba Carmona; and “Gavachi” by long-time favorite Ramon Ayala. On the FM-ballad side on KXMG, new and noteworthy are “Tengo Urges Culos Que Matan” by Horacio, “Arrepentida” by Marisela, “Y tu Sin Mi” by Te Quiero Tanto, and, in particular “Lo Mejor De Tu Vida,” the new single by Julio Iglesias. Says Salazar of this last song, “The orchestra with 45 of the best musicians in Spanish is very good. The song, a nostalgic ballad by Spanish composer Manuel Alejandro, is very good, and Julio’s voice is also very good.” He also adds that he thinks Iglesias’ new album, “Un Hombre Solo,” will enjoy great success.

DURING THE WEEKENDS, and sometimes at night, Afro-Caribbean music gets as much as 40-50% of airplay at WSQK-AM New York, according to Tony Santiago, their program director. At other times, the percentage is 35%, and the programming includes such South American dance genres as cumbia and valenata. In Camp’s opinion, some of the reasons for the low percentage are that this kind of music cannot be appreciated on AM as well as it is on FM; previous attempts to have an all-salsa format didn’t produce good effects in audience ratings as well.

Tucson’s Hispanic residents have choice of genres

seen with WJIT-AM “Radio Hit,” which remained in the top 3 rating percentage before changing to an all-ballad format (now Hit’s rating is 6); and the public requests pop ballads more heavily than salsa, marc- engue, and other Afro-Caribbean genres. According to Camp, the main reason for the low percentage of Afro-Caribbean airplay is the station owner’s decision to have only so much airtime allocated to this type of music. “I do my best to follow the public’s tastes,” says Camp. “Of the 10 songs we play every hour, at least four are tropical or Afro-Caribbean,” he says. Camp also says that he gives every possible chance to local groups and new music, within the guidelines established by the owner. “I believe in new acts, if the music is good,” he says. “Besides, this music is in the blood of every Hispanic in New York. It gives happiness to life.”

FOR WEEK ENDING MAY 23, 1987

HOT LATIN 50™

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<th>ARTIST</th>
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<td>QUE LLEVARA ENAMORAME TE</td>
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<td>YURI</td>
<td>CORAZON HERIDO</td>
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***POWER PICK***

BEATRIZ ADRIANA Y MARCO ANTONIO SANCHEZ

ENTRE YO TU

BAULIO

NOCHE DE RODA

JOSE FELICIANO

TE AMARE

EMANUEL

SOLO

YURI

ES ELLA MAS QUE YO

SONORA DINAMITA

CAPULLO Y SORRULO

JOHNY HERNANDEZ

TE QUIERO TANTO

MANOELLA TORRES Y LOS DIABLOS

NO ME MIRES ASI

ROCIO DURCAL

SIEMPRE

EL GRAN COMBO

NUNCA FUI

CARLA

NO ME TOQUES

EDNITA NAZARIO

TU SIN MI

MARISELA

PORQUE TENGAS GANAS

WILLIE ROSARIO

ME VAS A ECHAR DE MENOS

ALEJANDRO JAEN

PACIENCIA

BETIN OSBORNE

OJOS DE COLOR CAFE

JESUS ALFREDO FUENTES

A VER SI ES DE VERDAD

ROCIO JURADO

DONDE ESTAS AMOR

DANIELA ROMO

LA HORA DEL ADIOS

EDDIE SANTIAGO

NADE MEJOR QUE TU

FLANS

HIY POR TI MANANA POR MI

ROCIO DURCAL

QUEDATE CONMIGO ESTA NOCHE

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W. German Court Upholds First-Principle Album Rental Controls Pressed

HAMBURG The West German record industry is pressing the federal government to amend the copyright law to give it the power to control album rentals before it develops into a major problem.

The federal Supreme Court ruled last year that record dealers are not required to pay royalties on records rented to customers. It upheld the first-sale principle, determining that once a record has been legitimately sold to a dealer, it is perfectly legal for the dealer to rent it out.

Record dealers argue that if they rent albums out, they are losing business to competitors who sell albums from professional copying, and now some German record industry leaders are seeking to test this part of the law by claiming that the duplication onto digital audio tape of a CD record could be construed as professional copying.

This is the view of PolyGram chief Richard Busch, who argues that with DAT coming to the market the record industry must either be protected from the fear that people will be able to copy, having its records rented out for copying.

Record rental first began commercially in Germany in 1983—after reports in the business press of the growth of the rental business in Japan though for many years Ger- man public libraries have been renting recordings on a noncommercial scale.

Record dealers operating rental schemes have sought to avoid difficulties with the record industry by selling records directly to the public with the option that they can be bought back by the dealer within three days at a price of four German marks less than the original cost. This is, effectively, a rental fee of the equivalent of slightly more than $2.

Although the Supreme Court ruled that such transactions amount to rental, it held that such rental is not illegal, even without the copyright owner’s consent, once the record has been sold to the trade.

The ruling would appear to be in breach of the Berne Convention, which has been ratified by West Germany and gives copyright owners the right to withhold permission for their works to be exploited when they believe that their interests are not being protected.

Now the case is to be considered by the federal Constitutional Court, which has always ruled that such owners are entitled to fair remuneration for the use of their works. It could well take two years before the Constitutional Court hears the case.

Much of the record industry is maintaining its pressure on the government to amend the copyright law to provide for rental royalties to be paid to all rights owners.

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Dutch Summer Jazz Festival To Draw International Acts

BY WILLEM HOOS

AMSTERDAM The 12th annual North Sea Jazz Festival is set to take place July 10-14 at its usual home of Sassenheim. Promoter Paul Acket has lined up 1,000 musicians playing in 120 groups for a total of 2,000 concerts on 12 different stages. He hopes for a total attendance of about 10,000 paying customers.

But his main problem this year has been the dipping rate of the U.S. dollar against Dutch currency. He says, “The dollar has lost much of its value in the past few months and people have asked for more money, in some cases up to 50% more. I wanted to say no, but I need top names to ensure the public will turn up.”

“Now this year’s festival has given me financial headaches, and I’m fighting to get an extra subsidy from the Ministry of Culture. Without that help, the future of the festival wouldn’t be all that bright.”

Acket says he is infuriated by organizers of international jazz festivals in Italy and Spain. “They can pay more because they have huge subsidies from the government and political parties. Inevitably, the big jazz names believe they can demand similar fees in all European countries.”

Among the names booked for this year are Miles Davis, Dexter Gordon, George Benson, Sarah Vaughan, B.B. King, Herbie Hancock, and Manhattan Transfer. Total investment by Acket is roughly $1.7 million, with the municipal authority of the Hague and the Ministry of Culture putting in some $325,000. JVC, the Japanese electronics firm, is sponsoring this year’s event and promises financial input for 1988 and 1989 as well. Another principal backer is Dutch-American to-bacco company Barclay, involved this year for the first time.

Acket’s program includes such contemporary jazz acts as Wynton and Leroi, Ornette Coleman and freeform, the U.K.’s Courtney Pine. In addition to King, Robert Cray, Albert Collins, Allen Toussaint, and Taj Mahal will perform in the blues section. Other acts include the Modern Jazz Quartet, the Dizzy Gillespie Big Band, and the One O’Clock Jump Band, which features Clark Terry & Buddy Tate, the Count Basie Orchestra, Chuck Berry, and the Monty Alexander Jamaican Band.

The 50th anniversary of the death of George Gershwin is commemorated with a concert by the Dutch Metropole Orchestra, conducted by Roger van Otterlo during the first week. Guitarist and singer Dave Makowicz will play “Rhapsody in Blue.”

An avant-garde jazz is represented this year by such acts as the Art Ensemble Of Chicago, Ornette Coleman & Prime Time with Don Cherry, and Cecil Taylor. Acket has lined up a strong guitar section consisting of Joe Pass, Stanley Jordan, Charlie Byrd, Larry Coryell, Herb Ellis, and Barney Kessel. Traditional jazz, Latin, Afro-Cuban, and Brazilian music will also be showcased. Special features include an American Jazz Tap Festival and a roster of Dutch acts.

This year’s Bird Awards, named for Charlie Parker, are to be presented to two Dutchmen. Dans Class, a 21-year-old saxophonist, and the late Charlie Parker, will be presented to Dutch altoist Piet Noordijk, U.S. saxophonist and leader Benny Carter, and Danish bassist Nils Henningsen Orsted Pedersen. A video called “Celebrating Bird: The Trumpeter Charlie Parker will be previewed.

Most of the Dutch radio/TV networks will air special programs highlighting the North Sea Festival.

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Cassette Pirate Jailed

BY CHRISTIE LEO

DJAKARTA, Indonesia. In what is seen as a significant break-through in the battle against audio/video piracy in Indonesia, a court here has sentenced a busi- nessman to seven months in jail for selling “stealing” songs.

Indonesia is, according to IFPI statistics, the world’s largest producer of pirated cassette tapes. In announcing the jail sentence, the court presi- dent said: “This case will deter others who won’t hesitate to act against copyright violations.”

The owner of a cassette and video rental shop in cen- tral Jakarta, and his offenses were said to have been spread over a full year. He had admitted to instructing his employees to re- cord Indonesian chart hits on tape, rewarding his staffers with the equivalent of 20 U.S. cents per tape.

Although the jail term for piracy of domestic repertoire is, itself, a surprise in this piracy-saturated territory, businesspeople in the trade are still not afforded any form of copyright protection. Piracy of international material is still rampant, with millions of dollars’ worth of pirate cassettes containing U.S. and U.K. hits being shipped nonstop to many parts of the world, notably Mideastern countries.

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Singapore Warnings Pirates New Law Penalizes Illicit Tapes

SINGAPORE The profile of that part of the retail trade handling cassettes in Singapore is changing fast following the passing of the new Copyright Act, with dealers replenishing stocks of pirated product with legitimate copies.

Popular pirated labels have virtually disappeared from the shelves, certainly in the central city areas. Threats of strict en- forcement of the new laws have persuaded dealers to return illicit stock to the wholesale dealers.

Says one retailer: “Suppliers are either destroying the pirated tapes or trying to recoup part of their investment by selling them off at rock-bottom prices.”

His store had 10 pirated tapes confiscated by the 46th Criminal Division a couple of months ago, and he is awaiting the outcome of the raid.

---

Theodorakis’ Music To Be Featured Composer Bows Indie Label

BY JOHN CARR

ATHENS Internationally known Greek composer Mikis Theodorakis has started his own independent record label, with most of the industry here worried over the possible consequences.

In April he announced the cre- ation of the Julian label to promote serious domestic repertoire—that is, most of his own symphonic work plus poetry ranging from Greek to Senegalese. “The record companies are worst in believing that Greeks are not interested in serious music,” he says.

The Greek composer, who is from industry executives ranges from guardedly ap- proving to the skeptical. While “Greeks do like serious music” bristling over Theodorakis’ attack on their policies, they believe he could fulfill a legitimate market need.

Says PolyGram Greece’s Vasos Tzakopoulos: “We think it doesn’t exist for serious domestic repertoire. Theodorakis has every right to do what he wants, but it is a question of putting a percentage figure on them.”

But Tzakopoulos distinguishes “serious” music from classical, whereas relations between the two are sometimes confused. Theodorakis follows the example of another noted composer, Manos Hadjidakis, who set up his own label to promote his own works. Music writers here say both com- posers have difficulty working with other labels, that they try to con- trolled record executives in the past.

Referring to Theodorakis and other composers who go independent and criticize the record indus- try, some executives say they are forgetting who promoted them in the first place. “They made most of their money through the industry,” says WEA managing director Ion Sfarlas, which has just been bought by Philips.

Some record companies are glad that Theodorakis’ Julian label re- lieves them of “fruitless efforts” to promote serious repertoire, which includes political, ecclesiastical, and social commentary works, when the Greek industry is going through a prolonged slump that started five years ago and dictates that market- place hits are vital.

Says Stamoulakis: “We might see this serious music trend round to crossover. Then we might have something.”

Few believe that the new indepen- dent labels, including Julian and Sir- ius, will expand the total music market but will represent a feel- ing under an austere income policy enacted 18 months ago that reduced consumer purchasing power.

Also, executives are unsure of the meaning of one of Theodorakis’ publicity ploys designed to gain wid- er acceptance of his serious work. Earlier this year, over the state-run ERT-2 radio network, he called on listeners to send him blank casset- tes on which he would record his “Faces Of The Sun” symphony and send them back to the listeners free of charge.

ERT-2 sources said the network received 15,000 blank tapes in two weeks, and Theodorakis used the radi- os as a way of publicizing his work.

Local IFPI officials, always checking forms of illicit taping, said that because Theodorakis was not doing it for personal gain and the works recorded were his own copyright the act did not constitute piracy.

But one industry leader insists: “It’s still a form of copying and therefore unethical.”
### HITS OF THE WORLD

#### CANADA

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<td>I Died In Your Arms (Cutting Crew)</td>
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<td>7</td>
<td>Sign Of The Times</td>
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<td>The Final Countdown</td>
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<td>I Don’t Wanna Miss A Thing</td>
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CRIA Certs: Fox Touches Platinum
Bon Jovi Rides High In April Listings

BY KIRK LAPointe

OTTAWA Samantha Fox’s “Touch Me (I Want Your Body),” which climbed a whopping two months to the top of the Canadian charts and set a record in doing so, earns a platinum single in the latest round of certification by theRecording Industry Assn. The album of the same name isn’t a slouch either, having briskly moved past gold and platinum in April.

CRIA’s list of 18 certifications includes only one multiplatinum award this month, however, the success of Bon Jovi’s “Slippery When Wet” continues unabated. In April, CRIA confirms, the album went seven times platinum, representing Canadian sales of more than 700,000. The latest albums from U2 and Bryan Adams may have nudged the Bon Jovi record from the top of the chart, but Polygram reports little dissipation in its sales.

April’s certification list featured mainly newer artists in the winner’s circle. Beatle Boys’ “Licensed To Kill,” Judas Priest’s “Turbo,” and Tom Cochrane & Red Rider’s self-titled million-sold platinum package. Fox’s album led the gold certifications in April, but she was by no means the lone newcomer going for the gold. Obviously, the first-quarter surge in vinyl sales has already prompted the record companies to overstock the racks, and many older albums have moved up to the gold level, including albums by Frank Zappa, Black Sabbath, and the Beach Boys’ “Pet Sounds.”

‘I Really Don’t Have A Lot To Prove Anymore’
Murray Views Her Career With Serenity

OTTAWA Anne Murray has sold more than 20 million records worldwide. She has a triple-platinum album in the U.S. and a six-times-platinum album in her native Canada. She has won 20 Juno Awards and a Grammy. One would assume that Murray would become comfortable with the success of her career in the near future. She has been a major concert performer for 17 years, but she still is learning a lot about her country. It’s an attitude that mirrors her recordings, which combine confidence and open-mindedness.

And she has been tinker ing—last year with producer David Foster and this year with “Harmony,” an album basically recorded in Munich and augmented by Murray later. She is candid about its successes and its shortcomings. “I felt the sound was very very this time,” she says. “But I don’t think I’ll let that [recording without her being there] happen again.”

Critics have largely praised both the album and Murray’s new emphasis on a more contemporary image. Even so, she has kept her feet firmly planted in the ground by including on tour schedules that allow her a lot of family and personal time.

“I’ve worked hard for this far, and I’m not going to let the quality get hurt or corners get cut,” she says. “I still fret terribly over things that are going to hurt myself. I’ve been able to round myself with people I trust to get good things done.”

It is an open question that kept her from attending the annual Canadian Juno Awards, a move which annually drew criticism from some music industry observers. Some people saw her avoidance of the ceremony as unpatriotic. Murray simply says the show wasn’t good enough. Last year, she showed up. She says the Junos are getting world class. “I really wasn’t sure if people were going to throw things,” she recalls. “But I think they understand.”

The short-term will see her working state fairs and exhibitions in the U.S. from August through October, with tentative plans to start work on another album by November.

LONDON EMI’s compact disk operation at Walton on Thames, opened in May 1986, is being enlarged and developed to bring its annual capacity from the initial 6 million units to approximately 15 million units.

Work has begun on rebuilding and reorganization, including the purchase of more building space.

The factory has consistently upped its rate of production and will be well ahead of target this year when it reaches the 5 million-unit mark early in July. Work is in progress on internal rebuilding to create a new machine to house six additional presses.

With the newly acquired premises, the total area of the plant is now 76,700 square feet. The additional building will contain the administration, packaging, ordering, warehousing departments as well as the VHD videodisk operation.

The CD plant has already made EMI Canada’s major local employer in Swindon, located in southwest England. The staff has increased from 12 in late 1986 before production began to 180. The expansion will take the total work force to 225 and take EMI’s investment in its U.K. pressing operation to $54.5 million.

The entire output of the plant is used by EMI’s own companies around the world, as is the output of the more recently opened CD plant in Jacksonville, Ill., in the U.S. and much of the product from the To shiba-EMI factory in Gotemba, Japan.

Simply Red Banned In Singapore: Prince Out Also

BY CHRISTIE LEO

SINGAPORE WEWA Singapore exec utive saw red when the Control- ler of Undeniable’s Publicist anounced a ban on Simply Red’s new album, “Men And Women.” The company had released cassettes here in early April before the CUP pronouncement.

According to WEWA managing di rector Jimmy Yeo, the ban was due to “a total withdrawal of the U.K. album’s CUP cited ‘crude lyrics’ in the hit single ‘The Right Thing’ as the reason for the ban.

“It would have been a time-consum ing task to go to all the dealers in Singapore and physically remove the tapes,” says Yeo. “We’d already cleared all our warehouse stock so that the group’s album proved a big seller.”

Thush demand for “Men And Women” is still strong, WEWA has complied with the CUP ruling and stopped manufacturing the title.

The CUP monitors musical works and publications. A ban alerts the local principals if works are held to contain material that “exerts violence, drugs, or sexual perversion.”

Also affected is Prince’s new album, “Sign ‘O The Times.” The tracks “Ballad Of Dorothy Parker” and “U Got The Look” were singled out as offensive.

Yeo says: “With some contro versial artists—and Prince is one—we take extra care over releases. With others, like John Fogerty, whose last release, ‘Eye Of The Zombie,’ was banned, we just can’t tell because CUP has its own reasons for applying restrictions.”

“Eye Of The Zombie” was banned because one cut, “Violence Is Golden,” was said to “glorify violence.”

Produces 500-Millionth Soundcarrier
PRS Plant’s 40th Birthday

AMSTERDAM The 500-millionth soundcarrier produced by Poly gram Record Services at its Baarn plant was dispatched on the back of a truck on the afternoon of April 1. It was a package of two Mozart concertos played by Mitsuko Uchida, the Japanese pianist signed exclusively to Philips Classics Productions, and she was there to witness the event.

Also there was Gerard Joling, a Dutch singer newly signed to Poly gram after a spell with WEA. The celebrations embodied the 40th anniversary of Philips and PRS is also celebrating its 40th anniversary as a pressing plant, having been set up in 1947 by Philips of England when it took over Decca in 1935.

The plant in Baarn, which developed from Decca Holland to Philips Photographic Industry in 1950. The first annual production by Decca Holland had been 451,056 records, all 78 rpm. In the mid-’60s, production was 5 million units, which doubled in the 1970s. By 1985, the output was 25 million records and 3 million cassettes.

BRITISH TALENT
the innovators
A STERLING SUCCESS!

The U.K. market is unique: it is a major world talent source. From London to Liverpool, British music and British talent leap to the top of the charts. You can build the image of your leading groups and give them instant worldwide exposure, when you advertise in Billboard's Spotlight on the U.K. Decision-makers in over 100 countries will read this issue.

IN THIS ISSUE
TALENT
- Summary of new and emerging talent.
- Summary of established talent that continues to make its mark felt worldwide

RECORDING STUDIOS
- Why UK producers are so much in demand!
  UK studios — cost-effective and technically sound

UK OVERVIEW
PLATINUM, GOLD and SILVER
- A listing of all Platinum, Gold and Silver albums and singles in 1986

SATELLITE & CABLE TV

BILLBOARD TRACKS THE CONTINUING WORLDWIDE IMPACT OF BRITISH MUSIC

ISSUE DATE: JUNE 20
SPOTLIGHT AD CLOSING: MAY 26
assure attention in college radio circles. But unique, almost hypnotic tunes win listeners over.

PIANO SQUID

Groovy Neighborhood
PRODUCER: Pete Hinkle
RUN: 8910

Band uses only two instruments, but this isn’t child’s play; accomplished musicians at all. Groups share a rock’n’roll sound with genuine appealing originals and covers that have much more than just catchy appeal. Grade: A for alternative radio.

PRIVATE DOMESTIC

PRODUCERS: Jack Butcher, Paul Butcher
CHARMEN: Kneale MC 3901

Reggae-rap “Absolute Perfection,” featuring Pato Banton and Eddy General Public, and English Beat aschmich, is burning up the phones at trend-setter EMOQ; rest of the album is somewhat more bland but does contain a few worthy cuts of skatified rock.

JUG MEYERS

Sick to Death
PRODUCERS: Angie Meyers
SUPER BEST: 1051

Doug Sahn cohort’s latest release is a mix of everything from punko to novelty tunes to Spanish and pan-American music; Meyers’ name recognition, particularly in the Southwest, should not be underestimated. Contact: 312-464-1165.

ROBIN WILLIAMSON

Winter’s Turning
PRODUCER: Robin Williamson
FLYING FISH FI 401

Beautiful set of music for the “festive season” played by former Incredible String Band member Williamson. Album includes traditional and non-traditional instrumentation and is eminently listenable. In-store play will boost sales considerably.

THE NECROS

Tangled Up
PRODUCERS: Ken Haggar, the Necros
REXISTS/EXIGS: 71203

Hundred-mile-an-hour rock, which here is shorted for ruccaous. Hardcore quartet has built a following with steady gigging; this, group’s second LP, is its first on a major indie label. One of the year’s best. Last two songs are melodic, orchestrated instrumentals.

THE DOWNSIDERS

PRODUCERS: the Downsiders
BLACK PARK: BPR-003

Nice ring-guitar pop from California quartet, with real drums mixed way up front for a propulsive sound. College radio should take note of “Another Man’s Cry” and “Fourting.” Contact: 919-846-5977.

CARMA DE FOREST

I Shall Be Released
PRODUCER: Max Chilton
GOOD FORTUNE: 1003

L.B.A.-based bizarre strums a skeleton and weaves in some funny, idiosyncratic style. Cult fave Chilton’s participation will add lustre to the college/alternative circuit. Contact: No. 4, 34 Liberty St., San Francisco, Calif. 94110.

KINETIXS

The Continuing Adventures/Skate Days
PRODUCERS: Kinetix
CONNECTION: 1020

Reactivated legendary ‘60s label releases an unsinkable ’80s debut by Seattle band with modern-sounding popdeserves a listen. Contact: 206-789-6385.

VARIOUS ARTISTS

Crawling From Within
PRODUCER: Various
VARIOUS: Y 77 RECORDS

Good compilation of Boston sounds—mostly from area vets, like Willie Alexander and the Classic Ruins—is tailor-made for garage enthusiasts;

Morgan’s trumpet style cuts a understated, attractive figure on U.S. debut, accompanied by keyboardist Pepper Adams and pianist Jimmy Garrison.

DUKE ROBILLAR

Swing
PRODUCER: Scott Robinson, Duke Robillard
REEF: 3103

Roomful Of Blues founder and Pleasure Kings reunites with saxophonist Scott Hamilton’s group for an album of joyous, jumping jazz propelled by Robillard’s insouciant guitar work and drummer Riggs’ swinging beat. Sure to prove a long-term favorite.

NOBLE WATTS

Return Of The Thin Man
PRODUCER: Bob Green
King/Seaver/Productions

Hoskin & Robbins veteran returns after nearly 20-year recording hiatus. Results are definitely in the combo groove and as fine as any of the genre’s recent recordings.

NANA VASCONCELOS

Bush Dance
PRODUCER: Nana Vasconcelos
ARCHIVE AND ENTS: 8910

Brazilian percussionist trades tropical jungle for the urban jungle as he expands his sound to include synthesizers, guitars, and other electronics. Results still manage to reflect his dedication to fusing Brazilian rhythms and colors with more popular styles.

SPECIAL FX

PRODUCERS: Chez Musici, George Jinda
GOOD FOR ORDER: 363

Stirring atmospheres abound on this Third World-flavored outing by guitarist Minucci and percussionist Jinda. New-age-styled music doesn’t get much more pleasanthis.

CECIL TAYLOR

For
PRODUCER: Gregorio Bonadetti
MOOD: Note/PlayGram.Special Imports

Pianist Taylor shows his exploratory instincts are still intact on an energetic live solo set, recorded at a Berlin festival in 1996. Another virtuoso performance from the free jazz pioneer.

IAN DOOLE

Dangerous Ground
PRODUCER: T/LA ROCK
CONCLUDING: 88057

Calexico, Cool & Delicious, Miami Flute 737

“Dangerous” label may outlive the title’s case, but this truly is a fearless endeavor for the talented percussionist from Narada act Ancient Future. An international strew with flavors of Brazil and India in its mix.

THE PLAYERS

T/LA ROCK
PRODUCER: Jazz Band Surf
JAZZ: Full Release

“T/LA Rock” is a must for fans of an eclectic mix of music.

FRANK MORGAN QUINET

Baboo Blues!
PRODUCER: Richard Black
CONCLUDING: 14026

Albion and Charlie Parker disciple’s first live recording captures lyrical flights at his belated 1966 Village Vanguard debut, in the company of trumpeter Johnny Coles, pianist Cedar Walton, and rhythmshifter Buster Williams and Billy Fuller. It’s a full-blown jazz work.

YOW-WACKETS

FOUR CENTERS
PRODUCERS: Yellowjackets, David Hershman
MCA 5994

The Yellowjackets’ 1988 album, a funky, high-energy fusion of jazz and rock.

JIMMY HASLIP HASJAC’S-back licks don’t go down, and Alex Acuna finds a unique groove: Close your eyes and you’d swear it’s Weather Report—or Phasing the Music. Haslip’s fluid, modern repertoire is a testament to his ability. Grammy Award last year won’t hurt sales prospects, either.

THE JOSHUA BREAKSTONE QUINTET

Echos
PRODUCER: Joshua Breakstone
CONCLUDING: 14025

New Jersey-based guitarista whose lush tones take on Lee

MICHEL CAMILO TRIO

Sustain
PRODUCER: Michel Camilo
PANGAM: PBL 382

Trio Camilo’s has acquired a surprisingly low profile for a man who earned a Grammy with an earlier jazz date and has scored several television themes. This album, digitally recorded set, proves his hot chops but probably won’t gain him fame.

JOHN MICHAEL TALBOT

Heart Of The Shepherd
PRODUCERS: John Pankin, John Michael Talbot
SENSATION: 2594

Talbot has carved out a niche for his quiet, contemplative songs. With his gift for the Lord and the London Philharmonic, he reaches the contemporary Christian and Catholic audiences through the doors that embrace the roots of the Christian tradition.

LARR GOSS

20 Piano Hymns
Benson No 32296

This is an incredibly sensitive, touching album of noted producer Goss performing gospel songs alone at the piano; not many have the touch. Goss has with a keyboard, and the time is ripe for such a collection. In-store play will sell a ton of these.

CHOPIN SONATA NO. 3

Siegfried Import, Piano
CHOPIN: 361

Second album by the young émigré provides further evidence of his expressiveness, giving him a more sophisticated character than it’s a combination of talent and ample opportunity to choose from, and with more than enough technical command to make all sound natural and unforced. Several mesmerizing, a nocturne, and the “Polonaise-Fantaisie,” Op. 61 round out the program.

MOZART: VIOLIN CONCERTOS

NO. 4 & 5

Jean-Jacques Kantorow, Netherlands Chamber Orchestra, Haver Der
d 361

The “spiruous” works, attributed at various times to Mozart, make Krentzow’s traversal of the concerto cycle more complete. They are attractive pieces in any case and are played with the same elegance that distinguishes the earlier entries.
## HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

**THERE IS GRIDLOCK IN** the top 15, with six records gaining enough points to bullet but unable to move up in position. The U2 hit "With Or Without You" (Island) stays at No. 1 with continued sales and airplay gains, although not sufficient for a bullet. It has opened up a wide lead, especially in airplay, with 224 out of the 227 Hot 100 stations reporting airplay. *Genesis* "In Too Deep" (Atlantic), at No. 16, is the second most widely played record, with 222 stations. Whitney Houston's "I Wanna Dance With Somebody (Who Loves Me)" (Arista) is the third most widely played, with only 11 pop stations holding out. It follows up its impressive debut last week—the highest chart debut in almost two years—by nabbing the Power Pick/Airplay and moving up 10 places to No. 28.

**FOUR BULLETED SINGLES** on the chart this week are in their second release. Paul Simon's "You Can Call Me Al" (Warner Bros.) moves from No. 29 to No. 23 this week, with nine top five radio reports from such markets as Buffalo, N.Y., New Orleans, Milwaukee, and San Jose. Calif. Chris De Burgh's "The Lady In Red" (A&M), which did not reach the Hot 100 in its first release last year (although it did show up on the Hot Adult Contemporary chart), is No. 3 with a bullet this week and might hit No. 1. It's now No. 1 at several reporting stations, including KIS Los Angeles and KZZZ Phoenix. "Point Of No Return" by Exposé (Arista) also did not hit the Hot 100 in its first release in 1988; this time it's moving up strongly, landing at No. 46 with early strength in San Francisco (15-15 at KITS) and Charleston, S.C. (15-14 at WKQB). "Every Little Kiss" (RCA)—which reached No. 72 as the first single released from Bruce Hornsby & The Range's "The Way It Is" album—is zooming up the chart on its second time around with a 14-place jump to No. 47.

**Bob Seger** has this week's Hot Shot Debut, entering at No. 52 with "Shakedown" (MCA) from the forthcoming "Beverly Hills Cop II" soundtrack. More than half the panel is on the tune. Two Columbia acts make their Hot 100 bows: Surface, already successful on the Hot Black Singles chart, with "Happy," and Mondo Rock, formed in Australia, with "Prickly Love Rites."

**Quick Cuts:** One widely played album cut—not eligible to chart on the Hot 100—showed up at No. 38 on the airplay-only chart: "Never Say Goodbye" by Bon Jovi. The band's current single, "Wanted Dead Or Alive" (Mercury), is bulletted at No. 14..."Alone" by Heart (Capitol) is the runner-up for the Power Pick/Airplay with an outstanding 62 adds. Also with 62 adds is the remix of "Funkytown" (A&M), by Australian group Pseudo Echo (RCA), which takes the biggest jump of any title on the chart—24 places to No. 59. Early upward moves are reported at WABB Mobile, Ala. (26-21), and WZZU Raleigh-Durham, N.C. (29-24).

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### HOT 100 SINGLES ACTION

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**Shake Down**

The Single: "Kiss Him Goodbye" OS-0022
Breaking from their album "Happy Together"
Produced by Bill Henderson
Except "Happy Together" by Val Garay

---

**The Nylons**

Kiss Him Goodbye
Open Air

---

**ATTIC**

NAVD Convenes In Calif.

PALM SPRINGS The fourth annual meeting of the National Assn. of Video Distributors here attracted a record 335 attendees, representing 25 vendors and 24 distributors. The April 29-May 3 meeting gave wholesalers and manufacturers an opportunity to candidly discuss distribution strategies and marketing trends during a series of closed-door sessions. Of course, it wasn't all business. Attendees were also treated to a stand-up comedy routine from Robert Klein and hobnobbed at cocktail parties.

Comedian Robert Klein performs at the NAVD Awards dinner.

Frank O’Connell, CEO of HBO Video, and his wife, Barbara, left, relax at a cocktail party with Saul Melnick, president of Tri Star Home Video.

Consultant Robert Alexander of Alexander & Associates at a business session on "Realizing The Promise Of Home Video."

Newly elected NAVD president Gary Rockhold of Commtron presents the group's departing president, Marty Gold, with a ceremonial gavel to commemorate his yearlong term.

Outgoing NAVD president Marty Gold of Artec Distributors, left, presents a plaque to retiring NAVD board member Gene Silverman, formerly of Video Trend.

Pete Piner, president of Media Home Entertainment, and his wife, Maria, left, with Gary Rockhold, president of Commtron Distributors, and his wife, Karen.
<table>
<thead>
<tr>
<th>TITLE</th>
<th>PERFORMERS/RIGHTS/SHEET MUSIC</th>
<th>LABEL</th>
<th>NO. OF TITLES</th>
<th>CHART</th>
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<td>&quot;Hot 100 Singles By Label&quot;</td>
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<td>85</td>
<td>&quot;Hot 100 A-Z Publishers/Performance Rights/Sheet Music&quot;</td>
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<td>&quot;Hot 100 Singles By Artist&quot;</td>
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<td>88</td>
<td>&quot;Hot 100 Singles By Title&quot;</td>
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<td>&quot;Hot 100 SALES &amp; AIRPLAY&quot;</td>
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<td></td>
<td></td>
<td>&quot;A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.&quot;</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;A ranking of distributing labels by the number of titles they have on the Hot 100 chart.&quot;</td>
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**Title** (Publisher – Licensing Org.)

- Sales:
  - Sheet Music Dist. (Chappell, ASCAP)
  - Sheet Music Dist. (Unicity, BMI)
  - Sheet Music Dist. (Unicity, ASCAP)
  - Sheet Music Dist. (Unicity, ASCAP)
- Publishers/Performance:
  - Sheet Music Dist. (Chappell, ASCAP)
  - Sheet Music Dist. (Unicity, BMI)
  - Sheet Music Dist. (Unicity, ASCAP)
  - Sheet Music Dist. (Unicity, ASCAP)
  - Sheet Music Dist. (Unicity, ASCAP)

**Artist**

- Sales:
  - Sheet Music Dist. (Chappell, ASCAP)
  - Sheet Music Dist. (Unicity, BMI)
  - Sheet Music Dist. (Unicity, ASCAP)
  - Sheet Music Dist. (Unicity, ASCAP)
- Publishers/Performance:
  - Sheet Music Dist. (Chappell, ASCAP)
  - Sheet Music Dist. (Unicity, BMI)
  - Sheet Music Dist. (Unicity, ASCAP)
  - Sheet Music Dist. (Unicity, ASCAP)
  - Sheet Music Dist. (Unicity, ASCAP)

**Composite Position**

- Sales:
  - Sheet Music Dist. (Chappell, ASCAP)
  - Sheet Music Dist. (Unicity, BMI)
  - Sheet Music Dist. (Unicity, ASCAP)
  - Sheet Music Dist. (Unicity, ASCAP)
- Publishers/Performance:
  - Sheet Music Dist. (Chappell, ASCAP)
  - Sheet Music Dist. (Unicity, BMI)
  - Sheet Music Dist. (Unicity, ASCAP)
  - Sheet Music Dist. (Unicity, ASCAP)
  - Sheet Music Dist. (Unicity, ASCAP)
### LaserDisc Pumps Up Analysts Seeks To Bolster Technology's Image

**BY EARL PAIGE**

**LOS ANGELES** The selling potential of optically read prerecorded software is vast and still growing, according to John O'Brien, president and chairman of new, publicly traded retail chain LaserLand.

Making that point to a group of financial analysts gathered here May 10, O'Brien pledged his stores would stand out in their offering of compact disks, various laser video software, and playback equipment.

"Radio stations sell records. The record store is a grocery store," he said, adding that recordings are a household commodity hardly requiring sales effort.

As to whether LaserLand can be competitive in selling playback equipment, he said, "We can afford to give the hardware away. Crazy Eddie's wouldn't like to hear me say this, Silo, [too.] We do not depend on a one-time sale."

O'Brien used the same "blades-with-the-chisel" argument in asserting that LaserLand can compete with Tower, Wherehouse, and the other commodities. "We'll sell 'Top Gun' with a player, too. The only reason to make a hardware purchase is that the software is right there." O'Brien's emphasis on nontheatrical product points to another contrast to traditional home entertainment outlets.

Indicating a strong belief in the potential of the CD video, he said, "Music and movies will do only so much." O'Brien said that movies and music are not the leading edge in early home video, but emphasized that "now the leading edge is nontheatrical."

He said a 12-inch disk "holds a 50,000 page encyclopedia of 9 million words, and the other side is empty." An assistant demonstrated how quick access to any page or word is possible. Another disk contained a tour of the National Gallery of Art with 1,648 paintings indexed for freeze-frame study.

O'Brien told the analysts that LaserLand is capitalized at $3.5 million, with $590,000 in private financing and $3 million in public funds.

According to O'Brien, the first five months of revenues from the Denver store exceeded $445,000. "Sales in April were $305,000, and April is not a good month, traditionally."

LaserLand investor kit materials in hand, O'Brien and other top officials of LaserLand gained with the development of VideoConcepts. LaserLand's Bruce Hirota, executive vice president, and Bill Dinnenell, vice president/CEO, were also with the firm.

Speaking of how VideoConcepts parent, American Home Video Corp., which LaserLand partly acquired for $44 million in 1981, O'Brien told the analysts "this was a 400% return on investment."

However, twice O'Brien alluded to lost opportunities by VideoConcepts which determined to buy fifty million shares of LaserLand's capital stock and was located primarily in malls, where video rental has not worked well. "We thought we were selling time shift, but there were fifty million people who bought VCRs to rent movies. We didn't see it."

LaserLand's sixteen executed leases Breuer Capital Corp. as the major underwriter. Copies made available at the meeting have an attached supplement referring to possible effects of losing Breuer as the major market maker as the result of which will involve LaserLand. Breuer closed its Aurora, Colo., offices, and LaserLand has moved from there to Denver.

LaserLand is mapping nationwide expansion and a franchise move into Canada, O'Brien said, adding that 250 videotape stores are planned by year's end with "four to eight" in Southern California, two more in Denver, and other stores in San Diego, Phoenix, Boston, Philadelphia, and Washington.

Of franchising, O'Brien said, "We'll do it the way we want it. We won't franchise the chains. We go for the best. We're not selling ta-co and hamburgers."

Regarding rental plans, he said, "There is debate within our organization. Rental is a function of economics." He also indicated that rental might not be in the cards once videodisks are priced at $10 and under.

Another area of debate within LaserLand concerns stocking digital audio tape, which would be a nonlaser product. "We don't know something else LaserLand is wary about. "As videodisks sell under $15, that's a commodity item to a major deal. However, we worry that malls have outpriced [home entertainment software] retailing, and about the only tenants that can afford mall prices are jewelry and shoe stores."

Floor space for software at present revenues would be about 50/50 between CD and laser disks. "We are baiting the consumer with video software. CDV will do nothing except tice purchases of 8- and 12-inch videodisks."

On why the videodisk has evolved in video more than any other product, O'Brien said there were too many video systems initially. "If a consumer is confused, he or she will do one thing: Postpone the purchase."

Answering a query about "laser roll out," O'Brien explained that apparently "some air got in between the adhesive" on a certain number of recordings. He said Laser America, the supplier of the product, "has assured us there is no problem."

---

### LaserDisc Pumps Up Analysts Seeks To Bolster Technology's Image

**MARKET ACTION**

**BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS**

**COURTESY OF PAINE WEBBER JONES & DUGAN, Inc., New York, N.Y. 10019, (212) 713-2000**

<table>
<thead>
<tr>
<th>Company</th>
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| **AMERICAN STOCK EXCHANGE**      |     |     |     |     |     |
| Compton                          | 14 | 6 | 6%  |     |     |
| Electrosound Grinco, Inc.        |     |     |     |     |     |
| Lorimar/Telepictures             | 1201 | 4 | 1%  |     |     |
| New World Video                  | 168 | 15 | 15% |     |     |
| Price Communications             | 102 | 6 | 11% |     |     |
| Proctor & Gamble                 | 398 | 14 | 11% |     |     |
| Turner Broadcasting System       | 19 | 21 | 21% |     |     |
| Under Valet                      | 1695 | 1 | 1%  |     |     |
| Wherehouse Entertainment         | 265 | 8 | 7%  |     |     |

**OVER THE COUNTER**

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<td>Weinco One</td>
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**BILLSBOARD MAY 23, 1987**
Lifelines

**Rounder, Alligator Top Labels For ’86 NAIRD Honors Indies With Awards**

**NEW COMPANIES**

**Calender**

**EXECUTIVE TURNTABLE**

**CONFERENCE CONSIDERS IMPACT OF CD-I (Continued from page 3)**

“Will CD-I be the next Edsel?” asked David Rosen, director of the consumer electronics medium program for Link Resources, a New York-based research and publishing company.

“It will be important to keep the consumer up to date and not over-whelm them,” said Steve Shindor, CD-I product manager for Sony Corp. “Otherwise, he may just throw up his hands and say, ‘I have all this equipment, what do I do now?’

An upbeat appraisal of CD-I marketing prospects was offered at a May 12 session by Emlil Petron, vice president of marketing and public relations for American Interactive Media (AIM), a PolyGram subsidiary charged with developing interactive software.

Petron, former chairman of the Compact Disc Group and senior vice president of CD for PolyGram, said that CD-I will effectively “piggy-back” the 1987 introduction of CD. He noted that multiple-format CD players will feature digital ports allowing for the step-up to CD-I capability.

Asked if he was concerned about the limited one-year window before the introduction of CD-I, Petron said, “I think it succeeds OK. The key to all of these introductions is to have the software at the time of introduction.”

The availability of a broad variety of creative and exciting CD-I software was frequently cited as the key to the successful launch of the technology as a mass-market consumer introduction.

Currently, CD-I software and hardware remain an unknown quantity. The only graphic presentations of what CD-I may look like in the home came in the form of fanciful sketches screened by Sony’s Shindor, depicting fantasy home systems incorporating wall projections and even a “Bookman,” the CD-I in its long-looked for Walkman and Discman units.

Projections and opinions concerning the potential market penetration of CD-I varied markedly from observer to observer. Richard Bruno, home interactive research and development manager for Philips, predicted that CD-I will be a “billion-dollar business two to five years after introduction.” Consultant Laura Buddine estimated that worldwide unit shipments of CD-I players will grow from 500,000 units in 1988 to 12.5 million units in 1992.

These rosy forecasts are in sharp contrast to recently published estimates by Link Resources, which predicts far more conservative U.S. market player shipments of 184,100 units in 1988 and 373,500 units in 1992.

One sentiment common to most observers was that the hardware price-point—the driving force behind the recent boom in CD audio products—would be critical to the market development of the format.
### Top Pop Albums

<table>
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<th>ARTIST</th>
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<td><strong>RED SPEEDWAGON</strong></td>
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<td><strong>JOURNEY</strong></td>
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<td><strong>#6</strong></td>
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<td><strong>WHIPPLE SMILE</strong></td>
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<td><strong>CHAD &amp; THE JOHNS</strong></td>
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<td><strong>BUTCHER</strong></td>
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<td><strong>RICK</strong></td>
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### Top Singles

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* Albums with the greatest sales gains this week. (CD) Compact disk available. (UG) Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. (UG) RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. (*CDS Records and PolyGram Records do not issue a suggested list price for their product. *No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without prior written permission of the publisher.*
Flash In Japan
(1/4-25384)

Produced by Andrew Gold,
Eikichi Yazawa
and James Newton Howard

Featuring “Flash In Japan”
(7-28325)

The New Single
Available Soon
on Warner Bros. Records
and Cassettes.

In a country where passions
for modern music run high,
Eikichi Yazawa is a name of
legendary proportions.
It is also more than a name.
E. Yazawa, 15 smash
albums and as many chart-
topping hits. Concert dates
sold out months in
advance. Controversy.
And Commitment.
To shoot the video for
“Flash In Japan,” E. Yazawa
traveled to his hometown,
Hiroshima.
Now he is poised to travel
here, with a stunning
new album.
E. Yazawa. In the months
ahead, it is a name you will
come to know.
gun. ‘The only thing we have is our intellectual property. Copyrights constitute the fundamental roots of what we are and what we do. Our great fear is that DAT can destroy or significantly erode these copyrights. This will hurt music and its creators.’

Ertegun, speaking at a press conference, said the record industry was suffering serious losses because of unauthorized copying. ‘A direct result of this consumer practice,’ he said, ‘has been that much less money is available for investment in new recordings. The day may come when there is nothing left to copy.’

He added that since 1978, new releases of LPs and cassettes had dropped 10% in France, 40% in Holland, 45% in West Germany, and 20% in the U.S.

‘In the developed markets like Europe, Japan, and the U.S.,’ Ertegun said, ‘home taping of albums is equal to 300% of unit sales of LPs and prerecorded cassettes.’

Ertegun said that the record industry is always ready to accept every opportunity to broaden its markets through new technology. ‘But DAT can only be endorsed by the music industry on condition that the interests of authors, performers, and producers are taken into account.’

Asked why the IFPI had not considered the recently announced Philips anticopying system that allows just one copy to be made of a digital recording, Ian Thomas, director general of the IFPI, said that the trade group hadn’t had an opportunity to evaluate the Philips system but was ready to consider any system that would effectively prevent the unauthorized copying of digital recordings.

But Ertegun said, ‘Why should we give away even one copy of our intellectual property for free?’ This is like saying that a customer is allowed to go into a store, look at one shirt, but to steal two is illegal.’

CBS already has committed to enacting product in advance of legislation (see story, page 1). Ertegun said other companies might decide on a similar course once they take a closer look at the Copycode system.

IFPI’s Thomas recalled that since 1983 IFPI has sought to hold a round-table discussion with the Electronic Industry Assn. of Japan on the implications of new technology for the music industry. In the absence of agreement by EIAJ, at the last discussion, IFPI has tried to enlist the aid of the European Economic Community Commission to draft legislation that would make the incorporation of Copycode in all DAT machines compulsory.

The EEC Commission, he said, has shown interest in the technical solution and has declared that the safeguarding of intellectual property is a policy priority.

‘The commission arranged a subsequent meeting with representatives of the European record and tape industries (EACEM and ETIC) in June last year and was given a demonstration of the Copycode system. EACEM representatives declared support for the system and for IFPI’s request.’

A meeting of governmental experts from the 12 member states was convened in October as the first step in the commission’s decision to seek legislative protection through an EU system of Copycode. ‘This process is proceeding in two directions,’ says Grassi. ‘One is with the national Parliaments and the other with the IFPI, to harmonize objectives.

‘At the press conference, George Martin, the celebrated British record producer, declared himself a staunch opponent of unauthorized digital copying.’

‘The awesome thing about digital taping,’’ he said, ‘is that it isn’t just tapes of the United States. However many copies you make, the product is just as good as you get in a studio. Home taping will become a nightmare for producers because it will put us out of work.’

‘And I’m just not talking about people like me and the Elton John and the Paul McCartneys. I’m talking about a lot of young people who are working hard to get just one hit. There is no way, if they are going to make a go of it in the business, will go to the wall if DAT copying is allowed.’

Labels United on DAT Chip (Continued from page 1)


‘Both mechanical collection societies have assured me that their position is to do everything to avoid double collection of mechanical royalties,’ says Grassi, adding that each royalty payment should be made in the country where the goods are ultimately sold to consumers. Prior to the Harris suit, importers had contended that mechanical royalty payments in the country of origin were sufficient.

Grassi adds, however, that individual publishers are split on where they want the royalties to be paid.

Grassi pledges that the new organization ‘will seek a workable system so no one’s rights are infringed. We’re prepared to sit down and work out a system that serves everybody.’

The group also hopes to work out a similar arrangement with the major labels for handling sound recording copyrights. Mark Solomon, attorney for Tower Records and its import company, Trip, says initial reaction from the record companies has been encouraging.

‘We’ve gotten a signal from the RIAA that they are willing to talk,’ says Soloman. ‘They say they are willing to discuss a solution to the plight of the importer, and we’re taken that to mean they’ll talk in good faith.’

One system being discussed by RITC is a stamp system similar to the one used for imports in the U.K. Under that plan, importers purchase the stamp for each album they bring in, with part of the fee going to the label holding the sound recording copyright and part of it going to the music publishers.

‘If the concept is accepted and a rate structure is set, the next questions are administration and apportionment,’ says Grassi. The RITC, which will establish an office in Washington, D.C., will also serve as a general trade group charged in its bylaws with promoting ‘the a stamp for each album and what they bring in, with part of the fee going to the label holding the sound recording copyright and part of it going to the music publishers.’

‘We want a legitimate business for all importers,’ says Soloman. ‘We’re not going to support any unlawful importation. We hope all the companies will benefit from that.’

New Talent/ New Music

importers Form Trade Group (Continued from page 3)

The suit charges that Russell’s name was illegally removed as a writer of the songs by Goodman when they were submitted to BMI, thus denying him royalty payments. In 1985, Russell recaptured the songs at the end of their first copyright term of 28 years. They are published through his Sunat Publishers, also a plaintiff in the action.

The suit, which seeks $1 million in damages plus other awards, charges that Goodman continues to receive royalties on the songs.

At pretrial, a copy of the complaint had not been served on the defendants, a spokesman said.

Pub Sued Over Royalties

New York Gene Goodman and his music publishing companies have been charged with copyright infringement in federal court here by a writer who claims his name was removed from one of his songs to deny him performance royalties from BMI.

According to the action, filed May 11, Nathan Russell and his co-writer, Jot Nelson, who died in the late ’70s, made a publishing deal with Goodman in 1987 on five songs, the most profitable of which turned out to be ‘I’ve Learned.’ The copyright song was recorded by Tammy Wynette for ’71 hit album, ‘Stand By Your Man.’
VESTRON SLUMPS

Continued from page 1

Academy Award-winning product for as the outside sources for product, rebound costs assigned to the epic film, also charge Vestron it's at will to the outcome of (1986), also claims to have made its financial obligation, a movie possession has been around but was never sold the video rights to their movies to independent companies because they have formed their own home video wings.

The scramble for quality product has led Vestron to purchase video rights to movies before the films are actually produced. In doing so, it has experienced numerous complications.

The company, for example, says it paid a "significant advance" for the rights to a movie starring Madonna and Sean Penn in 1986. At the time, Madonna was not only one of the hottest pop stars around but also had a new album, "Desperately Seeking Susan," Still, the movie—"Shanghai Surprise"—has been shelved at the box office and sold few copies as a home video release.

Vestron is said to have made a similar arrangement to secure the video rights to "Platoon," the war epic that won an Oscar for best picture of 1986. Vestron claims that a major movie studio made production of the possible by paying money up front. Still the film's producer, Hendale Film Corp., contends that Vestron reneged on its financial obligation, a charge Vestron denies.

"Vestron and Hendale have looked horns in a bitter legal battle over the home video rights to "Platoon," it remains unclear what company will eventually release "Platoon" on video.

If Vestron does release "Platoon," it will likely be the most important event for the company since "Making Michael Jackson's Thriller" in 1985. "

Though Vestron has been a prof- itable company in the past, the company has curried little favor with investors since making its initial public offering in 1985. Trading on the New York Stock Exchange, Vestron's stock during the past year has never been higher than $12 1/2 per share and has been as low as 4 1/2. At present, it stands at 57 1/4 points.

In a statement released by the company's chairman and president, Furst Jr., says: "the intense current competition for home video rights to motion pictures has led to a substantial exposure has driven the cost of those rights to levels where profitability is by no means assured. In the future, we are going to have to be extremely careful and selective in our acquisition of these titles."

COUNTRY RADIO ENJOYS RATINGS SUCCESSES

Continued from page 1

market winner was Johnny Dark. Dark, says PUBA's sales manager, "I'm happy with their CD."

"Radio is like baseball, there's got to be a farm team," says Dark. "Approach has seen his AM outlet make great strides against 50,000 watt FM format leader WPOC. "I think audiences will be receptive to new artists and songs if you present it as such. It takes me back to my top 40 days, when we really were scraping the bottom of the music barrel. I don't think country music ever hit that low. But, certainly, the fact that there's better and more exciting music out there just helps us be better and more exciting."

PIONEER DEBUTS CDV PLAYER

Continued from page 3

ers to be marketed until late summer. Cheryl Smith, Pioneer Electronics' manager of public relations, says the company was able to beat many other companies because they are more "aggressive" in their marketing efforts and have "an unprece-dented amount of goodwill" in the CDV market. The new unit also has many of the features found on conventional CDJ players, such as programmability. A remote control for the unit has functions not found on other players, such as the ability to control laser players, including on/off CD noise reduction.

VSDA MEET TACKLES PPT, PPV

Continued from page 4

PPT presents a formidable potential threat to our industry."

Explaining the intricacies of PPV, Morowitz said "I don't think people normally enjoy a guarantee plus 50." Then pointing to such partnerships as CBS/FOX and RCA/Columbia, he said, "I have the PPV rights. They don't share that with money with CBS. But if [programming] goes the cut-and-dried route, that share that. So we're 50% behind the eight ball by virtue of an arrangement they made with RCA/Columbia." In opening remarks, Mickey Granberg, executive vice president of VSDA, stressed that the organiza-tion's efforts are directed to the protec-tion of 1,000,000 customers."-

"We're not a group for people who are 'inVESTON'"

"Our engineers think differ-ently," Gardner says. Gardner portrays the difference between original and taped copies as minimal.

The EIA's Shapiro admits the diffi-culty is minimal but insists the recor-dings produced by the digital-analog-alog digital process are identical in sound quality to what can already be obtained on a standard high-quality cassette deck.

The proposals before the Senate wouldorio to include issues of both simulcasting of an anti-taping chip in all DAT re-corders imported into the U.S. In the Senate's bill, the period is three years in the House version, one year.

The RIAA says it hopes the peri-ods provided by a law would provide some breathing room for copyright committees to take a look at setting up a long-term solu-tion to the issue of artist and label protection and royalties.
**CHAPPELL MUSIC BUYOUT**

(Continued from page 1)

terms. But there is little debate that the price would set a record in the music publishing industry.

*At a press conference May 13 at the Wall Street Journal indicated that WCI is offering about $100 million in convertible preferred stock and other securities, more than $100 million of Chappell debt. Chappell was acquired from Poly-Grain in 1984 for approximately $100 million, a record price at the time. Late last year a group headed by financier Stephen Bienstock, owner of the Oaks (nicknamed 'Chappell' by others), acquired Chappell, and Boston Ven- ture Capital Company reportedly wants to control about 7% of Chappell stock. According to informed sources, others interested in buying some of Chappell's assets include Jerry Stahl, who, along with others, is said to control about 5% of Chappell stock. The sale of Chappell's music is reportedly aimed at the publishing business, which reportedly made a cash offer of around $175 million. SBK Entertainment also made a cash offer; the company, along with Sony Corp. and MCA Music.

WCI's own music publishing unit, Warner Bros. Music, is a minority owner second only to Chappell in size. Its annual gross publisher revenues are estimated at about $50 million, which is approximately half of the Music Publishing Co.'s estimated annual revenues amount to close to $100 million. It also operates a leading international music company, Warner Bros. Music Publishing.

Chappell's 22 wholly owned opera- tions abroad are expected to en- hance WCI's stake in the internationally publishing scene, where Warner Bros. Music mostly licenses its catalog.

In what manner and with what personnel the combined Chappell/ Warner Bros. entity would be struc- tured is still in the air. While companies have strong music publish- ing executives in charge; Bill McCall is the overall chief at Chappell, and Chappell's executive is president in the U.S. by Irving Robinson. Veteran publishers Chuck Kaye and Jay Morgenstern operate Warner Bros. Music as president and executive vice president, respectively.

Even if Biestock were not part of the new combined structure, he would remain a major force in international music publishing. He would continue to own or to have major interest in U.K.-based Carlin Music and such U.S. companies as E.B. Marks Music, Hudson Bay Music, and BMI Music, which was acquired by Chappell The New York Times a decade ago.

While the WCI press statement of the acquisitions were unac- quired by federal regulatory agencies, there is some concern that the antitrust agencies might give the deal a hard time. The U.S. fixed a U.S. merger of the recorded music units of WCI and PolyGram in 1984 on such grounds.

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**PUBLISHERS MULL BMI BONUS STAND**

(Continued from page 3)

resistance finally caused the air- lines to abandon their change for all but new ticket buyers and that pub- lisher resistance might force a simi- lar rollback from BMI. Somewhat later, BMI's executive vice president Roger Sovine, "First and foremost, BMI is challenged to best serve its affiliat- ed writers and publishers by not vis- ing a payment system that does that." Sovine dismisses the notion that the new system will be skewed against country publishers, as some observers have suggested. He says that because of the large number of stations playing country music, country stations often earn more performance income than rock hits that are played on rock stations.

Jay Morgenstern, executive vice president of Warner Bros. Music, comments, "An active publisher will make the system work. No matter what the change, you'll have the kind of activity that will not dimin- ish your income. At this point, I don't believe it will affect us detri- mentally. I don't believe it is in- tended to hurt." Morgenstern adds, "As far as writers are concerned, you can take many positions. I don't really want to comment on it." Jobete publisher Lester Stil says, "I know a good many of the publishers are concerned about it." Still points out that most Jobete activity was concentrated in the '60s, but says, "There will be room in the market, there's no doubt about it. What they will be of the extent of it, I just don't know."

Under BMI's former payment system, a strong song could earn a publisher $175 million for its writer, even af- ter he has been moved over to ASCAP or SESAC. Consequently, it was common to defecting writers to de- liberately leave some or all of their top songs with BMI, purely because of the bonus benefits. A song that had accumulated a million perfor- mance rights for BMI, or a publisher who was qualified for a bonus of four times the base rate. According to the new system, even a million-play song earns its writer only the base rate unless the writer remains with or returns to BMI. Since publishers are paid their performance money directly, their bonuses are unaffected when a writer leaves BMI. And although a publisher has the option of switching a songwriter's catalog away from BMI once the contract term is over, this is so that not or in- nate to do this because it would dis- qualify the publisher for bonuses. Sovine adds, "Writers who have left BMI may have the time "opportunity to rejoin their catalogs" and earn their bonuses."

Any songwriter who returns to the BMI fold before Jan. 31 can collect any bonus money that has been accumulated during 1987. Sovine stresses that the offer will not be extended past that date.

More complex than the writer af- filiation issue—and potentially more significant in how it perfor- mance money is calculated in the manner in which BMI now cal- culates its bonuses. The former sys- tem had four plateau that were de- fined by specific numbers of perfor- mances. Now the three top bonus levels are figured according to a formula that takes into account both a song's cumulative perfor- mance history and its frequency of performances with each quarter. For example, the song that will now earn the top rate of four times base rate is "those songs with the highest cumulative history whose current quarter's performances constitute 10% of the current quarter's radio and television performances of all songs," according to BMI. Under this formula, a million-play song will no longer automatically qualify for a top bonus, as did be- fore.

BMI director of performing rights relations Del Bryant says BMI's improvements in the variable bonus system are a step towards making the system more fair to songwriters and publishers.

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**WILLIAM LEE GOLDEN SUES OKES**

(Continued from page 6)

the other Oaks and "protect Wil- liam's interest. At the Oaks' press conference, group spokesman Bonsall agreed that negotiations with Golden had failed. "None of us could accept our offer, and we would not accept his," Bonsall said. "Maybe a court of law will help." The conference was held in the same building in which, on Aug. 28, the group members denied they were breaking up. As at the earlier press conference, long-time agent Jim Halsey was at the Oaks' side. This is "Singing'" Steve Sanders, the new Oak Ridge Boy, said Bon- sall. Sanders, 34, has played rhythm guitar in the Oaks' band for the past five years.

Sanders will be on salary and will not have a share in the Oaks' assets.

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**STRIPED HORSE LABEL TO BOW IN JUNE**

(Continued from page 6)

distribution. "Right now the inde- pendents are running on a hot streak," he says. "Look at the charts, the 12-inch business espe- cially is doing phenomenally. In my discussions with people like Jim Schwartz, and Billy Emerson at Big State, they have record-breaking years last year, and they expect to surpass that this year."

Already in the marketplace from Striped Horse, 70-minute Ike & Tina Turner compact disk, "Golden Empire." Slated for July is a Pete Escovedo album, compact disk, and 12-inch single. "We're projecting anywhere from four to six albums by the end of the year, so there's a lot in the works," says Lushka. "I hope we can do it again." DAVE DAMRINTO

Bonsall said. At present, the Oaks' assets are split among Golden Allen (30%), Bonsall (20%), and Sanders (20%). Though there may be a source familiar with the Oaks' part- nership agreement.

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*For more about this rumor call* 800-468-9353

**Intersounds: Free Tape In CD Package**

BY IRIV LIGHTMAN

NEW YORK. The consumer who buys selected Phonogram or Poly- Gram compact disks starting this month will get a offer he can't refuse: a free cassette counterpart housed in the same blister pack as the CD.

The novel merchandising strat- egy, under the banner of MusicMate, is being tested with six jazz- themed classical titles, according to Don Johnson, president of Intersound and the label's Minneapolis-based parent.

"Our market research indicates that in specialized segments of mu- sic like jazz and classical recordings the consumer is committed to pur- chasing only in the compact disk format," says Johnson. He notes that his company's efforts to get con- sumer to accommodate his CD play- er and his car or home tape deck without paying more or engaging in home taping.

(It is understood that another la- bel, Shape/Newport Classics, will introduce a similar line, One For The Road, in the near future.)

The ProArte and ProJazz CD/ cassette packages will be sold widely in record and music stores. Moreover, although Johnson says the free cassette adds an additional manufac- turing cost off of $0.

But Johnson sees the free cas- sette version as a ploy to set his product line apart in dealer CD bins, especially with the usual classical repertoire, where the consumer must choose among many competing renditions.

Now, key hack titles may gain new momentum with the Music- Mate concept, says Johnson. In- deed, one of ProArte's best sellers, "Celebrate America" by the Hous- ton Symphony, is among the first releases in the new line.

In addition to "Celebrate America," other ProArte titles include a new all-digital recording by organ- ist Lynn Larsen called "Here Comes The Bride" and new ProJazz re- leases by Joe Taylor, Lew Soloff, George Young, and Mal Waldron.

Intersounds, for its part, is launching a na- tional campaign focusing on the MusicMate concept this month, in- cluding ads in Digital Audio, Audio, Jazz Times, and among other con- sumer publications.

Most of the ProArte classical rep- ertoire to be made available on Mu- sicMate is to consist of publish- main material. However, Johnson acknowledges that the matter of paying additional mechanical revelies to publishers of protected music is an issue. "I guess I'll be selling it more and enjoying it less."

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INSIDE TRACK

Edited by Irv Lichtman

ABOUT THIS & DAT: Some hi-fi zealots with digital earphones claim to observe a significant difference between coded and uncoded recordings. But veteran Beatles producer George Martin unashamedly announced at the IFPI digital audiotape meeting in London May 7 (see story, page 1), in common with the overwhelming consensus, that he could hear no difference whatsoever. The London confab was a major organizational feat on the part of the IFPI executives and staff. CBS director David Stebbings chose Beethoven to demonstrate the Copypode system. Had he opted for a piece from the jazz repertoire, he would almost certainly have chosen Bobby Timmons’ “Dat Dere.” Back in the U.S., Emmylou Harris and Mary Travers went to Washington, D.C., May 13, and testified before House (Harris) and Senate (Travers) subcommittees in favor of pending bills to halt the sale of DAT recorders without copy-coding equipment.

AND POLYGRAM MAKES THREE: The music industry’s defection from Arizona as a convention site because Gov. Evan Mecham rescinded official celebration of the late Rev. Martin Luther King Jr.’s birthday has now included PolyGram, which has held previous international managers’ conferences in Palm Springs instead. The event, expected to draw some 150 PolyGram execs, runs May 25-29. In recent weeks, NARM and WEA have shifted convention sites to protest the governor’s decision…Speaking of PolyGram, its West Coast contingent is whole again. On May 15, promo, sales, A&R, and publicity consolidated at one site: Suite 1500, 3800 W. Alameda, Burbank, Calif. 91505. Temporary phone number is 818-841-1010.

WHAT’S IN STORE: Could 1988 be the year for Richard Branson’s ever-expanding Virgin empire to make its move into the U.S. retail business? With more than 100 U.K. stores—including the giant Virgin megastore in London—a new store in Dublin, Ireland, and a Par Eastern chain to be launched this summer, Branson says there’s a good chance that Virgin will finally open up shop here next year. “We’ve got a person looking at the States, but it’s still in the early stages,” he says. “This is the year to get the record company firmly established.” Branson, in town to promote his mid-June transatlantic jaunt—this time he’ll be traveling in a hot air balloon—also tells Track that U.S. investors will be able to purchase Virgin stock in “about six weeks” when the company begins offering Virgin American depository shares here. (An in-depth One To One interview with Branson will appear in next week’s Talent section.)

BACK TO THE PRESENT: MCA Inc. is not likely to make a 15%-20% public offering of its music entertainment group after all. The song, which includes recording and music publishing, could have netted more than $100 million. But chief operating officer Sid Sheinberg has nixed the idea.

AN INDIE BRANCHES OUT: LMR Records, the recently established indie-distributed label partnership between LeFrak Entertainment and Mel Fruhman, who also runs the indie rep firm Little Major, is marketing its first 12-inch single, Shirley B’s “Party Your Body.” The dance record follows word that the label will release a series of 10 compact discs with previously unreleased performances by the late Duke Ellington. On another LeFrak front, Herb Moelis, executive vice president, says two Jim Croce-associated projects are in the works, the LeFrak tie-in being its ownership of Croce’s Blendingwell Music song catalog and masters. One is a film bio of Croce, “Time In A Bottle,” and the other is a television series about a maverick detective starring O.J. Simpson. The title? “Bad, Bad Leroy Brown.” Stephen C. Aristie, one-time general manager at Warner Bros. Music and most recently associated with Gallo, has set up his own Los Angeles-based firm, Stephen C. Aristie Music (BCM), with sufficient funding, he says, to acquire several catalogs. The Major—Bill Smith, that is—sells 25 7-Eleven stores in Texas are selling his just-published $5.95 tome, “Memphis Mystery (Requiem For Elvis).”

ROCK’S GREATEST REVIEWS: When Ira Howard, senior music editor at Reader’s Digest, was a trade magazine reviewer in the ’50s and ’60s, he rated most of the recordings he has assembled for a seven-LP or three-cassette package, “The Heart ‘n’ Soul Of Rock’s ‘N’ Roll,” consisting of 84 hits by 63 artists. Mail-order price is $39.96 with a bonus album: “Elvis Presley/Greatest Hits Of 1956-57.” Aretha Franklin receives a personal dedication of music from the Univ. of Detroit May 16.

IRON SIDES: Iron Butterfly, with original guitarist Mike Pinera and drummer Ron Bushy on board, is now managed by Perry Statiras, whose dad, Gus, is a longtime jazz producer/label owner (Statiras Records). The younger Statiras plans to record the group at the Music studios in Los Angeles in about a month, with an album due in late summer—the label outlet is yet to be determined…Ozzy and Sharon Osbourne caught a new band, Popazoo, playing the Long Island showcase Sundance on May 1. The trek, Track is told, was to check out Gene Marchello, a 17-year-old guitarist. The Osbournes were in New York to promote Ozzy’s new Epic album, “Tribute,” featuring guitarist Randy Rhoads, who died in a plane crash.

NOT THE RETIRING TYPE: John Del Greco, a 50-year (and then some) music industry vet, is coming out of retirement to operate the national order desk at wholesaler Intercon Music Corp., based in New York, has decided to hold its liquor license and take over the operator of its music store in Austin, Texas, which he once ran as an indie chain—to tour the country in 1976 with the Oak Ridge Boys, selling out 18 concerts in three cities.

A CHAPTER: Trade publication Cash Box filed for Chapter 11 proceedings April 24 in U.S. bankruptcy court in Los Angeles, claiming assets of $150,000 and liabilities of about $2 million. Decision to file was apparently reached April 1 at a special meeting of the corporation’s directors. The magazine, formed in the early ’40s, is expected to continue publication while reorganizing its debts.

CHARITIES GET A CLEAN BILL OF HEALTH: So-called “charity bars” are taking another crack at the Los Angeles Social Services Commission at a recent hearing. The session was spurred by published reports in the Los Angeles Times, which implied that funds were raised by such charitable groups as USA For Africa, Hands Across America, Comic Relief, and Live Aid were not being disbursed as efficiently and speedily as possible. “There was concern that it was taking too long to move the money out, but those concerns were resolved,” says Robert Burns, general manager of the Los Angeles Department of Social Services, which oversees the charitable fund-raising in the city and administered the hearing. Burns terms USA For Africa “the most problematic organization,” but adds that the group has pledged to disburse $12 million by May 25 and an additional $8 million by Sept. 30. The charitable organizations that appeared before the April 27 hearing are “clean as the driven snow,” according to Burns.

WHICH GROUP HAS THE LEGAL RIGHT to call itself the Drifters? A judge has ruled that the question should be answered in a federal court in Manhattan. Two suits over the name have been dormant in New York state courts for nearly a decade. The case going to trial involves a suit brought by Larry Marshak, manager of an act called the Drifters, against Rick Sheppard, who performs in an act called Rick Sheppard & the Drifters.

COLOR IT, NO: Following pro-and-con congressional hearings last week on colorization of old movies, Rep. Richard Gephardt, D-Mo., says he plans to introduce a bill that would give directors and screenwriters the right to deny color enhancement of their works, no matter who holds the exhibition rights…Jim Swin-del is heading sales at Virgin Records, as was stated in Track last week.
Steve Earle
EXIT ZERO

Steve Earle is on a journey. It began last year with "Guitar Town," an album of songs about real life and the open road. Word of his dynamic live show spread quickly throughout America, Canada and Europe. By year's end, Steve's first album yielded four hit singles and topped both the critics and sales charts.

Now comes, "Exit Zero," an album of undeniable lyrical passion and musical power from which there is no escape.

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