Soaring Sales On ‘Top Gun’ Spur Vid Sponsorships

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

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

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

Corporate America’s new attraction to video notwithstanding, the marriage of video supplier and corporate sponsor is not without complications.

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

(Continued on page 82)

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

BY STEVEN DUPLER
MONTREUX Declaring the music industry “damn near asleep” on the future of compact disk, technology consultant Stan Cornyn urged labels and video companies to take a leadership role in bringing interactive compact disk to the marketplace as quickly as possible.

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

More than 600 registrants—almost triple last year’s attendance—were on hand for the May 12-16 event, which coincided with the Montreux Rock Festival and the 27th Golden Rose of Montreux international TV conference. (For additional coverage, see pages 3 and 85.)

In his keynote, Cornyn, president of Los Angeles-based consulting firm the Record Group, castigated the record business for allowing the imminent introduction of compact representing record labels, radio and television stations, and advertising and marketing companies.

(Continued on page 84)

RIAA Agrees To A Test For CBS DAT Spoiler

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


(Continued on page 79)
THE IMPORTANT NEW ALBUM FROM LITTLE STEVEN, INCLUDES — TRAIL OF BROKEN TREATIES, NOW EXPLODING AT ALBUM RADIO, BITTER FRUIT AND MORE. WRITTEN, ARRANGED, PRODUCED, GUITARS — LITTLE STEVEN.

NOW AVAILABLE ON HIGH QUALITY CASSETTES (ATL-33643), CD (CDP-7-66678-2) AND RECORDS (ST-51048). MANAGEMENT: DEMANN ENTERTAINMENT, (800) DEMANN/167.  

NO COMPROMISE

BUILDING SUCCESS FROM THE SOUND UP
Appeals Court Approves Retroactive Hikes
German Mechanicals Dispute Ends

BY WOLFGANG SPAHR

MUNICH The dispute over mechanical royalties between GEMA and the West German branch of label group IFPI has finally been resolved after a 4/5-year deadlock. The court set the percentage of the minimum royalty paid for any category of recordings, are now up for three-quarters for the period Jan. 1, 1985 to Dec. 31, 1986. For 1988, the minimum royalty will be two-thirds of the average royalty paid for any category by the domestic manufacturer who has sold the most, or the domestic mechanicals organization which GEMA uses to generate the minimum royalty paid for any category of recordings, are now up for three-quarters for the period Jan. 1, 1985 to Dec. 31, 1986.

The new agreement will be negotiated between GEMA and the West German branch of IFPI and will come into force retroactively to Jan. 1, 1988.

Compact disks, whose share in value was 6% in 1984 and doubled to 10% in 1985, were not included in the new contract. CD rates will be negotiated in talks set to start soon. The effect of the decision will be to unlock a sum of more than 120 million deutsche marks ($66 million), which has been frozen in escrow since the beginning of the dispute. It is expected that the West German record industry will get back in excess of $40 million, paid on the basis of GEMA’s original proclaimed tariff.

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

The West German record industry now hopes for speedy negotiations to cover the period from 1987 to 1988 and for urgent action to return the outstanding funds held in escrow.

Jean Loup Tournier, managing director of the West German branch of IFPI, said after the court decision: “In 1988, as in all previous years, we were prepared to negotiate a contract with GEMA, which should have been negotiated along with the framework of the BIEM contract. GEMA’s departure from BIEM forced us into these long-term proceedings.”

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

BY STEVEN DUPLER

MONTREUX Can Pan-European television and radio programming succeed where Napoleon and Charles- 
emigre failed? Their common goal—unifying Europe—was the subject of a panel May 15 at the Interna-
tional Music & Media Confer-
ce here. The panel, called “Pan-European Programming: Myth or Reality,” focused on the glut of Anglo-American music artists and TV shows infiltrating various European countries via satellite and cable-delivered services like Sky Channel, Super Channel, and soon, MTV Europe.

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

In a strongly worded statement against the programming of Anglo-American music at the expense of local acts, Musik Kat, the main West German Hansa Records claimed to have research data show-
ing that two out of three Germans would prefer to listen to German-language songs on the radio.

This was hotly disputed by the May 14 WEA International chairman Neeshu Ertugan. “If what you say is true, why is it that 80% of the music sold in [West] Germany is by English and American artists?”

said Ertugan. “I can’t believe that German radio stations—or radio stations anywhere—would be able to stay in business by not providing their audience with what they want to hear.”

Jean-Loup Tournier, director general of the French programming organization SACEM, said that in the last 10 years, foreign artists’ share of total French record production has jumped from 40% to 60%—and continues to grow.

Pan-European programming, means, at the moment, English-speaking programming,” he stated. “We’ve seen the English language taking the place of the French. Radio and discos are using 90% Ameri-
can and English music.”

The cultural problems are exacer-

By WEA BASF Chiefs Tangle
Over Home Taping Issue

BY NICK ROBERTS

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

On one side was WEA chief Neeshu Ertugan, tireless in his crusade to dominate the entire global music business against a threat he feels undermines its very exis-
tence. On the other side, BASF chief applications engineer Bill Andreessen, rather like Daniel in the lion’s den at this precedentary 

(Continued on page 8)

(Continued on page 8)

(Continued on page 8)
By Gerry Wood

GRAND CAYMAN, British West Indies  Randy Davidson, owner of Central South/Sound Saleperson, Indianapolis, alleged that the Nashville-based wholesale Sound Retailers, Inc., is the formation of the store managers of the Nashville-based wholesale/retail giant, which built up more than 200 of its store managers and company leaders to the Treasure Island Resort here for four days of one-on-one meetings and showcases.

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

“We can’t control the gross profit a little better,” said Davidson, who added the operation is “getting to the point where we can pinpoint exactly what our pillowage is.”

Methods to control shoplifting and increase volume were prime areas of discussion at the corporate meeting. Another important topic was developing methods to more effectively balance inventory with sales. However, compact discs are a success story, with vinyl dropping. “CDs are really starting to show up for us,” said Davidson, though some of the Sound Shop managers indicated they believe vinyl would be holding its own if record companies were not emphasizing CDs. In a half-year period, the CD sales percentage for the store has risen from 7% in November to 12% of total volume in May.

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

The firm’s strength was underscored by the companies taking part in the vendors’ day round tables.

In addition, the Central South/Sound Shop slays were the nightly showcases featuring such talents as RCA’s K.T. Oslin, MCA’s Lyle Lovett, PolyGram’s Kathy Mattea, and CBS Records’ Asleep At The Wheel.

Vendor increased from nine last year to 15 this year, and despite problems caused by the failure of some of the promotional materials to make it through Cayman customs during a holiday period, the vendor sessions sparked a lively give-and-take.

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

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

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

5 More Hats In VSDA Ring

9 Candidates For 4 Board Seats

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

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

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

Each candidate was nominated by at least 20 VSDA members and will join four other dealers who had previously been selected by the association’s nominating committee (Billboard, May 2). In July, members will receive a ballot from which they will choose the four new board members. The winners will address the opening session of the VSDA convention in Las Vegas, Aug. 16-20.

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

Three candidates previously selected by the VSDA nominating committee are Dave Ballstadt, Adorama; Frank Friedley, Lou Berg, Audio/Video Plus, Houston; Steve Burns, RKO/WDV (formally Video Warehouse); and Alan Caplan, Applause Video.

BMI Honors Most-Performed Songs


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

The following evening’s ceremonies saluted BMI’s top television series and film composers and songwriters.

Among those most highly lauded were singer-songwriters Howard Jones ("Man in Motion"), Jimmy Keyes ("Theme From The Karate Kid Part II"), "Love Theme From ‘St. Elmo’s Fire,’” “Now And Forever (You And Me),” and "St. Elmo’s Fire (Man In Motion).” The last song received its second BMI award to date. Jim Vallance (PROC) received three songwriting citations. Collecting two awards each were Gilbert Alexander Gabriel (PRS), Steven George, Daryl Hall, Will Jennings, Howard Jones (PRS), Nicholas William Laird-Clowes (PRS), John Lang, Richard Page, Carole Bayer Sager, and Hank Stein.

Other songs were honored that are also previous BMI award winners include: "Dancing In The Dark," "Maria (From "Man With A Mission),” "Cherish," "Everytime You Go Away,” “Happy, Happy Birthday Baby,” "Lost In The Fifties Tonight (In The Still Of The Night),” in addition to the previously mentioned "St. Elmo’s Fire" theme. (Continued on page 8)

Central South/Sound Shop Meet Tells All

Pssst ... The Happy Secret Is Out

Havin’ A Good Day, Chrysalis Records executives welcome Dweezil Zappa to the label during a recent reception in New York. His first album, “Havin’ A Bad Day,” acquired from the Barking Pumpkin label, is slated for a June release.

Standing, from left, are Charly Provost, senior vice president of marketing and artist development; Daniel Glass, vice president of promotion; Zappa; and Peter Riholtz, senior director of business affairs. Jeff Aldrich, executive vice president, and Jack Craig, president.

Executive Turntable

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

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

Manfred Morgenstern was named senior vice president and general counsel for the Bertelsmann Music Group in New York. In addition to his new responsibilities, he will continue to serve as deputy general counsel for Bertelsmann in American operations. He was director of a&r development for CBS Records’ International Division.

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

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

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

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

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

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

4

BILLBOARD MAY 30, 1987

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MUSIC AND PERFORMING ARTS UNIT
B’NAI B’RITH HONORING

Whitney Houston
CREATIVE ACHIEVEMENT AWARD

Kool & The Gang
HUMANITARIAN AWARD

Wednesday Evening, June 16, 1987
THE GRAND BALLROOM
SHERATON CENTRE, NEW YORK, NEW YORK
BLACK TIE OPTIONAL • COCKTAILS 6:30 P.M. • DINNER 8:00 P.M.

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Please return this Agreement with your order.

You are hereby authorized to publish our advertisement in your 1987 annual journal to occupy the space as indicated below. I wish to purchase tickets in the amount shown.

CHECK ENCLOSED IN THE AMOUNT OF $______

Make checks payable to B’NAI B’RITH
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Ten (10) tickets to the Dinner Dance
One (1) prime location
☐ Patron of the Arts + 2 Tickets $1,500
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☐ White Page $750
☐ Half Page $500
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☐ Full Tables (10 tickets) $2,500
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www.americanradiohistory.com
Differences In U.S., U.K. Packages Could Rile Collectors

*Sgt. Pepper* CD: The Long & Short Of It

BY GEOFF MAYFIELD

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

Capitol president Don Zimmerman says no, but dealers say the variance will definitely be an issue for serious Beatles collectors. Different U.S. and U.K. packages have been created for the title's June 1 release because of contrasts in the retail environments, and each edition has its own set of differences.

The U.K. edition will be marketed in the long box, the standard for CD merchandising here. The U.K. disk will be sold in an open-ended sleeve, which bears front- and back-cover artwork. The British CD booklet fits inside the sleeve and is slightly larger than the U.S. booklet, which goes inside the jewel box. The U.S. booklet measures 4 1/8 inches square; the U.K. book is 5 1/4 by 4 1/2 inches.

The U.K. booklet contains a back-page gatefold with the "Sgt. Pepper's Lonely Hearts Club Band" logo and a full-page black-and-white 1967 photo of the band. The U.S. booklet is a two-page, newsprint-style insert inside the jewel box.

"Essentially all CDs in this country are sold in the 6-by-12, largely for packaging reasons," says Zimmerman. "There are very few re-tailers here who would take the CD unless it were in the long box."

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

In addition to re-creating the liner notes, lyrics, and art that appeared on the original LP, both the U.S. and U.K. CD booklets include retrospective comments on the album penned by George Martin, its producer. The British version also includes a Mercury-issued, non-authorized cover.

Ex-Allied Execs Charged
In Calif. Credit Union Scam

BY CHRIS MORRIS

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

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

If convicted, Richards and Abernathy would face a maximum of five years in prison and a $10,000 fine. Abernathy, arrested May 14, and Richards, who turned himself in to U.S. marshals later that day, were released after posting $25,000 bail each.

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

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

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

Bootlegger Gets More Time
Tern Upped, 2 Counts Dropped

NEW YORK A man sentenced to 8 1/2 years in prison and fined $90,000 in 1983 for his involvement in a nationwide Elvis Presley bootleg record scheme has been resentenced to 10 years in prison.

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

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

Granting the government's motion, he sentenced Minor to one year for each of the copyright counts, up from six months, and to four years for the conspiracy conviction, with all sentences to run consecutively. Minor has filed a notice of appeal with the 9th U.S. Circuit Court of Appeals.

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

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

At a residence leased by Ilene and Clarence Stutler in Bristol, FBI agents seized cassette manufacturer "Shaker" and "Shaker Number 2", 10,000 counterfeit cassettes, 12,000 completed cassettes, and 350 master tapes. Also seized were hit pop titles and some by local country and gospel acts, in addition to a sophisticated cataloging system for the allegedly counterfeit material.

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

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

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

The new album reached a top 10 single after just one month. (Continued on page 82)

Chart Beat

Paul Grein

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The new album reached a top 10 single after just one month. (Continued on page 82)
You already know it.

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

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 it in your store. Over the years, you've let us know how the Charts have helped you sell. Educating your customers. Encouraging them. Introducing them to new records. And boosting your sales. 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 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.

All for just $78.00—only $1.50 a week. It's an offer you can't afford to miss. A program consumers will love.

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

For information, call Brad Lee at (617) 281-3110. Or mail coupon to: Brad Lee, MUSICIAN, P. O. Box 701, Gloucester, MA 01930.

Billboard Hot 100 Chart Program Retailer Participation Form

We, the undersigned, agree to participate in the BILLBOARD HOT 100 CHART PROGRAM. We understand that we will receive the permanent frames in a high traffic area in our store (and that we will change the criss cross every three weeks...

We agree to display the Hot 100 Program posters on the premises and to keep our posters current. We further agree to maintain the frames in good order and to keep them posted at all times.

We also agree to use the chart posters as a tool to promote the Billboard Chart Program...

Signature

Name (Printed)

Title

Company

Average Weekly Traffic Per Store

Number of stores

Phone Number

Billing Address

Notes:

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

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

3. Please return all completed information along with your payment to: BRAD LEE, BILLBOARD HOT 100, MUSICIAN, P.O. Box 701, Gloucester, MA 01930.
JOIN THE FIGHT AGAINST BREAST CANCER...

Every day more are joining Handleman, Lieberman, Camelot Enterprises, National Record Mart, Western Merchandisers, Round-Up, Sound Warehouse, Record Bar, Wherehouse, Tower Records, Transworld, Sound Shop, Music Plus, Valley One Stop, City One Stop, CML, Musicland and Rainbow, in support of “High Priority”—an album of eleven great hits from top artists. The proceeds from the album and the special MTV “High Priority” T-shirt will go to combat breast cancer—the disease that strikes one out of eleven American women. “High Priority” is sure to attract huge consumer appeal. It’s being promoted on MTV. Featured on an MTV special. Supported by RCA advertising.

Your support is needed now, too. Make it a high priority to speak with the RCA representatives when they call.

HIGH PRIORITY

Great music to support a great cause.
FRANKLY, WE HAVE PUT BMI WRITERS, COMPOSERS, & PUBLISHERS IN A PREPARED POSITION!

Francois Preston is president and chief executive officer of BMI.

The revised BMI bonus payment schedule will become a source of controversy in the songwriter community, as documented in recent issues of Billboard. By FRANCES W. PRESTON

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

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

Before adopting the revised system, BMI and BMG/ASCAP met with several hundred active BMI writers and publishers' catalogs to assure ourselves that it would be a beneficial change and that the changes would be universally positive for this group.

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

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

I have always felt that it is best for a writer and others who are together under the umbrella of one performing rights organization. We welcome writers who left catalog to find BMI and who are performing rights organizations to return and reign their catalogs at BMI.

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

Although BMI never happily says farewell to writers and composers, we have long made it possible for this kind of transfer of rights. We find it very difficult to understand why another performing rights organization would not accept the migration of a writer’s catalog regardless of the exclusivity of the rights. In fact, every performing rights organization in the world, save one, does accept transfers of rights upon a writer’s request.

Another way of looking at the changes in our payment schedule is that, quite frankly, we have the best of BMI writers, composers, publishers, and those foreign writers whose works we license and whose catalogs we own in a prepared position.

We believe that our ability to maximize revenue over the long term depends upon our capability to stabilize the BMI catalog in which BMI and BMI writers, composers, and publishers have an interest.

Some writers have stated that the change in the payment schedule was just one more example of BMI's lack of concern for the writer. This view is fallacious.

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

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

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

"Dear George:

"I was surprised and somewhat dismayed to read of the concerns you expressed about the new BMI payment schedule and of your board's concern in regard to a question which you forwarded to me. "I believe your concerns are based on a misunderstanding which I would like to discuss with you in order to help in transmitting this information to your board. "In order to make it clear that the decision to change our payment schedule was not made by BMI's board of directors. It was made by BMI management. "There has been a gradual change over the years in the pattern and amount of music used in broad- cast and in our parlour system which is being brought up to date to reflect those changes. We have in the past (1977, 1980, 1984) changed our payment system to reflect the above.

"With its new payment schedule BMI has, I feel, simply enhanced the benefits associated with being a BMI writer, or a writer member of a foreign society who, in circumstances justified, we would see fit, and put the interests of those writers ahead of all others. Nothing in this new schedule reduces the "freedom" of any writer to move from one performing rights organization to another or presents any "coercion" to maintain membership or repertoire with one or the other. "In America, writers have a choice among performing rights organizations and they do among publishers, and they freely make a business decision to assign their performing rights to one of them. Having done so, however, I don't think any writer is entitled to all the benefits of the performing rights organization he has chosen not to join.

"There has never been a barrier to a writer leaving BMI and taking his rights along. A writer who leaves has always maintained his rights in all his songs when he terminates his contract. "And in view of the new payment schedule, BMI is assuring the terminated writer who wishes to transfer his rights the opportunity to move them as of Jan. 1, 1987, if BMI is notified before Oct. 1, 1987. "If he has a writer-owned publishing company, he is free to move his works anywhere during the present year. If a terminated writer wishes to resign his catalog at BMI before Jan. 31, 1988, the bonuses will be made retroactive to Jan. 1, 1987, so that no monies will be lost.

"We have no desire to appear to be benefiting from former BMI writers' catalog to those writers who wish to transfer it to another performing rights organization. "I would also like to point out that BMI does not have a policy of making a new payment schedule for BMI writers and composers, but that BMI is a member of ASCAP and the BMI American Society of Authors, Composers and Publishers in America (ASCAP), which sets the payment schedule. "Our policy is to follow the practices of ASCAP and ASCAP's payment schedule. "BMI is following that practice and has not accepted the migration of writers who are not accept the migration to BMI. BMI has been following the practice of BMI in the past (1977, 1980, 1984) changed our payment system to reflect the above. "I am in full agreement with your contention that our energies should be marshaled in the fight against those who seek to undermine the payment of performance royalties. "This objective cannot be achieved by writers airing their criticisms of any performing rights organization to the media at a time when proponents of the Bou- chard bill are trying to convince legislators and the public that no performing rights organization is worth saving. "I am in agreement with you and the guild as the new source licensing legislation works itself up the agenda on committees, House and Senate."

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

Music Millennium
Portland, Ore.

Using Network Radio

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

Too often, artists are victimized by shortsighted managers or publicists who don’t realize the impact of their publicity. Ironically, at the same time, the record companies of these same artists are placing advertising on net- work radio shows at several thousand dollars per 30-second spot.
Michael's 'Sex' Forces Lyrics Issue
AIDS Epidemic Renumes Debate

BY KIM FREEMAN

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

Unquestionably, "I Want Your Sex" is on a rapid track to hit status. Based on airplay from programmers who plucked the single off of MCA's "Beverly Hills Cop II" soundtrack, "I Want Your Sex" would have been the highest debuting record on the Billboard Hot 100 this week had it been available as a single at retail. Because of that response, Columbia, Michael's label, rush-released the single May 18. (See story, page 52.) At the same time, many of the programmers who have added the record do express concern that some listeners may interpret the song's lyrics as advocating promiscuity in an age when "safe sex" has become a watchword. Others contend that the song's treatment of sex will not surprise, sway, or offend listeners. At any rate, most say they will be watching audience feedback on the track with an especially careful eye as it gains exposure.

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

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

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

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

"Since the inception of top 40, you could tear apart the lyrics of many hit songs," says Kingston. "When we tested this record, we got many more positives than negatives, but it just isn't what we want to call attention to the fact that we're playing a record called 'I Want Your Sex.' Obviously, it's a very sensitive issue. Kingston notes that Z-100 initially added the track with the "sex" in the "I want your sex" chorus edited out. He says, however, that "it just didn't do justice to the song."

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

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

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

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

Many other PDs of hit outlet KSFM "FM-102" Sacramento, says he added the record without reservation, mostly because listener reaction seems to be used to things that are far more.

(Continued on page 13)

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(Continued on page 13)
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.
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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!
On Air Software Brings DJs To World Of Hi-Tech

BY CHARLENE ORR

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

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

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

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

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

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

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

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

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

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

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California Cooler's
60's Party

Here's sand in your eye! It's a summer 60's party with special guests the Beach Boys, James Brown, Tommy James and Wilson Pickett. PLUS all the wildest music of the 60's! We're talking THREE HOURS of "Louie Louie", "Hang on Sloopy", "Wooly Bully", "Twist and Shout", "Barbara Ann", "Keep on Dancing"...were out of breath just thinking about it! It all happens the weekend of June 20th-21st. ALL R I L I L I G H T!

California Cooler's
70's Party

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

Don't Miss the Two Hottest Parties of the Summer!
Call United Stations Now!
The California Cooler Parties are available on a swap/exchange basis to radio stations in the top 170 Arbitron-rated metro markets. For station clearance information, call United Stations Programming Network in Washington, DC at 703-276-2900

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

(Billboard May 30, 1987)
outrageous. "We say things worse than George Michael could ever sing," he says. "We let them complain all they want about what's on the show, but they don't even think about the records."

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

Larry Berger, PD of WPLJ "Power 95" New York, says the Michael record hasn't become an issue yet. "I'll never say never [about adding it], but it does seem the timing is sort of bad," he says. Just a few months ago, Berger took the 1988 hit "So Many Men, So Little Time!" out of Power 95's oldies rotation. "I just wasn't comfortable with that record in these times."

ON AIR SOFTWARE

KVIL, contemplating the package.

SIS works best on the IBM PC XT or AT with one disk drive and a 20- or 30-megabyte hard disk and EGA monitor. For stations with smaller budgets, an IBM PC or clone with at least a 256K Ram, one disk drive, and a color monitor will work fine, says Radcliffe. Because of the color combinations used to highlight and flash new or pertinent information, an IBM monochrome cannot be used.
WASHINGTON The FCC has refused a request by Pacifica Foundation Inc. that it screen in advance programming to be broadcast June 16 by the company's WBAI New York outlet. The program contains language that might be judged indecent under new FCC guidelines.

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

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

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

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

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

Among the quoted language in the request were the following words and phrases: "kissing my bottom," "f##king," "titties," "f##k," "shut," and other, more graphic references.

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

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

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

Pacifica is already in hot water at the FCC for a broadcast on one of its California stations. The FCC has forwarded to the Justice Department evidence that the broadcast was obscene.
Concern about the lyrical content of George Michael's "I Want Your Sex" may be put to rest as soon as possible, according to sources. Columbia, which is to release the third edition of the three-consecutive CD, sent out May 21 (see story, page 10). Yes, the take PDs have been using, which is off of MCA's "Beverly Hills Cop II" soundtrack, could be interpreted by PDs as not taking an appropriately casual approach to sexual practices during these AIDS-wary times. The tracks on the CD offer lyrical alterations that give the tune quite a different meaning.

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

Freeman

by Kim

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

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

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

No wonder John Chomn gives full-service album outlet WQXI and WFLY Long Island, N.Y., for the PD-ship at WFLY Albany, N.Y. (Vox Jox, May 23) — the station was to go all-news/talk May 25. "It's about time," the 125th-largest-market had a 24-hour-a-day information and news station," says WQXI's newly appointed operations manager, Rick Delisi.

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

Back in Music City, country stalwart WSM is having fun with a plug from President Reagan that news anchor Liz White secured during a recent Washing- ton, D.C., conference. While most reporters and en- dorsements in attendance were busy qui- ping the Prez on the Iran/Contra affair, White popped him a written promo and told Reagan she couldn't go home unless he read it. So, there's the President on tape saying he listens to "WSM, the 50,000-watt blowtorch of the South" whenever he's in town. At preasme, WSM was weighing White requests to stop airing the liner.

Bob Thurland, aka Bob Todd, is back in the biz and would like to hook up with long lost pals from his days at oldies PD WDEL in Wilmington, Del., and elsewhere. He's now the operations manager at easy listen/big band combo KFXM/KDJO San Bernardi- no, Calif., and can be reached at 714-822-5555.

A LEGEND returns as the WPFG-FM call let- ters come back to the D.C. market. One of the most popular top 40 sets of yore, the WPFG-FM has been masquerading for nearly two years as WCLY-FM. Now GM Ben Hill says he wants to take advantage of the "hal- lowed" call letters; he's also changing the AC format to more of a "contempo- rary crossover" top 40 KBFF and thus, WPFG-FM, which is being geared up for bigger buys and a full-blown return to the scene.

A WINNER: KZZP Phoenix air personality Bruce Kelly has taken his talents to the recording studio. The results: "The Lottery," an 11-inch record that has been picked up by Los Angeles-based Malaco Records. It's reportedly getting airplay on such stations as KRQK Tucson, Ariz., and KOY Phoenix, among oth- ers.

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

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

TRIVIA QUESTIONS: Who was the last person to sign an ABC contract, as opposed to a Cap Cities/ABC contract?... What station did KWSS San Jose, Calif.'s greatest inflatable radio brother to before KWSS get it?... Speedy recovery wishes go to KITY San Antonio, Texas, morning zoo man Charlie Cha slup and David Conn, who suffered blows to their noses from a wacked-out passer-by while selling kisses in a fund raiser for the local Zoological Society... Joe Walsh continues to dabble as a DJ. Most recently, the rocker filled in at classic rocker WOR as "Erich of i-tv," what go and spent much of the week lining up an impromp- tu concert to cap off the week.

GooF'in: Nice parody on WHZT "Z-100" New York, titled the "Opera Winsfry Song/My Thighs." Set to the tune of Mary Wells' hit "My Guy," the lyrics in- clude lines like, "They're nothing you can do/They won't go away/They're my thighs. ..." And if you scramble Z-100's famous calls you get WTHZ Tallahas- see, Fla., where morning man Scott McKenzie notes with delight the similarities between Atlantic Starrs' "Always" and the Rick Dees ditty "Eat My Shorts." Word is McKenzie's dubbed the two together on his show to hisNotes with delight the similarities between Atlantic Starrs’ “Always” and the Rick Dees ditty “Eat My Shorts.” Word is McKenzie’s dubbed the two together on his show to his...
Brazilian Music Stirs Quiet Storm
Resurgence In Mainstream Formats

BY CHRIS McGOWAN

LOS ANGELES - Brazilian music, which has primarily found airplay on jazz stations in the last 20 years, has been steadily working its way into the mainstream this year. And it has often been doing it the hard way, with songs sung in Portuguese.

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

KUTE Los Angeles has been the radio leader in the resurgence of interest in Brazilian music and currently programs some 10-15 Brazilian acts. Heavy listener response to Brazilians like Djavan and Gal Costa played by KUTE triggered large sales of their imported albums in the Hollywood Tower Records outlet in 1986 and was considered a major factor in the move by several major U.S. labels to re-release Brazilian product domestically in 1987.

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

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

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

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

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

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

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

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

**BY BILL HOLLAND**

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

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

**CONDEMNATION, criticism, and clarification: The National Assn. of Broadcasters recently made a statement concerning indecent and ob-scene programming that actually made three statements. It condemned the FCC's new rules. It suggested the new FCC rulings might be "overly broad" and "constitutional ly suspect"; and also managed to phrase it all in the form of a petition to the FCC to further clarify the new guidelines, because "all broadcast stations are fully aware of exactly what the new FCC guidelines for indecency entail."**

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

**THE FCC APPROVED a $3.4 billion buyout May 13 of Viacom International Inc. by Viacom Inc., a subsidiary of National Amusements Inc., which at present has no media interests. Viacom International, of course, has nine radio stations, TV stations, cable systems, and cable networks. The commission also denied petitions objecting to the transfer of control filed by Arch Communication Corp. and Wodlinger Broadcasting. Radio stations included WMZQ-FM Arlington, Va.; WVR-RFM/FM Memphis, Tenn.; WLR-FM Chicago, Ill.; WTWF-FM New York; and KKKK-AM/FM Phasadena/Houston, Texas.**

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**HITs From Billboard and 20 Years Ago This Week**

**POP SINGLES — 10 Years Ago**

1. Sir Duke, Stevie Wonder
2. I'll Be Seeing You, Barry Manilow, K. C. & The Sunshine Band
4. Got To Give It Up (Part I), Marvin Gaye, Tamla
5. Donna Summer, Atlantic
6. Gonna Fly Now (Theme From "Rocky I"). Bill Conti
7. Don't Tell Me, Monkees
8. Couldn't Get Right, Climax Blues Band, A&M
9. Lucille, Kenny Rogers, United Artists
10. Lonely Boy, Andrew Gold, Asylum

**R&B SINGLES — 20 Years Ago**

1. Groove On, Young Rascals
2. Respect, Aretha Franklin, Atlantic
3. Got To Get It, Parliament
4. The Happening, Supremes, Motown
5. Sweet Soul Music, Arthur Conley
6. I Want You, Aretha Franklin, Atlantic
7. I'm Gonna Be Strong, Miscellaneous
8. Love On My Side, Miscellaneous
9. I'm Gonna Be Stronger, Miscellaneous

---

**TOP ALBUMS — 10 Years Ago**

1. Rumours, Fleetwood Mac, Warner Bros.
2. Hotel California, Eagles, Asylum
4. Rock Music, Various, United Artists
6. Commodores, Motown
7. Go Tell, The Isley Brothers, 4 Top
8. Songs In The Key Of Life, Stevie Wonder, Motown
9. Love You Like A Love Song, Miscellaneous

---

**TOP ALBUMS — 20 Years Ago**

1. More Of The Monkees, Monkees
4. Mama's & The Papas Deliver, Capitol
5. On Golden Pond, Vinyl
6. The Sound Of Music, (Soundtrack), Columbia
7. The Monkees, Monkees
8. The Best Of The Lovin' Spoonful, A & M
10. Surrealistic Pillow, Jefferson Airplane, Columbia

---

**COUNTRY SINGLES — 10 Years Ago**

1. Luckenbach, Texas (Back To The Basics Of Love), Waylon Jennings, Warner Bros.
2. We're Not In Love By Love, Merle Haggard, A & M
3. Can't Help Myself, Eddie Rabbitt, A & M
4. Married Not But To Each Other, Barbara Mandrell, A & M
5. Your Man Loves You, Honey, Tom
6. Half Way To The Moon, Miscellaneous
7. It'll All Go Over Again, Crystal Gayle, United Artists
8. That Was Yesterday, Donna Fargo, Warner Bros.
10. Burning Memories, Mel Tillis, MCA

**SOUL SINGLES — 10 Years Ago**

1. Got To Get It, (Pt. I) Sir Duke, Tamla
4. Break It To Me Gently, Arista
5. High School Dance, Sly & The Family Stone, Capitol
6. Show You The Way To Go, Jackson, Motown
7. It Feels So Good To Be Loved So Bad, Manhattan, Columbia
8. I Don't Love You Anymore, Teddy Pendergrass, Philadelphia
9. I Can't Get Over You, Dramatics, Stax
10. Don't Let Me Be Misunderstood, Nina Simone, Atlantic
### POWER PLAYLISTS

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

#### PLATINUM

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Artist(s)</th>
<th>Song(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>WPLJ</td>
<td>NYC</td>
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<td>More</td>
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<td>I Wanna Dance With Somebody</td>
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<tr>
<td>WABC</td>
<td>NYC</td>
<td>The Police</td>
<td>Message In a Bottle</td>
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#### GOLD

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<tbody>
<tr>
<td>KISS</td>
<td>Chicago</td>
<td>Nickels</td>
<td>Can't Stop The Music</td>
</tr>
<tr>
<td>WCBS-FM</td>
<td>NYC</td>
<td>Aretha Franklin</td>
<td>Think</td>
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**BILBOARD MAY 30, 1987**

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www.americanradiohistory.com
BY DAVE WYKOFF

"MORE THAN ANYTHING ELSE, I THINK I'm a fixer. I can come into a difficult situation for a radio station and turn things around. I'm a very good judge of character in the people I'm working with—what I'm best at—and I can use this to help them develop as personalites or as station representatives.

Also, I can see the problems on the outside facing a station in its market very quickly, and then I can project forward from that to a vision of where the station should move."

These aren't exactly modest words, but, then again, Ken Carson, program director at quick rising rocker WHJY Providence, R.I., isn't the most modest person you'll ever meet.

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

Now at WHJY, Carson is making waves among New England's established broadcast elite. Building on a strong regional identity, aggressive promotion efforts, and entertainment-minded-on-air personalites, Carson has led WHJY to supplant traditional area leaders WBNR Boston and WAAF Worcester, Mass., in its market. He has also made a large dent in the New Bedford, Mass., market.

'I feel like I'm a coach with the most talented athletes in the country' the next one north on the way up to Boston. WHJY has, according to Carson, challenged WPRO-FM, Providence's long-time ratings benchmark. He says that his goal is to establish WHJY as the dominant, heritage station in the market. And I think that we can do that very soon.'

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

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

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

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

CARSON IS A STRONG believer in frequent performance evaluations, something he learned from Tim Moore while heading Sigma, Mich.'s WHNN-FM. "The performance evaluation keeps us all working on constantly improving. We get together and go over air checks, focusing on 15 different areas. These give the jocks an idea of exactly what they need to work on and why—also something to refer back to to measure improvement," says the enter- tain Caron, who speaks in the same showy manner in person as he has in his 10-plus years of working.

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

WHJY has garnered its re- cently named morning DJ, Carolyn Fox, whom some consider a "shock radio" performer in the Howard Stern mold. Carson, in true PD fashion, stands firmly behind Fox, calling her shows "nothing other than good radio entertain- ment for an adult-oriented station. I don't think that she's dirty, gross, or whatever. She and her detractors call it. And it's not as if she's promoting derogatory racial stereotypes or making graphic sexual depictions."

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

Before coming to WHJY, Carson spent a year working as a DJ and programming Reno, Nev.'s leading top 40 outlet, KHTZ, where he worked with Pollock & Associates consultant David Black. "I served as program director at WHJY with Brewer dates even further back, though, to his first job at WOW in Fort Pierce, Fla. He later worked with Brewer at the aforemen- tioned WHNN in the late 70s. Carson cites consultancy and eventual ownership as two of his most important career goals. "They're the kinds of things that seem to naturally follow from the fix it talent I've developed over my years in radio," he says.
CBS Ties With Record Bar For O’Kanes Promotion

BY GERRY WOOD

NASHVILLE — With the O’Kanes’ recent single, “Can’t Stop My Heart From Loving You,” hitting the No. 1 spot on Billboard’s Hot Country Singles chart and the duo’s debut LP, “The O’Kanes,” peaking in the top 10, it is clear that CBS Records’ game plan to help secure those impressive results has been a success.

One of the keys was a cooperative venture between CBS Records/Nashville and Record Bar. They staged an innovative sales promotion/tour support effort that heightened consumer and media visibility with the O’Kanes, their single, and their album. The primary focus was on the South- east region, although the impact of the campaign has been felt chain-wide, according to Carrie Bergman, president and chief executive officer of Record Bar.

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

The program started March 31 and was slated to run through May 6, but the success of the initial sales promotion spurred a follow-up chain-wide four-week promo-
tion, which began May 14. Promotional events were organized around eight concert dates that make up the O’Kanes Record Bar Tour schedule: Myskins in Charleston, S.C.; Rockefellers in Columbia, S.C.; the Palomino in N.C.; Lafayette in Raleigh, N.C.; Stonewalls in Atlanta; Down Home in Johnson City, Tenn.; Peabody Alley in Memphis; and the WQTR Family Reunion in Winston-Salem, N.C.

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

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

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

Cayman Island Retreat Brings New Music To Caribbean

Nashville Sound Takes Tropical Vacation

T HE COUNTRY-CAYMAN CONNECTION: The latest expansion of the country music industry beyond the U.S. borders has resulted in the genre crossing the azure waters of the Caribbean into the Cayman is-

landers. This broadening of country’s appeal points to the depth and potential of country music and also raises speculation as to why this situation has oc-
curred.

Perhaps it’s the laid-back style of both country mu-

sic and the Caymans. It might also be the simple, yet profound lyrics of coun-

try, which lend them-

selves so well to island life. But, most likely, it’s one common factor that these two diverse entities share: the people, who are relaxed and creative.

All of the observations are prodded by the grand-opening ceremo-

nies of the new Treasure Island Resort, a facility located on Grand Cayman island and owned by Nash-

ville music industry luminaries Larry Gatlın, Conway Twitty, Randy Davidson (owner of Central South Record Sales and the Sound Shop retail chain), Dave Rowland, Helen Cornelius, and Deborah Allen.

The May 19 ‘17 opening ceremonies brought a large contingent of the Nashville music business to the Cay-

mans, along with metro Nashville Mayor Richard Ful-

lion, Tennessee Tourism Commissioner Sandra Fulton, and a large media contingent, including executives of Country Music Television, The Nashville Network, and various network radio and syndicated shows. The ribbon-cutting ceremonies took place at the new facil-

ity. Showcases featuring some of the owner-talents put the spotlight on the Gatlın Brothers, Twitty, Cor-

nelius, Conley, Rowland, and Sandy Pinkard and Richard Bowden, a couple of non专项s, who wowed the crowds with two nights of sterling, off-the-wall performances.

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

CBS Records/Nashville Sound Stage takes Tropical Vacation.

bys Gerry Wood

by Gerry Wood

Nashville Scene

by Gerry Wood

the main stage of the battle against what sound that will allow the recording of al-

bums—and I predict it won’t be long before several

country albums are recorded live in the Caymans.

There’s a long history of respect and creative com-

munication between Nashville and the Caymans. But Dan-

vidson sums it up best: “I was looking for the perfect

retreat in 1999 and did a great deal of research. I

wanted a place with a stable government, no budget

difficulties, close to the U.S., and great waters for

diving. The Caymans matched everything on my list. And the people from the Caymans seemed to be gen-

erous.”

NEWS NOTES: Take them out to the ball game! Base-

ball fans are in for a musical treat this year at many of the Major and Minor League games. MTM’s trio, Schuyler, Knobloch, & Bickardt, has combined their three life passions (singing, songwriting, and sports) into customized team copies of their latest sin-
gle, “American Me,” for 24 Major League and 17 Mi-

nor League baseball markets. Penned by Schuyler and

(Continued on page 22)
EVERYBODY'S TALKIN' 'BOUT...

BRILLIANT CONVERSATIONALIST

the new album by
T. GRAHAM BROWN

Produced by Bob Logan
ON HIGH QUALITY XR® CASSETTES, RECORDS AND COMPACT DISCS.
FROM Capitol
NASHVILLE SCENE
(Continued from page 30)

Knobloch, the tune has become the springtime anthem, with home team fans cheering from the first words, "I love the game of baseball..." Willie Nelson has agreed to his first prime-time special—"Willie Nelson: Texas Style." Nelson is working with producer/director Don Mischer—who whose television projects include "Kennedy Center Honors," "Baryshnikov in Hollywood," "Carnegie Hall: A Grand Reopening," and the Tony Awards telecasts—on the 60-minute show. The show is being taped in Nelson and Mischer's home state of Texas. It also stars Bruce Hornsby and Ray Charles, among others, and is scheduled for a fall air date on CBS.

Speaking of prime-time slots on the tube: Charlie Daniels appeared in the May 10 episode of "Muder She Wrote," starring Angela Lansbury. Daniels played Stoney Carmichael, who was, what else? A recording artist.

Former Grand Ole Opry tour guide and hostess Carolyn Ruda Holloran has plans to release her third book in June. "Our brightest stars in Country Music" features the stars in country music yesterday, today, and tomorrow. For further information on Holloran's books contact: Nashville Celebrity Book Publishers, P.O. Box 101545, Nashville, Tenn. 37210-1545. The Nashville division of Wendy's International recently completed production on a new radio/TV campaign for summertime. The promotion features rock/blues singer Jimmy Hall (of the Jeff Beck band and Wet Willie fame) performing a remake of the Mungo Jerry '70s hit "In the Summertime," singing the line "In the summertime, you'll have Wendy's on your mind." The music was produced by Six Fifteen Productions, and Deaton Flanigan Productions filmed the TV commercial on location in Myrtle Beach, S.C. Both companies are based in Nashville.

The "Nashville Red Book" has come to life. Alan J. Post and Larry Fuchess have put together an extensive listing of Nashville's music and entertainment scene—an easy-to-use handbook of addresses and phone numbers. The directory will be updated every six months and sells for $7. Contact: O/C Alaray Enterprises, 1207 Fydry Court, Nashville, Tenn. 37219.

Belmont College student Teresa Sauerbir topped the competition at the college's second annual Tent 'N' Talent spectacular, a talent competition judged by five of Nashville's key industry figures—David Skepner, president of the Buckskin Co; Tony Brown, vice president of ad, MCA Records; Jeff Gaynor, general manager, Opryland talent; Alan Bernard, chief executive officer, MTV Records; and Roger Gordon, vice president/general manager of Jobete Music. Sauerbir's efforts brought her $100 cash and five hours of session time at Studio 19.

Conway Twitty will host his fourth annual "Country Explosion" concert Sunday, June 7 at Nashville Municipal Auditorium.

FOR WEEK ENDING MAY 30, 1987

\[\text{COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND ONE-STOP SALES REPORTS.}\]

\[\text{ARTIST} \quad \text{LABEL \& NUMBER DISTRIBUTING LABEL (SUG. LIST PRICE)} \]

\begin{tabular}{|c|c|c|c|}
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\textbf{WEEK} & \textbf{WEEK} & \textbf{WEEK} & \textbf{WEEK} \\
\textbf{ON-CHART} & \textbf{ON-CHART} & \textbf{ON-CHART} & \textbf{ON-CHART} \\
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\[\text{TOP COUNTRY ALBUMS}^\text{\textregistered} \]

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JUNE JAM VI
SATURDAY JUNE 13 ★ FORT PAYNE, ALABAMA

WITH VERY SPECIAL GUESTS

GEORGE "GOOBER" LINDSEY
SAWYER BROWN
RESTLESS HEART
MICHAEL JOHNSON
JOHN SCHNEIDER
CHARLIE DOUGLAS
AND MUCH MORE!

PETRA
OAK RIDGE BOYS
CARL PERKINS
RHUBARB JONES
PAT UPTON
MUSCLE SHOALS CONTINGENCY

TWO GIANT STAGES — CONTINUOUS ENTERTAINMENT
SPECIAL SKYDIVING PERFORMANCES BY COCA-COLA SIX PACK
GIANT FIREWORKS DISPLAY FOLLOWING SHOW

- Tickets are $15.95 General Admission until May 31, • After May 31 Tickets $18.00 •
- Order by mail until May 31 – Alabama Fan Club, Dept. JJ, PO. Box 529, Ft. Payne, AL 35967
- Show Time 12 Noon • Tickets Available at Gate Day of Show •
  (No alcoholic beverages or glass containers permitted. Bring your lawn chairs and coolers!)

Don't miss the biggest and best JAM ever!

A Keith Fowler Promotion
Billboard

HOT COUNTRY SINGLES

Compiled from a national sample of radio playlists.

FOR WEEK ENDING MAY 30, 1987

No. 1 * * NO. 1
1. IT TAKES A LITTLE RAIN CONWAY Twitty THE OAK RIDGE BOYS MCA 53930
2. I WILL BE THERE JOHN CONLEE EMI/USA/USA 53994
3. DOMESTIC LIFE JOHN CONLEE EMI/USA/USA 53994
4. TOO MANY RIVERS THE FORESTER SISTERS 7-24443
5. BABY'S GONNA HOLD ON ME NITTY GRITTY 7-24443
6. YOU'RE TOO OLD TO BE MARRIED JUNE CARTER 7-24443
7. FOREVER AND EVER, AMEN LEE ANN WILKINSON 7-24443
8. YOUR FIRST LADY T.G. SHEPARD 7-24443
9. YOU'RE NEVER TOO OLD FOR YOUNG LOVE EDDY RAVEN 7-24443
10. HARD LIVING KEITH WHITLEY 7-24443
11. CHAINS OF GOLD SWEETHEARTS OF THE MODULO 7-24443
12. THAT WAS A CLOSE ONE LORRAINE CONLEY 7-24443
13. LITTLE SISTER DWAYNE YOKAM R.E.M. 7-24443
14. IT'S ONLY FOR YOU TANYA TUCKER 7-24443
15. ALL MY EX'S LIVE IN TEXAS JOHN CONLEY 7-24443
16. LOVE YOU AGAIN, LINDA RONSTADT JOHN SCHLAGER 7-24443
17. I CAN'T STOP MY HEART FROM LOVING YOU GRADEY COWAN 7-24443
18. FULL GROWN FOOL MICKEY GILLEY EPC 98107
19. THE WEEKEND STEVE WARNER 7-24443
20. EVERYBODY'S CRYING 'BOUT MY BABY MARIE OSMOND RCA 53075
21. CRIME OF PASSION ROCKY VAN SHELTON COLUMBIA 7-24443
22. ASHES OF LOVE THE DOOBIE BROTHERS 7-24443
23. AMERICAN ME CHARLIE DANIELS 7-24443
24. LOVE SOMEONE LIKE ME HOLLY DUNN MCA 53038
25. OH HEART BILL JACOBSEN 7-24443
26. LOVE CANT FIX WHAT MONEY CANT FIX RICKY SKAGGS & SHARON WHITE 7-24443
27. DON'T TOUCH ME THERE STEVE MCQUEEN 7-24443
28. GIRLS RIDE HORSES TOO JUDY ROOMAN MCA 70220
29. 80'S LADIES K.T. OSLIN MCA 70220
30. SOMEONE LEE GREENWOOD COLUMBIA 53080
31. SNAP YOUR FINGERS RONNIE MILSAP ATLANTIC 24-38000
32. CINDERELLA JIMMY O'DONNELL 7-24443
33. TO KNOW HIM IS TO LOVE HIM DOLLY PARTON LINDA RONSTADT, EMMYLOU HARRIS MCA 70220
34. FROM TIME TO TIME (IT FEELS LIKE LOVE AGAIN) LARRY GATLIN, JANIE FRICKIE COLUMBIA 53105
35. ONE PROMISE TOO LATE JIMMY McINTIRE 7-24443
36. FALLING OUT JENNIFER JOHNSON (L.E.) WYLDEN JENNINGS EPC 98107
37. PLAIN BROWN WRAPPER GLEN CAMPBELL WARNER BROS. 7-24443
38. ARE YOU STILL IN LOVE WITH ME LEE GREENWOOD 7-24443
39. I TURN TO YOU B.SHEPPARD, (M.DEANE), CUPITAN MCA 53105

This Week

51. PUT ME OUT OF MY MISERY TOM WOPAT EMI/USA/USA 53994
52. NOT TONIGHT I'VE GOT A HEARTACHE JACK GRANDA 7-24443
53. TRAIN OF MEMORIES THE JOSHUA TREE 7-24443
54. LOVE MINDED OF THE MODULO 7-24443
55. OLD BIRNIES BURNING SLOW LAURIE ANN ROSS 7-24443
56. I GOT THE ONE I WANTED THE NIELSEN WHITE BAND 7-24443
57. YOU'RE THE POWER OF MY LIFE K.C. AND THE SUNSHINE SPOTLIGHT 7-24443
58. ROUTINE THE KENDALLS 7-24443
59. DONT MAKE YOU WANT TO GON HOME B.B.C. 7-24443

New

60. WHY DOES IT HAVE TO BE UPON US (I'M HERE TO FORGET) RESTLESS HEART MCA 53108
61. HOT SWEATER T.J. MAXWELL MCA 53108
62. YOUR HEART'S STILL THERE LITTLE CAPTAIN 7-24443
63. DON'T GO TO STRANGERS B.J. THOMPSON 7-24443
64. STRAIGHT FROM THE HEART MIKE COCHRAN EMI 53107
65. WHEN A MAN LOVES A WOMAN CHARLIE DANIELS BAND 7-24443
66. DONT LOSE THAT LOVING FEELING CARL LEE 7-24443
67. BEAUTIFUL BODY BARRY MANILOW MCA 53120
68. DANCE 'TILL YOU DROP DONNY HENDERSON 7-24443
69. YOU'RE SO GOOD TO ME JOEY JOHNSON MCA 53108
70. WHEN I'M NOT HAVING FUN I'M HAVING FUN CHARLIE DANIELS BAND 7-24443
71. THE MAN THAT ROCKS THE CRADLE GLEN CAMPBELL (WITH STEVE WARNER) 7-24443
72. I'D KNOW A LIE JIMMY O'DONNELL 7-24443
73. THE RIGHT HAND LEFT B.S. MILLER, AL CLEMONS MCA 70220
74. THE CONTROL OF YOUR LOVE LEE GREENWOOD 7-24443
75. I WANNA BE IN LOVE WITH YOU JIMMY McINTIRE 7-24443
76. NOBODY'S GONNA LOVE YOU LIKE I DO LEE GREENWOOD 7-24443
77. HEART OF GOLD WILLIE NELSON COLUMBIA 53108
78. OCEAN FRONT PROPERTY GEORGE STRAIT MCA 53108
79. DO IT FOR THE LOVE OF IT BART CAMERON 7-24443
80. WAY DOWN TANSOM'S WAY ROYAL (B) 7-24443
81. KIDS OF THE BABY BOOM THE BELLAMY BROTHERS 7-24443
82. “YOU’VE GOT THE TOUCH” (EPIC) ABBIE ABBIE (E.P. KELLEY) 7-24443
83. NO MORE LIES JOHNNY CASH, JOHNNY WINTER MCA 70220
84. SMALL TOWN GIRL JOHNNY CASH 7-24443
85. COLORADO MOON T.J. MAXWELL 7-24443
86. NEED A LITTLE SPACE FOR BAD BEHAVIOR BARRY MANILOW MCA 53108

New

60. WHY DOES IT HAVE TO BE UPON US (I'M HERE TO FORGET) RESTLESS HEART MCA 53108
61. HOT SWEATER T.J. MAXWELL MCA 53108
62. YOUR HEART'S STILL THERE LITTLE CAPTAIN 7-24443
63. DON'T GO TO STRANGERS B.J. THOMPSON 7-24443
64. STRAIGHT FROM THE HEART MIKE COCHRAN EMI 53107
65. WHEN A MAN LOVES A WOMAN CHARLIE DANIELS BAND 7-24443
66. DONT LOSE THAT LOVING FEELING CARL LEE 7-24443
67. BEAUTIFUL BODY BARRY MANILOW MCA 53120
68. DANCE 'TILL YOU DROP DONNY HENDERSON 7-24443
69. YOU'RE SO GOOD TO ME JOEY JOHNSON MCA 53108
70. WHEN I'M NOT HAVING FUN I'M HAVING FUN CHARLIE DANIELS BAND 7-24443
71. THE MAN THAT ROCKS THE CRADLE GLEN CAMPBELL (WITH STEVE WARNER) 7-24443
72. I'D KNOW A LIE JIMMY O'DONNELL 7-24443
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86. NEED A LITTLE SPACE FOR BAD BEHAVIOR BARRY MANILOW MCA 53108

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

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BILBOARD MAY 30, 1987
COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
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<tbody>
<tr>
<td>I WILL BE THERE</td>
<td>DAN SEALS</td>
<td>MCA (16)</td>
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<tr>
<td>GIRLS RIDE HORSES TOO</td>
<td>JUDY ROMMAN</td>
<td>MCA/Curb (4)</td>
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<tr>
<td>DOMESTIC LIFE</td>
<td>CONWAY TWITTY</td>
<td>CAPITOL (5)</td>
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<td>HAVE I GOT SOME BLUES FOR YOU</td>
<td>JOHN CONLEE</td>
<td>Elektra (M-America) (3)</td>
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<td>CAN'T STOP MY HEART FROM LOVING YOU</td>
<td>THE O'KANES</td>
<td>MTTM (2)</td>
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<td>FOREVER AND EVER, AMEN</td>
<td>RANDY TRAVIS</td>
<td>New拧/Tab/Curb (1)</td>
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<td>TOO MANY RIVERS</td>
<td>THE FORESTER SISTERS</td>
<td>Walnut Creek/BB (14)</td>
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<td>BABY'S GOT A HOLD ON ME</td>
<td>NITY GTRY DIRT BAND</td>
<td>Reprise (1)</td>
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<td>LITTLE SISTER</td>
<td>DWIGHT YOAKAM</td>
<td>RCA (12)</td>
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<tr>
<td>YOU'RE MY FIRST LADY</td>
<td>T.G. SHEPPARD</td>
<td>RCA/Curb (1)</td>
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<td>I'M TOO OLD TO DIE YOUNG</td>
<td>MOE BANDY</td>
<td>EPIC (9)</td>
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<td>THE OAK RIDGE BOYS</td>
<td>COLUMBIA (8)</td>
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<td>CHAINS OF GOLD</td>
<td>SWEETHEARTS OF THE RODEO</td>
<td>POLYGRAM (6)</td>
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<td>ALL MY EX'S LIVE IN TEXAS</td>
<td>GEORGE STRAIT</td>
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<td>HARD LIVING</td>
<td>KEITH WHITLEY</td>
<td>Compolet (2)</td>
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<td>IT'S ONLY OVER FOR YOU</td>
<td>TANIA TYRA</td>
<td>ASD (2)</td>
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<tr>
<td>DON'T TOUCH ME THERE</td>
<td>CHARLY MCCLAIN</td>
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<td>TO KNOW HIM IS TO LOVE HIM</td>
<td>PARTON, RONSTADT, HARRIS</td>
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<td>YOU'RE NOT TOO OLD FOR YOUNG LOVE</td>
<td>EDDY RAVEN</td>
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<td>THAT WAS A CLOSE ONE</td>
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<td>RAY STEVENS</td>
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<td>OLD BRIDGES BURN SLOW</td>
<td>BILLY JOE ROYAL</td>
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<td>FULL GROWN FOOL</td>
<td>MICKEY GILLEY</td>
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<td>THE BED YOU MADE FOR ME</td>
<td>HIGHWAY 10</td>
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<td>JOHN SCHNEIDER</td>
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<td>PLAIN BRAZIER WRAPPER</td>
<td>GARY MORRIS</td>
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<td>THE MOON IS STILL OVER HER SHOULDER</td>
<td>MICHAEL JENNINGS</td>
<td>ASD (2)</td>
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<td>MARIE OSMOND</td>
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<tr>
<td>CRIME OF PASSION</td>
<td>RICK VAN SHELTON</td>
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COUNTRY SINGLES BY LABEL
A ranking of the top 30 country singles by release with reference to each title's position on the main Hot Country Singles chart.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
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<tbody>
<tr>
<td>PROMISE TOO LATE</td>
<td>SHEILA/ASHLEY, ASHLEY/SHEILA, ASHLEY/SHERRI, ASHLEY/HENRY</td>
<td>MCA/BP (8)</td>
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<td>FAMILY MAN IN THE COUNTRY</td>
<td>SHEILA/ASHLEY, ASHLEY/SHEILA, ASHLEY/HENRY</td>
<td>MCA/BP (8)</td>
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<tr>
<td>PLAN WRAPPER</td>
<td>GARY MORRIS</td>
<td>MCA/BP (8)</td>
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<tr>
<td>I'M STILL LOVING YOU</td>
<td>MARY MCDONNELL, MARY MCDONNELL</td>
<td>MCA/BP (8)</td>
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<tr>
<td>IT TAKES A LITTLE RAIN</td>
<td>JIM CAPALA</td>
<td>MCA/BP (8)</td>
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<tr>
<td>YOU'RE NOT TOO OLD FOR YOUNG LOVE</td>
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FOR WEEK ENDING MAY 30, 1987
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### Hot Dance/Disco

**Club Play**

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<th>Week</th>
<th>Title</th>
<th>Artist</th>
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<tr>
<td>1</td>
<td>HEAD TO TOE</td>
<td>Lisa &amp; Cult Jam</td>
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<td>THE PLEASURE PRINCIPLE</td>
<td>Rozalla</td>
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<td>CERTAIN THINGS ARE LIKELY</td>
<td>Jack &amp; Dean</td>
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<td>4</td>
<td>LET'S WORK IT OUT</td>
<td>2 Unlimited</td>
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<td>5</td>
<td>EACH TIME YOU BREAK MY HEART</td>
<td>The B-52's</td>
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<tr>
<td>6</td>
<td>SOMETHING IN MY HOUSE</td>
<td>Night crawler</td>
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<td>7</td>
<td>DON'T BLOW A GOOD THING</td>
<td>Vesta Williams</td>
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<td>MR. RIGHT</td>
<td>Elenor Mills</td>
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<td>SOMETIMES</td>
<td>Craig David</td>
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<td>10</td>
<td>DAY-DAY-DAY-DAY (REMIX)</td>
<td>Louie Vega &amp; Meco</td>
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<td>11</td>
<td>JUST ANOTHER MAN</td>
<td>MC Hammer</td>
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<td>12</td>
<td>LET'S HAVE SOME FUN</td>
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<td>COMMUNICATE</td>
<td>Full House</td>
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<td>14</td>
<td>DON'T LOOK NOW/CAN'T FIND MY WAY HOME</td>
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<td>15</td>
<td>IN LOVE WITH LOVE (REMIX)</td>
<td>Lenny White</td>
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<td>16</td>
<td>BIG LOVE</td>
<td>New Order</td>
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<td>MAKOZ REINZ</td>
<td>Latin Rascals</td>
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<td>THE WILD MARYS</td>
<td>Ellie Goulding</td>
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<td>The Cords &amp; The Strokes</td>
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<td>MY HEART GETS ALL THE BREAKS</td>
<td>The New Royales</td>
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<td>LET YOURSELF GO</td>
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<td>B.I.G.</td>
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<td>LITTLE BIT OF LOVE</td>
<td>The Last Poets</td>
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<td>MARRIED LIFE (LOST IN YOUR EYES)</td>
<td>Eurythmics</td>
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<td>HEART AND SOUL</td>
<td>Hot Chocolate</td>
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<td>28</td>
<td>WITHOUT YOU</td>
<td>Deee-Lite</td>
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<td>29</td>
<td>SIGN 'O THE TIMES</td>
<td>Prince</td>
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<td>30</td>
<td>WHY SHOULD I CRY</td>
<td>Public Image</td>
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<td>AMERICAN SOVIETS</td>
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<td>D'Angelo</td>
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<td>Stoney Brook</td>
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<td>38</td>
<td>CANT' FEEL MY HEART BEAT (REMIX)</td>
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<td>39</td>
<td>KISS YOU</td>
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<td>41</td>
<td>WHAT'S GOING ON (REMIX)</td>
<td>The Isley Brothers</td>
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<td>42</td>
<td>SECOND CHANCE FOR LOVE</td>
<td>Perry Ellis</td>
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<td>43</td>
<td>I WANT YOUR GUY</td>
<td>Roy Ayers</td>
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<td>44</td>
<td>WITHIN ATTENTION</td>
<td>D'Angelo</td>
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<td>45</td>
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<td>46</td>
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<td>KISS YOU</td>
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<td>48</td>
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**12-Inch Singles Sales**

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<td>1</td>
<td>HEAD TO TOE</td>
<td>Lisa &amp; Cult Jam</td>
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<td>2</td>
<td>MOVE OUT (REMIX)</td>
<td>Janet Jackson</td>
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<td>SOMETHING IN MY HOUSE</td>
<td>Deee-Lite</td>
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<td>4</td>
<td>RIGHT ON TRACK (REMIX)</td>
<td>Miki Clooney</td>
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<td>RIGHT ON TRACK</td>
<td>Miki Clooney</td>
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<td>6</td>
<td>I WANNA DANCE WITH SOMEBODY (REMIX)</td>
<td>Whitney Houston</td>
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<td>7</td>
<td>DON'T DISTURB THIS GROOVE (REMIX)</td>
<td>The System</td>
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<td>8</td>
<td>BEHIND THE KNIFE (REMIX)</td>
<td>Big Love</td>
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**Tits with future chart potential.**

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**Breakouts**

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**Titles with the greatest sales or club play increase this week.**

- Videoclip availability.
- Recording Industry Assn. Of America (RIAA) certification for sales of 1 million units.
- RIAA certification for sales of 2 million units. Records listed under Club Play are 12 inch unless indicated otherwise.
NEW YORK  Warner Bros. is launching a major promotional effort to attract black audiences to Paul Simon's expanded "Graceland" tour, beginning June 15 in Atlanta. Black radio stations and those with large black audiences should be crucial in telling blacks about this eight-city arena tour showcasing South African music, according to Warner Bros. black promotion vice president Tom Draper.

We are trying to keep this as non-exclusive as we can," says Draper. "The whole idea is for black people to see these concerts. What we're asking them to do is to look at this from a more civic point of view." Headliner Simon, along with Ladysmith Black Mambazo and Hugh Masekela—the South African prime attractions, both with current Warner Bros. product—have launched nearly 100% of their campaigns to benefit charity. The money will be divided into thirds, with the United Negro College Fund, a fund set up to aid imprisoned South African children, and local charities each receiving a share.

The new single from "Graceland" is "Diamonds On The Soles Of Her Shoes," which features Ladysmith's 10-part backing harmonies. Draper says music from Masekela's album "should generate airplay on more passive, quiet storm stations," while Ladysmith's primarily a capella recording, with lyrics in English and Zulu, will be played more heavily on college radio. This doesn't preclude either album from benefiting from the tour, says Draper: "Very little of Simon's sales have been based on airplay," he notes. "We came with 'You Can Call Me Al' twice, and it didn't really catch on. Yet Simon's last album sold half a million, and this album has sold 5 million. This is the key. I think we can turn it around. We'll keep this tour will be turned on to it, especially black audiences where you can feel the connection. We're bringing back the music, and they'll see it as we grew up with and this African music.”

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

I T'S BEEN ONLY two years since Freddie Jackson debuted with "Rock Me Tonight." He was a chubby ex-Melba Moore background singer, former member of an obscure California band called Mystic Merlin, and ex-computer programmer—just another of the many singers looking to make a name for themselves. At the time "Rock Me Tonight" was released, Jackson was initially overshadowed by two New York contemporaries, Lillo Thomas, whom Jackson had sung background for, and Kashif, whose then hot production sound was heard on the writer-producer of "Rock Me Tonight," Paul Laurence. But that all seems like ancient history now. Jackson's second album, "Just Like The First Time," has ended a 24-week run at No. 1 on the black chart and still holds on in the top 10 with 2 million copies sold. He's had five No. 1 records, including two in a row, "A Little Bit More" (a duet with Moore) and "Tasty Love," he is the first singer to achieve that feat since Dinah Washington did it in 1961.

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

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

Jackson has become a multiplatinum artist with precious little pop play. The challenge that faces Capitol's new management team is to cross over this solidly black-based artist. It was something that Jackson's predecessors, failed to do with two equally fine acts, Kenny "Babyface" Edmonds and Beverly Baker. Though Jackson has yet to experience much top 40 play, his love songs have always been comfortable on AC radio, which gives Capitol a base to work from. Time will tell. After all, it took Epic several albums and a movie tie-in with "Dangerous People" to generate any substantial nonblack exposure for Vandross.

SHORT STUFF: Prince's new single is the humorous "Love Paraphernalia," and he has been named "The Hit Man." "If You Can't Fall In Love," by Kashif, is set to become a hit in the next few weeks. Kevin Rowland, singer of Dexys Midnight Runners, had a hit with "Come on Ice," but now his new release, "In A Rainbow," has failed to stir interest. The single "This Is It," by The Passions, has been re-released as "This Is It Again."

FOR WEEK ENDING MAY 30, 1987

Kim Richardson Leads Canada's BMAC Awards

BY KIRK LAPIENTE

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

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

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

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

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

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

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Michael Fires Off 'Cop' Hit

BY STEVE GETT

NEW YORK—With radio stations already playing George Michael’s “I Want Your Sex” off the MCA soundtrack “Beverly Hills Cop II,” Columbia’s promotional staff rushed to relaunch the single worldwide.

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

Cross-promotion between labels on soundtrack cuts “sometimes was very difficult,” says Michael Lippman, who co-manages ex Wham! vocalist Michael with Bob Kanehan. “We should have talked more with regard to George and this single, CBS has a very big investment,” adds Lippman. “He’s one of its major artists, and it’s obviously concerned to make sure his records go out to radio and that his image is out there. CBS was kind enough to allow me to put the song on the MCA soundtrack, but we were always concerned that it had the rights to the single.”

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

It’s the first time Michael has contributed a song to a movie. “He was asked to be involved in ‘Top Gun’ but he didn’t think that was right for him at the time,” says Lippman. “He was looking for a movie that was consistent with this melody that was running around in his head. He’s a fan of Eddie Murphy, so we played it for [film producers] Don Simpson and Jerry Bruckheimer.”

Of the potential dangers of being associated with a movie, Lippman says, “The biggest possible minus is that it’s a film, the movie isn’t well received, and therefore people don’t take the music seriously. In this case, we’re working on a movie that was great, and knew it would be a blockbuster. Another unique thing is this is the first time we know of that a song written for a movie will not contain any footage of the film in the video. George had a concept for a video and, he felt that putting movie footage in there would merely look gratuitous.”

Michael and Andy Morahan rechecked the Top Pop Albums chart, which has since returned to Denmark to complete his album. “He’s about to sign the contract,” says Lippman.

ARTIST DEVELOPMENTS

AUSSIE ADVENTURES

Australian band Pseudo Echo is racing up the Hot 100 Singles chart with its version of “Funkytown,” originally a hit for Lipps Inc. in 1980. Oddly enough, the cover was not included on the initial shipment of “Love An Adventure.” Pseudo Echo’s first U.S. album, “We assembled this album from material that had been released in Australia,” says Rick Dobis, RCA executive vice president. “When we put it out, we decided to come with the song ‘Living In A Dream,’ which we felt was a safe bet for establishing a base here for the band.”

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

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

MARX MOVES

One of the fastest-breaking tracks in recent Funkytown.”

New York Debut. Rock & Hyde singer Paul Hyde belts out the duo’s current hit, “Davy’s Water,” during a recent set at Manhattan’s Ritz. (Photo: Chuck Pulin)

New track record includes singing on Lionel Richie’s “All Night Long” album and writing for the likes of Kenny Rogers, Chicago, and Philip Bailey. “He knows just about every musician in L.A.,” says Grif- fith. Upcoming projects for Marx, reported by Al Grillo and Steve Drimmer of the L.A.-based Left Bank Management organization, include producing tracks for Meiner and ex-Tubes front man Fee Waybill.

CARLY CLICKS

Carl Simon will be getting additional promotion for her debut Aristar album, “Coming Around Again,” at his HBO special, slated for a July 18 prime time. The program will feature songs from the new album, together with a medley of older hits, according to Jim Cawley, Aristar vice president of sales.

But it’s the greatest opportunity imaginable,” says Cawley. “Having the HBO special is the perfect dream you could wish for to continue the exposure on her album.”

Initial response to Simon’s album, bul- leted at No. 41 in its sixth week on the Top Pop Albums chart, which has been “wonderful,” he adds.

“We came with the title track [also the theme song to the movie “Hit and Run”] at my impulsion,” says Cawley. “The airplay that got to top 40 and adult contemporary stations really came back on radio and gave us a huge base to work from.”

Arista launched Simon’s album with a heavy record promotion that included a Wall Street Journal ad. “We went out with 150,000, serviced it very aggressively, and spread the record to several stations,” he adds. “It’s been a great retail success. The album’s hit to a lot of accounts.”

“Give Me All The Love,” the second single from “Coming Around Again,” debuted at No. 83 last week’s Hot 100 Singles chart. (Continued on page 41)
BOING BOXED

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

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

WAITE'S RETURN

EMI America has scheduled a June 17 release for John Waite's new album, "Rover's Return." The first single, "These Times Are Hard For Lovers," goes out to radio Monday (25). The single, co-written and produced by Desmond Child—who co-wrote Jon Bon Jovi's "You Give Love A Bad Name" and "Livin' On A Prayer"—was a last-minute addition to Waite's album.

"We were already mixing when I ran into Desmond at the studio," says Waite. "He was working on a track for Ronnie Spector's album. We hit it off straight away and ended up writing and recording the song in a matter of days. It was totally spontaneous. We'd already picked another cut as the first single, but once management [Frontline/Trudy Green] and everyone at the label heard 'These Times Are Hard For Lovers,' it was an unanimous decision to come with it."

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

COUNTRY CHARGE

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

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

First up in the label's two-month sales campaign was an early-May, two-week discount program on six titles, including the first efforts by Travis and Yoakam, the "Trio" set, and the latest albums from Hank Williams Jr., the Nitty Gritty Dirt Band, and Michael Martin Murphey. All configurations for which compact disk—that's a new twist for us," says Faraci—were discounted by 5%.

From Monday (23) to June 15, the label will be running a national sales contest that will involve the WEA sales and merchandising group and retail winners. "It's quite a program," says Faraci. He adds that there will be a total of 16 winners for the most outstanding sales and visibility at the consumer level. Individually boxed merchandise—containing a poster, tent card, one-by-one name cards, and an in-store compilation LP and cassette—are going out to 3,400 accounts, says Faraci.

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

The Talent Report: Edited by Steve Gott. Reporters: Linda Moss (New York) and Dave DiMarino (Los Angeles).

Pirate Beatles CDs Rising From Japan

The folks at Capitol were reportedly none too pleased when a few initial CD pressings of the Beatles' "A Hard Day's Night" showed up early in record stores packaged as Kate & Mallory EPs with the album "The Whole Story." Chances are they'll go nuts when they come across a number of illegal Beatles CDs from Japan just surfacing here. The Beat Club, which (your No. 1 source for CD oddities) has already tracked down two pirate CDIs hailing from the land of the rising yen, both compilation packages—"The Best 1962-64" and "The Beat 1964-66." Though not endorsing said product, we feel compelled to inform Beatles addicts that these sets contain 10 tracks not yet available on Capitol CDs, including classics like "She Loves You," "From Me To You," "Day Tripper," and "Paperback Writer."

Rumors abound that a further seven unknown Beatles CDIs are being traded in Japan. The rocker they believe to be the CDs Capitol has released here but have some track variations. Word is that some of the cuts on the Japanese disk were mastered from LPs.

ENCINO NEWS: Tom Petty's house in the hills of Encino, Calif., was destroyed by fire May 17. The L.A. Fire Department believes the fire started when an orange of flammable liquid was found on one of the wood panels. According to police reports, however, there were no witnesses to the origin of the fire. When the flames broke out at 9 a.m., Petty was eating breakfast with his wife and their 5-year-old daughter. Though the rocker and his family escaped unharmed, a housekeeper suffered minor injuries. At presstime, Petty was said to be "shaken, but fine." He still plans to kick off his tour June 26 in Tucson, Ariz. On a lighter note, the day before the Petty fire, Graham Nash and David Crosby had a double wedding ceremony at Nash's Encino home. After the knots were tied, the veteran rockers and their new brides jumped in the pool, much to the amusement of the star-studded guest list, which included Don Henley, Stephen Stills, Jackson Browne, Grace Slick, Don Felder, and Roger McGuinn.

SHORT TAKES: Remember we told you about new PolyGram signing Curiously Killed by Steve Gott. The Cat entering the U.K. album charts last week at No. 1 with its highly auspicious debut album? Oddly enough, the same feat has just been achieved by Swing Out Sister with its debut album, "It's Better To Travel," which is also being released here by PolyGram. In the summer in the Smiths have reportedly parted ways with manager Ray Davis. In Bogus backstage passes for U2's upcoming London concerts have been fetching about $15 at various street markets in the Brit capital. Definitely check out Danny Wilson's "Mary's Prayer" from the new Virgin album "Meet Danny Wilson." Ben Garfunkel has signed with Ken Greengrass for management and ICM for concert bookings.
Big-Time U.S. Gabriel Tour; Wolf Gets Started June 18

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

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

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

Wolfman Cometh: Peter Wolf tells On The Road that he will begin an extensive tour in support of his latest EMI America album, "Come As You Are," on June 18 in Albany, N.Y. Longtime Wolf fans will be interested to know that he'll probably be performing several songs from his J. Geils Band days, in addition to material from his two solo albums. "It doesn't seem likely that I'd avoid playing some of the songs I've written in the past," says Wolf.

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

Short Takes: All 120.104 tickets for Pink Floyd's Sept. 22-23 concerts at the Exhibition Stadium, Toronto, were gone within 19 hours ... Loris Smith will resign as general manager of New Jersey's Giants Stadium and Meadowlands Arena on June 1 to become executive director of Manhattan's Jacob Javits Convention Center ... During the recent ninth annual Royal New York Doo Wop Show at Radio City Music Hall, veteran DJ Cousin Brute announced that Dion will headline WCBS-FM's 50th-anniversary celebration concert on June 19 at the same venue. Edited by Steve Gett, Assistance provided by Linda Moleski.
ISSUE DATE: JULY 18 • AD DEADLINE: JUNE 23

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ILLUSTRATION: RICHARD AYALA

www.americanradiohistory.com
`Nick Rocks' Is Good Research Tool
Nickelodeon Show Reflects 11-15 Demo

By STEVEN DUPLER

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

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

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

Weekend Andy Bamberger says that because “Nick Rocks” is programmed by “tweens” (a marketing term describing the “in-between” group of childhood and adolescence) for each other, the show can serve as a mirror for the kinds of acts the past Chevy and most appealing to this demographic.

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

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

An even more notable fact is that many of the acts which receive the most clip requests in a given week are not always among that week’s chart toppers. For instance, current favorites include the Monkees, Janet Jackson, Starship, the Jets, Duran Duran, and the Ventures—one of which has a single charting in the top 20 or above in the Billboard Hot 100 this week.

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

Bamberger programs 25-30 clips a week from the thousands of letters the show receives. “Nick Rocks” also airs a Friday “countdown” and a weekly segment on the most requested clips of that week.

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

Additionally, celebrity guest hosts are a staple of the show. Stars— who have included actors Rob Lowe, Steve Gutenberg, and Sarah Jessica Parker—musicians Huey Lewis and the Monkees’ Mickey Dolenz; and others from music, film, and sports—play both their own favorite clips and the viewer requests.

Latey, “Nick Rocks” is getting even more requested by kids so a reason to communicate with the show. Since January of this year, “Nick Rocks” has been soliciting homemade videotapes of kids making their clip requests. “The number of home video requests we’ve been receiving is getting better all the time,” says Bamberger. “As you can imagine, the kids love that kind of exposure.”

Since Nickelodeon cannot take part in its sister channel MTV’s exclusivity deals with labels, “Nick Rocks” receives videos on roughly the same timetable as other “outside shows,” Bamberger says.

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

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

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

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

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

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

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

She says that the company is also shopping Morrow’s indie record label Bar None Records for a major distribution deal. Both Rage To Live and They Might Be Giants are Bar None recording artists.

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

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

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

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

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

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

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

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

(Continued on next page)

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

By JIM BESSMAN

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

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

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

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(Continued on next page)
BY JIM BESSMAN

NEW YORK—VH-1, which has been credited by Arita for its role in breaking Kenny G (Billboard, May 16), and VH-1's new Showtime-produced in-store merchandising program in further support of the artist.

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

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

“It’s very important to us that record companies recognize how successful this is in breaking new artists and feel our sales impact on the product we play,” says Jeffery Rowe, VH-1’s vice president. “So we’ve been actively looking for the right artist to tie in with on the retail level.”

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

He says, “With Kenny G and Snoop Dogg, we were for the first time presented with a case where sales were going up on something that was programming which otherwise was receiving little or no airplay.”

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

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

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

Rowe cites similar findings in VH-1’s own retail research—through with numerous reports from radio programmers who were getting listener requests for “Songbird” as a result of the VH-1 play—as the catalyst that led the dealer tie-in with Arita.

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

In developing the promotion, VH-1 enlisted the services of Norman Schoenfeld, MTV’s manager of record retail merchandising, who also puts out MTV’s Direct Hits newsletter to retailers.

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

“Imagining the problem, retailers are so keen to sell that we can’t demand much space from them. But with Nouveaux Video we can get in by positioning ourselves with a single, focused idea.”

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

Post materials for the Kenny G campaign, which have been sent to participating dealers in kits with special stickers, include contest posters, cassette-backer counter cards filled with entry blanks, and the current Kenny G artist poster and “Duo-tones” album flaps.

This weekly listing of new video clips generally available for programming and/or promotional purposes includes artist, title, album, where applicable, label, producer, production house, director.


ATLANTIC STARR
One Lover or Another / No Heat
87

CAMEO
Back and Forth
89

Nile Rodgers

THE CURE
Why Can’t I Be You
97

Kiss Me, Kiss Me, Kiss Me

DANNY WILSON
Mary’s Prayer
98

Meet Danny Wilson/Travelling the Edge

FAITH NO MORE
Why Don’t We Love
100

IN Slo Mo

GENESIS
In Too Deep
101

Nouveau Video

LOS LOBOS
La Bamba
104

New Video Clips

By The Light Of The Moon/Bryan Bros.
Geffen

GARY NUMAN
Radio Heart

By The Light Of The Moon/Winer Bros.
Shanachie

I Am What I Am/Atlantic

SPEAR OF DESTINY
Strangers In Our Town

MARC HOPPUS

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www.americanradiohistory.com
IRS Guidelines On Tape Depreciation Studied

BY EARL PAIGE

LOS ANGELES The lack of Internal Revenue Service guidelines on tape depreciation on video stores' rental libraries has become a hot topic—and a political hot potato—for the Video Software Dealers Assn. Devisers' questions were so intense during the trade group's recent Annual Financial Planning & Inventory Management regional seminars here May 14 that VSDA consultant Harry Landsburg, of Bette, documentary indicated, had been checking what Landsburg called "private letter rulings"—including one letter of an interpretation setting tape depreciation at 80% of the first year, then 10% the second and third year. But there has been "nothing yet, anywhere, that has established what to do," he said.

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

Furthermore, Landsburg added that "some of the conclusions that these various regional [IRS] offices make are not wrong. And that's what makes them confusing.

As one example, he cited a case in which the IRS told a Dallas video store owner that she had to depreciate 50% in the first year and 50% in the second year. "They weren't willing to discuss this matter any further. If you think you have trouble controlling and disallowing all of your branch stores, just appreciate how much trouble the IRS has controlling all its regional offices—because that particular [Dallas] interpretation exists nowhere else," he said.

"Discussing two major methods now suitable—the income forecast method and the amortization of intangible assets method—Landsburg characterized the former as "royal pain in the rear," principally because it would require tracking each individual recording in a store, "For those of you without a computer, you have a hell of a lot of work to do."

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

VSsA's financial seminar was also held in Dallas May 13 and in New York May 20. The seminars were scheduled in tandem with sessions on video retail store management, also conducted by Laventhol & Horwath. The two programs will be repeated again in Chicago June 17-18. Cost for each session is $50 for VSsA members, $150 for nonmembers. For an in-depth look at alternative accounting methods for video dealers, see the financial section, page 7.
From the director of CRIMES OF THE HEART, TENDER MERCIES and BREAKER MORANT comes his latest motion picture...

★★★★½

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William Wolf, Gannett News Service

"Universal in its significance as well as exotic in its setting... an experience you should not miss."
Judith Crist, WOR-TV, NY

"The acting could not be better. It is a wonderful film beautifully told, deeply moving. I couldn't recommend it more highly."
Joel Siegel, WABC-TV, NY

"Wonderful... It is superb."
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Director of Photography DON McALPINE A.S.C. Executive Producer HILARY HEATH Produced by SUE MILLIKEN

Directed by BRUCE BERESFORD

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

Chain Opens 3 Stores On North Side

Erol's Expands To Chicago

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

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

An Erol's official reports that in the location at 1200 N. Milwaukee Ave. in the West Town Center, more than 3,400 new members signed up in the first four weeks of operation. He calls the sign-up number "incredible."

The owner of Erol's, Erol Onaran, says he thinks Chicago may develop into one of the company's biggest markets. "We open as many as 40 stores there over the next two or three years," he says. Leases have already been negotiated for four additional Chicago locations.

Erol's also recently changed its second-day rental rates and membership fees. As of May 15, the company's $2 first-day/$1 second-day charges changed to a flat $2 a day. At the same time, the chain lowered its one-year and lifetime membership fees and discontinued its six-month membership; one-year rates will go from $25 to $19.95, and lifetime rates from $60 to $59.95.

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

Erol's also expects the flat fee to encourage faster returns of new re-rental rentals.

Video Plus

A biweekly column spotlighting new video products and accessories. Vendors introducing such products may send information and promotional material to Edward Morris, Billboard, P.O. Box 25740, Nashville, Tenn. 37202.

Bucks Back: The magnetic-tape division of JVC (201-794-9000) is offering a $4.95 rebate on the purchase of any six T-120 videocassettes of any grade or mix other than Super Pro. The promotion, which got under way April 15, will extend through July 31.

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

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

Bunch of Boxes: Jasco Products (405-752-4010) has added a five-pack to its line of HE-4 Universal VCR Library Boxes. The boxes, which hold both VHS and Beta formats, feature a black textured finish with six color display tags. The newest addition—Model HE 8688—carries a suggested retail price of $79.95. Jasco's three-pack (Model HE 8686) and 10-pack (Model HE 8688) retail for $4.99 and $13.99, respectively.

Care Package: New from Bib (308-958-1055) is the Video Care System pack. It contains a push-button VCR cleaner, an anti-static screen-cleaning fluid, 10 sheets of easy-peel VHS title labels, and 20 reusable record-safety tabs. Suggested retail price: $20.95.

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

Playmate Plus

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Erol's also expects the flat fee to encourage faster returns of new re-rental rentals.

Video Plus

A biweekly column spotlighting new video products and accessories. Vendors introducing such products may send information and promotional material to Edward Morris, Billboard, P.O. Box 25740, Nashville, Tenn. 37202.

Bucks Back: The magnetic-tape division of JVC (201-794-9000) is offering a $4.95 rebate on the purchase of any six T-120 videocassettes of any grade or mix other than Super Pro. The promotion, which got under way April 15, will extend through July 31.

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

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

Bunch of Boxes: Jasco Products (405-752-4010) has added a five-pack to its line of HE-4 Universal VCR Library Boxes. The boxes, which hold both VHS and Beta formats, feature a black textured finish with six color display tags. The newest addition—Model HE 8688—carries a suggested retail price of $79.95. Jasco's three-pack (Model HE 8686) and 10-pack (Model HE 8688) retail for $4.99 and $13.99, respectively.

Care Package: New from Bib (308-958-1055) is the Video Care System pack. It contains a push-button VCR cleaner, an anti-static screen-cleaning fluid, 10 sheets of easy-peel VHS title labels, and 20 reusable record-safety tabs. Suggested retail price: $20.95.

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

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By JIM McCULLAUGH

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

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

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

The reality of today's video retail environment is, of course, the current hits. But as the video industry matures, an interesting educational dynamic is taking place. Legions of videophilies are being turned into film buffs -- as familiar with Orson Welles as a director as they are with Tom Cruise as a current heartthrob.

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

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

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

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

For the more serious consumer, companies such as The Criterion Collection and MCA Home Video, are issuing laserdisk versions of classic titles that take advantage of that format's freeze (Continued on page 49).
Stores Mine Steady Profits from Hot Collectibles

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

By CHRIS MCGOWAN

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

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

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

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

"Also, if a movie is moronic, or has a lot of blood or &@%, we'll tend to put it into the action/adventure section. If it has aliens or is bloody or supernatural, it'll tend to go into horror/sci-fi. But it's obviously very arbitrary."

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

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

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

Retailers seeking a cue from program suppliers as to how to classify their product often have to decide between several cues in the case of public domain product. Many great classics have a number of distributors. Such films as "Gunga Din," "King Kong," "Top Hat," "The Thing," "The 39 Steps," "Suspicion," "Citizen Kane," "The Third Man" and "The Magnificent Ambersons" can be found in the catalogs of more than one label.

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

Retailers may soon have to create a different type of classic section: one for classic television. Since TV has only been with us since the 1950s, its 'classics' are of more recent vintage, but old TV fare such as "The Honeymooners" and "I Love Lucy" certainly seemed to have achieved a longevity of popularity.

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

(Continued on opposite page)

A Retailer's Guide to Selling the Stars of Yesteryear
CLASSIC DO'S & DON'TS

By EARL PAIGE

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

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

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

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

WHOLESALE VIDEO TAPE RENTAL
Rackjobber of convenience stores, Grey, Me.

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

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

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

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

TURTLES RECORDS & TAPEs
81 stores, Atlanta
Wyn King, vice president operations
Do: Special order classics. "We find that classics do not move, unless it's 'GWTW.' But we do offer special orders." In terms of sale product, "they want cheap, cheap prices." How-to and the exercises do sell.

VIDEO LIBRARY
32-store video specialty chain, San Diego
(Continued on page C-10)
COLLECTIBLES
(Continued from opposite page)
In 20 or 30 years will we also a section for classic music videos? Certain titles, such as “Motown 25: Yesterday, Today, Forever” and “Dick Clark’s Best Of Bandstand” already seem prime candidates.
As we head into the late ‘80s, certain popular old films are emerging as leaders in the classic video race or in their separate genres.
“Our five all-time top classics are ‘Gone With The Wind,’ ‘The Sound Of Music,’ ‘Casablanca,’ ‘It’s A Wonderful Life,’ and ‘White Christmas,’” says Dara Tyson, promotion director for Waldenbooks. Two other venerable titles were also prominent in the chain’s April (fiction) video top 10: “Sleeping Beauty” and “The Quiet Man.”
At Tower Video, the top 10 classics this year in both sales and rentals are “Casablanca”; “The Maltese Falcon”; “Yankee Doodle Dandy”; “Key Largo”; “Captain Blood”; “Sergeant York”; “The Birds”; “Psycho”; “Rebel Without A Cause”; and “East Of Eden,” according to Tower’s Medwick. Humphrey Bogart, James Dean and Hitchcock films tend to do especially well.
Looking at other hot classic films, and breaking it down by genre, the following films sell the best for the Tower chain (not necessarily in the order shown), according to Medwick:
Musicals: “The Sound Of Music”; “Guys And Dolls”; “Gigi”; “Kiss Me Kate”; and “The Music Man.”
Comedy: “Some Like It Hot”; “Animal Crackers” and “A Day At The Races” ( Marx Brothers); and, various W.C. Fields and Charlie Chaplin movies.
Horror/Sci-fi: “Dracula” and “Frankenstein.”
Western: “True Grit”; “How The West Was Won”; “Shane”; and “The Good, The Bad And The Ugly.”
Children’s: “Sleeping Beauty”; “Pinocchio”; “Dumbo” and “Alice In Wonderland.”
Foreign: “The Seven Samurai” (Akira Kurosawa) and “Jules And Jim” (Francois Truffaut).
At the Music Plus chain, Mitch Perliss cites “Gone With The Wind”; “Wizard Of Oz”; “Casablanca”; and “The Maltese Falcon” as being at the top of the chain’s best-selling classics.
All-Time Series
Come Full Cycle
CLASSIC TV: SMALL-SCREEN TRENDSETTERS RETURN TO TUBE THROUGH HOME VIDEO

Can old TV shows make it big in the video market? In April, three “Star Trek” television episodes made Waldenbooks’ video tape No.10 (fiction) in sales, according to Dana Tyson, manager of public relations and promotion.

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

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

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

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

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

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

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

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

Many programmers are testing consumer response with initial video offerings of two or three volumes of each newly-released series. Prices vary from $14.95 for “Star Trek” to $39.95 for “The Saint” and several other TV offerings.

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

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

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

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

Second Audiotrack Synchs In Stars, Directors, Experts
LASERDISK FUTURE BRIGHTENS WITH CLASSIC CONNECTIONS

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

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

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

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

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

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

In 1984, Criterion pioneered the use of the laserdisk’s second audio track for running commentaries on films.

(Continued on page C-12)

“Star Trek” (Paramount)

“Sergeant York”

“Saturday Night Live” (Warner)

“The Wizard Of Oz” (MGM/UA)

“Sunset Boulevard” (Paramount)

Above: “The Maltese Falcon” (CBS/Fox);
Below: “Yankee Doodle Dandy” (Warner)
RESTORED FOOTAGE RESTORES ORIGINAL VISION AND DEMAND

The emergence of home video has changed the significance of the movie industry's much sought-after "final cut." Film directors of the future will probably always fight to control what comes out of the editing room, but now losing that battle doesn't necessarily mean losing the whole war.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"Over the years the film suffered a succession of edits," says Dennis Dolph, national sales manager for Columbia Classics. "When it opened in 1937 it was 133 minutes long and had cost over $4 million to make. It was more expensive than "Gone With The Wind."

The studio was understandably nervous about recouping their huge investment and kept their editors busy when they initially received the footage. "Cuts were almost immediately, after a poor preview." says Dolph. "It lost 10 minutes that year, then was cut down to 110, which was the version that most Americans became accustomed to on syndicated television."

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

"Sometimes we'd come up with 30 seconds, sometimes 10 seconds," says Dolph. "The end result was that we came up with a 128-minute version. We had 133 minutes of soundtrack but were able to get 195 minutes of the original version. The film was snapped down to 154 minutes.

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

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

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

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

HIT CLASSIC VIDEO

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

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

Eleven great titles NOW in living color NOW with a suggested retail of $9.98

Colorized Titles
- Angel And The Badman
- D.O.A.
- It's A Wonderful Life
- Music Box-Laurel and Hardy
- Night Of The Living Dead
- Sherlock Holmes-Secret Weapon
- Sherlock Holmes-Terror By Night
- Suddenly
- Topper
- Topper Returns
- Way Out West-Laurel and Hardy

Call NOW— 1-800-BEST VID

GUIDE (Continued from page C-2)
Barry Rosenblatt, pres./CEO
Don't: Kid yourself. Rosenblatt says the average video specialty store's movies turn 1.65 times a month whereas Video Library turns over four times. Classics just do not measure up. "We tried the John Waynes when they were reduced. We didn't even get the $15.95 back. Had to sell them off at $4.95. Take some of the foreign films. Most new movies turn 20 times in 30 days. 'Letter To Brezhnev' only went out five times in 30 days. If [classics] cost $50-$60, it's a disservice to ourselves to wait six-nine months versus 45-60 days for a return on investment."

MAJOR VIDEO CORP
66 video specialty stores in 12 states, Las Vegas

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

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

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

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

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

Don't: Go crazy. "Be selective. Not every classic rents out. The Three Stooges and the Amos 'N Andy things gather dust. But all the Bogarts. Every one."
VALLEY VIDEO
Single store video specialty dealer, Minneapolis
Larry House, co-owner
Don't: Bury classics. "We found it out accidentally. We had a section upfront for new releases. As we ran out of room, we blended in our drama and comedies and put classics up where we had new releases. It was incredible, 'High Noon,' 'Fiddler On The Roof,' 'Sound Of Music,' all the MGM classics like 'Gaslight.'"

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

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

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

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

EROL'S
115-store video specialty chain, Springfield, Va.
Vans Stevenson, director of communications
Debora Fitzgerald, buyer
Do: Feature classics. "We have recently been featuring them face out. Our movies run alphabetically by genre. We have 17 categories," says Stevenson, so when classics face out they pop right up, especially with the high recognition stars in classic titles.

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

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

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

(Continued on page C-12)
Suddenly the stars are within reach. MGM/UA's new Hooray for Hollywood promotion is our way of saluting the movie capital's 100th Birthday celebration. With our new low price tag, our national print and TV campaign. And the great new poster available through your distributor.

New Releases:
- Bonnie Scotland
- Camille
- The Citadel
- Presenting Lily Mars
- A Woman's Face
- Adam's Rib
- All This, and Heaven Too
- The Asphalt Jungle
- I Want To Live!
- Johnny Belinda
- The Miracle Worker
- Naughty Marietta
- The Philadelphia Story
- The Strawberry Blonde
- To Have and Have Not

WAREHOUSE SHIP DATE: JUNE 16.

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

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

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

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

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

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

CHRIS McGOWAN

GUIDE
(Continued from page C-11)
VIDEO CASSETTES UNLIMITED
Single store video specialty, Santa Ana (Suburban L.A.)
Carol Pough, co-owner
Don't: Be timid about nominating your own classics. "I put 'Strategic Air Command' in our classics catalog because I believe it is a classic, it's worth a second look, that's the idea I want to convey to our customers. We maintain our classics catalog. Classics represent 12%-15% of our rental volume."

guide2087.jpg
LEGACY
(Continued from page C-1)
frame, chapter search, dual audio track, slow motion and random access features.
One small company discovered an English language edition of Marlene Dietrich's "The Blue Angel" and issued that on cassette.
Many video retailers have already formed classic sections which highlight the best of the best such as "Gone With The Wind" but—like a film they saw several years ago—attention can get fuzzy.
While not the super hot category children's or horror is per se, classics can reap rewards if merchandised with enthusiasm.
Some of the more obvious ways to highlight, beyond a section, according to both suppliers and retailers, include:

- Tieing a new release by a director to an older one. The same link can be created for stars.
- A cross promotion with a classic movie theater. Nearly every city has at least one art house.
- Merchandising film history books. Avid movie renters and buyers are starving for information on the film business. There are scores of titles available.
- Track the interests of your customers. With computers, it's easier to know what directors, type of films and stars your customers like. Films can also be cross referenced with computers.
- Sales personnel. Retailers should consider hiring film students as clerks. Consumers are very responsive to cinema experts.
- Promotions. The obvious is tieing into Academy Awards week. But vintage cinema specials and promotions take place year round, particularly during slow, dry spells.
- In-store. Supplement p-o-p with black and white stills and other movie memorabilia. Film studio publicity departments can be an invaluable reference for this.

TV
(Continued from page C-4)
Finnegan notes that the label is also currently looking at Warner Bros. TV material from the '50s and '60s.
Other labels will also soon be releasing more TV product, both old and new. Pilot episodes for "Kung Fu" (Warner) and "Miami Vice" (MCA) are on the way.

CHRIS MCGOWAN

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

CLASSIC VIDEO

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And with prices starting as low as $19.95, RKO videos are a classic value, too.

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And discover the faces your customers will pick out of a crowd.

At their best on RKO Video.

198- RIVO PICTURES
New Orleans Event Spurs Sales Of Indie Product

**Jazz Fest Brings Business Boom**

**BY JEFF HANNUSCH**

**NEW ORLEANS** Local record retailers have found that the annual Jazz and Heritage Festival here can be a real boost to the cash register. Now that the festival has earned international recognition, thousands of visitors crowd the city each April and May for the musical celebration. More often than not, these visitors return home with some sort of prerecorded musical souvenir of the Crescent City.

"This was by far the best year ever," says John Berthelot, who ran the record concession at the fairground where the bulk of this year's April 24-May 3 festival's activities took place. "Everything seemed to go right. They broke the attendance record, there were more groups playing this year, and we had perfect weather for all six days."

Berthelot, who also runs the Great Southern label, was his fourth year at the festival. Probably more than anyone, he has gauged the buying habits of festivalgoers. "First of all, people like to buy what they can't find at home," he says. "That's why I go heavier on independent product, because it's harder to find in some parts of the country. Even though some major label artists played at the festival, I didn't stock a lot of their records because they're more readily available."

Besides the regular independent distribution channels, Berthelot points out that many of the groups and artists themselves were a good source of salable product.

"We consigned a lot of records this year," he says. "Quite often, groups have records that they did themselves or are on labels so obscure some independent distributors don't carry them. For example, a jazz quartet from Norway brought 90 albums, and I sold them all after they played their set."

Berthelot stresses that many festivalgoers are prone to impulse buying. "If there was an artist that had a particularly hot set, we'd get a stampede of people asking for their records. We sold completely out of artists like Zackary Richard and Marcia Hall 30 minutes after they went off the stage."

Another trait observed by Berthelot is that LPs are still the most popular configuration for Jazz Fest customers.

"The bulk of the people that stopped by were in the 30- to 45-year age group, and they haven't abandoned vinyl yet. I actually thought cassettes would do better this year, and unfortunately I got caught short in some cases on albums. This was the first year we carried CDs, but I was a little disappointed on how they sold. Next year I'll have to find a better way to display them."

The festival's concession tent was not the only location to enjoy the retailing boom. According to Mike Mansur, who owns Canal Street Records, located in the heart of the downtown hotel district, his store experienced a marked increase in traffic as well.

"We had a steady stream of festival people for two weeks," says Mansur. "They headed straight for the Cajun and New Orleans sections. They scooped up just about anything that was local."

Mansur says most customers made multi-item purchases. "Most people were buying two or three records at a time, but some people would walk out the door with a dozen records under their arm."

"We did pretty good with CDs this year," he adds. "There's not a lot of local music available on CD yet, so we almost sold out completely on what we had in stock. It seems like people that visit the fest.

(Continued on page 55)
## New Releases

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.  

### POP/ROCK

**GARSIDE, SUGREZI**

When Trouble Calls Your Name  
LP EastWest 51100/NA  
CA 51100/NA

**OFRA HARMON**

The Beatles Connection  
CA Fortune IPC-9016/Onix/NA

**PETER MAGRANE**

Peter Magrane  
CA Interscope PA212 ESK/NA

**JACKIE WILSON**

Through The Years: A Collection Of Rare Album Tracks And Single Sides  
LP Chess RLP 70220/58.90  
CA RNC 70220/58.90

**VARIUS ARTISTS**

The History Of Rock Instrumentals, Vol. 1  
LP Rhino RLP 70137/58.90  
CA RNC 70137/58.90

**VARIUS ARTISTS**

The History Of Rock Instrumentals, Vol. 2  
LP Rhino RLP 70128/58.90  
CA RNC 70128/58.90

### COMPACT DISK

**JERRY BUTLER**

The Best Of Jerry Butler  
CD Rhino IPCD 7584/NA

**CONCRETE BLONDE**

Concrete Blonde  
CD U.S. MCA 75880/NA

**FOO & EDDIE**

The Best Of Foo & Eddie  
CD Rhino IPCD 7584/NA

**HUNTERS & COLLECTORS**

Human Frailty  
Living Daylight  
CD U.S. MCA 40204/NA

**ERICH KUNZEL**

A Rodgers And Hammerstein Festival  
CD Fantasy OCFD 9503/Onix/NA

**KUNZEL, WINNIPEG SYMPHONY ORCHESTRA**

More Kunzel On Broadway  
CD Fantasy OCFD 9503/Onix/NA

**THE TRUTH**

Weapons Of Love  
CD U.S. MCA 9503/NA

**VARIUS ARTISTS**

The Sun Story  
CD Rhino IPCD 7584/NA

**WALL OF VOODOO**

Happy Planet  
CD U.S. MCA 90401/NA

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

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(CD) Compact disk available.
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Powerful new evidence suggests that the anti-taping system that Congress might require in the new digital recorders (DATS) will severely affect notes up and down the scale.

For these scanner devices to do their job—stopping consumers from using their DATs to record—the machines will respond to encoding that will literally "suck out" some of the beautiful sounds that artists and engineers have tried so hard to create. The result? Ringing, phase shift and corruption of sound quality on playback of records, tapes and discs.

And these aren't sounds out in some supersonic region where they won't be missed. They're smack dab in the middle of the audio spectrum. If you help create these sounds, you've got a lot to lose. Like the richness and integrity of your performance. And, as a consumer, you'll lose your right to tape.

But don't let words on paper convince you. Send the
coupon and we'll send you a free cassette that shows you the kind of distortion we've described.

You won't like what you hear. But you'll be glad you heard it.

Let us hear from you today.

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A coalition of consumers, retailers and manufacturers of audio products dedicated to preserving your right to use these products free of private taxes or government interference.

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1145 19th Street, N.W.
Washington, D.C. 20033

I oppose any bills that would require anti-taping chips in DAT recorders.

Name
Address
City State Zip
Phone

☐ Send me a free cassette to help me take note of the notes the anti-taping chips will affect.

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www.americanradiohistory.com
[Image of the Billboard magazine cover with top compact disks chart]

**FOR BILLBOARD WEEK ENDING MAY 30, 1987**

### TOP COMPACT DISKS

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<td>NEVER LET ME DOWN</td>
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<td>INTO THE FIRE</td>
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### CLASSICAL

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NEW YORK  Consumers' purchasing habits and their views on such issues as packaging and quality will be polled this summer at some 500 retail locations. The survey has been commissioned by the retailers and manufacturers advisory committee of the National Assn. of Recording Merchandisers.

Data from the research project, which will be conducted from June 28-July 11, should be compiled by the time the two NARM advisory committees hold their annual summer Sept. 28-Oct. 1 in San Francisco. The study is the outgrowth of an Atlanta NARM board meeting in Los Angeles, attended by representatives from several labels.

The survey's questionnaire will be developed jointly by the marketing research departments of Capitol Records and CBS Records. Data will be compiled by the Recording Industry Assn. of America.

CD Telephone Hot Line Is Dialing Up Profits

BY RUSSELL SHAW

ATLANTA For the last two months, the Atlanta Compact Disc chain has been dialing up profits with a CD telephone hot line, which the four-store, CD-only chain operates in partnership with local album rock FM outlet WRMM “Power 99.”

“[Power 99.7] gets the image benefits of being associated with CD, while we get the answering machine and the added identity,” says Kevin Sechrest, president of Atlanta Compact Disc.

Steve Wyrostok, Power 99.7 music director, says, “The Hotline seems to be working out real well. We’re getting a ton of phone calls.” Wyrostok, who plans to install a counter soon to monitor specific call-in numbers, also takes credit for the hot-line idea. “It came to me in the shower one morning that people are always wondering what exactly this is,” he says.

Sechrest estimates that he spends “about $2,000 a month, mostly out of pocket,” in phone-service monthly spots at assorted times on the station. His combined ad budget for radio and print is about $7,500 a month, with about 50% of that from co-op monies. (Continued on next page)

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NARM Polls 500 Stores

Various age groups and demographics will be sought in the survey, which will be conducted by employees at NARM member stores. Plans call for all types of music stores—mail, strip, and freestanding—to be included in the sample. It is also possible that the sample will include music departments that are serviced by recordkeepers.

In addition to purchasing habits relative to configuration, the survey will also seek consumer attitudes regarding packaging, merchandising, the quality of prerecorded music products, and the perceived value of such goods. The study will also try to ascertain what factors determine store selection and purchasing decisions.

NARM members and suppliers for whom the survey might not be statistically valid, but they think it will offer a worthwhile barometer of consumer perceptions.

JAZZ FESTIVAL (Continued from page 50)

val are from a higher income bracket than most tourists, and they are more likely to have a CD player at home.

Mancuso's store also indulged in a special promotion, offering a 10% discount on all British jazz titles that came to New Orleans specifically for the Jazz Fest. Besides bringing some extra customers into the store, the Mancuso promotion extended a little bit of good will to the British visitors.

Another store that undertook a profitable Jazz Fest promotion was the uptown location of Sound Warehouse, which staged an autograph party for one of New Orleans' most popular groups, EMI America act the Neville Brothers.

"It is logical to do an in-store with the Nevilles," says store manager David Steffel. "They live just down the street, and they've got a new album out that they're promoting. Normally, we steadily sell anything with the Nevilles' name on it. So we put extra people in town and their regular New Orleans following, it worked out great." Steffel adds that he sees customers stepping up local and regional recordings well in advance of the festival's opening day.

"As soon as we got the schedule for this year, we started ordering heavily on anyone who was involved," he says. "Of course, we did best with the New Orleans and Cajun groups, but we also got calls on people like Brownie McGhee, Pete Seeger, and Richard Thompson who played at the festival, too." Steffel says the bulk of Sound Warehouse's Jazz Fest trade was in out-of-towners, but he adds that the festival has a year-round effect on business.

"We actually got a lot of local people coming into the store for the first time," he says. "A lot of visitors stay with friends that live in New Orleans and want to buy records. Their hosts bring them here because maybe they're from their friends. We do said we had a good selection of regional music. They walked in the store and said, 'Wow, look at all this, I'm coming back.'"

"Overall, the festival just has a positive effect on business. It makes local people realize how much music is a part of New Orleans culture. All through the year people come in the store and buy a certain artist's record just because they saw them play at the Jazz Fest."
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Based on the authoritative statistical research of the music industry’s foremost trade publication.

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**Billboard Chart Research**

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**III. Store Stages Heavy Metal Awards Consider Making The Event Annual**

**BY MOIRA McCORMICK**

CHICAGO — Noticing that heavy metal acts got little attention at the Grammy Awards, Crow’s Nest Records, Joliet, Ill., suburb Crest Hill decided to stage its own awards program.

Based on the success of its first-ever heavy metal awards program in March, the dealer plans to make it an annual event and has eyes on broadening the program beyond its own locale.

The idea first came up when Crow’s Nest staffers sat down in January to discuss store displays for Grammy-nominated product. They commented on the lack of heavy metal nominees. “Why don’t we hold our own heavy metal awards?” one staffer suggested, half in jest.

“Then we started talking more seriously about the idea,” says Tom Stockenberg, manager of the 9,000-square-foot store. “We enjoy heavy metal sales (approximately 30% of record/tape volume.)

Crow’s Nest employees, led by Stockenberg, began planning an awards show in earnest after getting the go-ahead from owner Floyd Crow. Two months later the store presented its first Heavy Metal Music Awards at nightclub Gonzo’s Lounge in nearby Romeoville.

About 200 people turned out for the event, which was co-sponsored by album rock station WZRC-FM “Z-Rock” Chicago.

Locally based heavy metal bands provided entertainment between awards presentations, which were handled by area radio personalities, store personnel, and local musicians. Admission was $6.

Crow’s Nest singles buyer Denice Brussel, assistant LP buyer Tami Packley, and tape buyer Renee Ferguson compiled a ballot based on sales. Ballots were distributed at Crow’s Nest, Gonzo’s, and in the pages of the Illinois Entertainer, a free Chicago-area monthly magazine.

The campaign garnered more than 600 responses, according to Stockenberg.

Winners included Cinderella (best new artist), Iron Maiden (best LP cover for “Somewhere In Time”), and the song for (“Wasted Years”), Yngwie Malmsteen (best guitarist), Bon Jovi (best group), and Van Hagar (best local group). Awards were accepted by regional record label reps, including Capitol’s Ron Cotahir and Cathy Sabin, Poly/gram’s Geri Kaufmann, and WEA’s Mickey Gentle.

MTV aired Crow’s Nest store merchandise Jon Rutkowski and tape buyer Ferguson. Presenters included Bob Weber of WLLI-FM Joliet, Mary Gary of WLRA-FM Joliet, Mario of WCKG-FM Chicago, Bill Haines of Z-Rock, members of Van Hagar, and Crow’s Nest’s staffers Toni Crow (wife of Floyd Crow), Brussel, and Ferguson.

Six local bands performed at the awards, including Island recording artists Diamond Rexx, Outrage, Unleashed, Hammeron, Vengeance, and Crow’s Nest. Video clips of nominees were presented prior to their respective awards announcements. Drawings were held for albums, cassettes, and T-shirts, which were provided by participating record companies.

According to Stockenberg, “We only had two months to put the first one together. For next year’s awards, we will begin planning in October. We’re hoping to involve more record labels as well as MTV—perhaps make it a national event.”

Crow’s Nest, which stocks more than 100,000 units of LPs and cassettes, 30,000 compact disks, and an extensive video selection in its main store, also owns a video-only outlet, Crow’s Nest Video, in Naperville, which is located near Chicago.

Stockenberg says that Crow’s Nest plans to debut a CD-cassette-only store, Crow’s Nest Digital, in Naperville on Aug. 1.

According to Stockenberg, the 3,000-square-foot store, located in a strip shopping center, will carry “40,000 cassettes and 20,000-50,000 CDs” covering all genres of music.

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**CD TELEPHONE HOT LINE DIALS UP PROFITS**

(Continued from preceding page)

Unlike the CD Hotline that the Digital Radio Network is attempting to sell to stations on a national basis (Billboard, May 23), the Atlanta service is coordinated locally. Sechrist works closely with Power 99.7 to keep the Hotline current. Wyrostok calls Sechrist every Tuesday evening for a list of newly available releases and scripts of a spot, which is produced by evening DJ Andre Gardner.

The service gives the week’s new releases, regardless of whether the station is playing the product. The recording also gives information about upcoming CD product and runs down Atlanta Compact Disc’s five best-selling CDs of the week.

Atlanta Compact Disc also uses the message to tout various promotions, like a recent “buy one, get one free” Frequent Buyer campaign.

Thus far, Sechrist is enthusiastic about the Atlanta Hotline’s effect on traffic. Although he does not have specific research that pinpoints a numerical benefit for his three Atlanta-area stores (the fourth is in Tampa, Fla.), he says some customers have cited Hotline announcements.

So far, Sechrist is doing a Hotline only for his three Atlanta-area stores, which are located in the suburbs of Brookhaven, Norcross, and Cobb County. He has no plans yet to start a similar service for the Tampa store. “We’ll kind of wait and see on that,” says Sechrist.

The web plans to open another Atlanta store and another Tampa location by the end of this year.

---

**Nippon Columbia Bows Expanded, 100-minute Tape**

TOKYO Nippon Columbia has started marketing an audiocassette that records for 100 minutes and, says the company, meets the requirements of compact disk consumers.

Most CDs here have only about 50 minutes of music recorded on them, and Nippon Columbia’s research suggests there are many consumers who want to record two CDs on one tape. The company is also set to market a 70-minute tape in the fall for classical music fans.

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www.americanradiohistory.com
BY JIM MCCULLAGH

LOS ANGELES Closer cooperation between record labels and music video producers is music in evidence for summer promotions.

Two major suppliers—A&M Home Video and CBS/Fox Video—are planning extensive cross-promotions on their respective discs and Judas Priest concert videos, while HBO Video has secured the release of the second television broadcast of Turner’s “Break Every Rule,” a month after the Capitol, and the laserdisc supplier Pioneer Artists are planning joint promotions for the Turner release.

At the same time, HBO Video is continuing its promotion of music video catalog product to $19.95 in an effort to heighten self-through activity. Such price-slicing mirrors an industry-wide trend that has seen video product to $20, down from $25-$40 levels.

In fact, with the exceptions of MCA/Universal’s “The Prince’s Trust All-Star Concert” at $34.95, Warners’ “Live Without A Net” by Van Halen ($29.99), all the titles in the top 10 on Billboard’s Top Music Videocassettes chart have a suggested retail price of $20 or under.

The two front runners, Bon Jovi and Janet Jackson, are at $14.95 and $12.95, respectively. A majority of the best-selling product continues to fall into the heavy metal/rock ‘n roll category.

Still sluggish sales continue to haunt the longform home video music category because retail support comes primarily from the larger record/tape/video combo chains, not the significant mom-and-pop video store universe. The Video Software Dealers Assn. says music video accounts for approximately 5% of all home video sales.

Yet despite the cold shoulder from specialty stores, the category is said to be driving a little more steam, primarily through supplemental direct marketing. What’s more, the record labels and home video companies appear to have put their traditional format competitive-ness on the shelf.

MCA Home Video’s “The Doors: Live At The Hollywood Bowl” has an ambitious cooperative campaign, according to Jerry Sharell, senior vice president of marketing.

Among the elements surrounding the July 16 release of the rare 1968 concert footage:

• An Elektra Records release of a 12-inch single containing three versions of “Light My Fire,” including one by The Doors.

• The Sept. 15 CD release of the group’s six studio albums.

• An Elektra release of an EP featuring songs from the video.

• An Elektra release of “The Best Of The Doors” double album, now digitally remastered.

• Combination radio promotion spots targeting 20 markets selected by Elektra.

Sharell says MCA will attempt to cross-reference Doors audio product wherever possible, while Elektra has vowed to promote the release.

At the same time, MCA will reprise an earlier release—“The Doors: Dance On Fire”—to $24.95, down from $39.95. CBS/Fox Video music’s “Pistol" Live,” a 95-minute concert video to list at $19.98, set for release Thursday (29), will coincide with the Columbia Records release of a live Judas Priest LP, audiocassette, and CD. The four formats will be promoted and advertised by country music producer Ken Ross, director of music programming. The ambitious cross-over-marketing effort is similar to a promotion orchestrated by MCA last Christmas.

The record label released, promoted, and advertised four formats simultaneously for the Police compilation album and video “Every Breath You Take” during the holiday season.

The HBO Video campaign sees such titles as “The Harder They Come,” “The Concert For Bangladesh,” and “The Kids Are Alright” droppable to $29.99, with the company’s Music Catalog Promotion, which also has a “buy four, get one free” offer.

Music Video Movers And Shakers Due This Summer

 LOS ANGELES The following is a capsule overview of upcoming longform video music release activity:

• A&M Video: "R.E.M. Succumbs," 50 minutes, $19.95, June 1.

• CBS/Fox Video: Music "Prist Live," 95 minutes, $19.98, Thursday (28); "Beatle Boys," 25 minutes, $19.98, June 25 (features five tracks from the group’s multi-platinum album).


• MCA Home Video: "The Doors: Live At The Hollywood Bowl," 60 minutes, $29.95, July 16 (rare color footage—extensive cross-marketing is planned).

• Profile Video: "Run - D.M.C. The Video," $19.98, June 15 (the group has a 50-city tour June 13).

• Vestron Music Video: "Billy Idol: Vital Idol," 40 minutes, $19.98, July 8 (a clip-compilation—Idol is set to begin a "Whiplash Smile" tour of the U.S. and Canada).

BY MOIRA MCCORMICK

CHICAGO The first home video release by R.E.M., "R.E.M. Succumbs," is expected to garner an initial order of 20,000 units on the A&M label, says home video executive from the parent company, "So, Central Rain (I'm Sorry)," and "Fall On Me"; the last is from the group’s latest album, the gold-certified “Lifes Rich Pageant." Also included are three previously unreleased clips: "Life And How To Live It," "Feeling Gravity’s Pull," and the album-length version of "Radio Free Europe." A video version of side one of the group’s second album, "Reckoning," is also featured.

The video follows the release of "Sweet Dreams," an extended edition of the band’s popular single album of B sides and outtakes issued by A&M in April. "At the same time I.R.S. was discussing the album release with A&M, we were talking about the video," says Oli. "The multi-channel" "R.E.M. Succumbs" is released on No. 21 for the 3-year-old company, which has been putting out titles at a rate of about one every month and currently has 15 albums in coming. "We haven’t spent a lot of time trying to develop product," he says. "Our philosophical position is that music video is driven by [recorded] product itself. If we can get in with a video title that’s meaningful to the record consumers, then we have a much better chance of meaningful sales. We have the luxury of picking and choosing rather than being forced to put titles out to run a distribution system."

A&M Video’s best-selling titles to date are Janet Jackson’s "Control" ($12.95), released in November, and the Police compilation "Every Breath You Take" ($19.95), also issued in November. The "Control" video, which features the quadruple-platinum album’s first three singles, has sold 44,000 copies; the Police video, sold 32,000 units.

Other top-selling titles from the company include the Police’s "Synchroni-city," Bryan Adams’ "Reckoning," and two Amy Grant videos, "Age To Age" and "Find A Way.

With A&M Video’s recent distribution

T_OP_VIDEODUSKS

Compiled from a national sample of retail store sales reports.

BILLBOARD MAY 30, 1987

www.americanradiohistory.com
|----|---------|----------------------------------------|--------------|-------------------------|-----------------|------------------|---------|-----------------|---------------------|--------------------------|---------------------|-----------------|-----------------|-----------------|-----------------|------------------------|-----------------|----------------|------------------|-----------------|

**TOP VIDEOCASSETTES SALES**

Compiled from a national sample of retail store sales reports.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Rating</th>
<th>Suggested List Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOP GUN</td>
<td>Paramount Pictures/Paramount Video 6292</td>
<td>Tom Cruise, Kelly McGillis</td>
<td>1986</td>
<td>PG</td>
<td>$36.95</td>
</tr>
<tr>
<td>JANE FONDA'S LOW IMPACT AEROBIC WORKOUT</td>
<td>KCVR-KRC Video Prod. Lorimar Home Video 070</td>
<td>Jane Fonda</td>
<td>1980</td>
<td>RR</td>
<td>$39.95</td>
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<tr>
<td>CALLANETICS</td>
<td>Callan Productions Corp. MCA Home Video 80429</td>
<td>Callan Pinckney</td>
<td>1986</td>
<td>RR</td>
<td>$24.95</td>
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<td>JANE FONDA'S NEW WORKOUT</td>
<td>KCVR-KRC Video Prod. Lorimar Home Video 069</td>
<td>Jane Fonda</td>
<td>1985</td>
<td>RR</td>
<td>$35.95</td>
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<td>SLEEPING BEAUTY</td>
<td>Walt Disney Home Video 476</td>
<td>Animated</td>
<td>1985</td>
<td>G</td>
<td>$29.95</td>
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<tr>
<td>THE SOUND OF MUSIC</td>
<td>CBS-Fox Video 1051</td>
<td>Julie Andrews, Christopher Plummer</td>
<td>1986</td>
<td>G</td>
<td>$29.95</td>
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<td>SCARFACE</td>
<td>Universal City Studios MCA Home Video 80047</td>
<td>Al Pacino</td>
<td>1983</td>
<td>R</td>
<td>$24.95</td>
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<td>A WEEK WITH ARAQUE</td>
<td>Total Video, Inc. HBO Video TV5965</td>
<td>Raquel Welch</td>
<td>1987</td>
<td>RR</td>
<td>$29.95</td>
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<td>KATHY SMITH'S BODY BASICS</td>
<td>JCI Video Inc. JCI Video 8111</td>
<td>Kathy Smith</td>
<td>1985</td>
<td>RR</td>
<td>$29.95</td>
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<td>FERRIS BUELLER'S DAY OFF</td>
<td>Paramount Pictures/Paramount Home Video 1890</td>
<td>Matthew Broderick</td>
<td>1986</td>
<td>PG-13</td>
<td>$79.95</td>
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<tr>
<td>THE DEER HUNTER</td>
<td>Universal City Studios MCA Home Video 88000</td>
<td>Robert De Niro, Meryl Streep</td>
<td>1976</td>
<td>R</td>
<td>$24.95</td>
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<tr>
<td>MY FAIR LADY</td>
<td>CBS-Fox Video 7038</td>
<td>Rex Harrison, Audrey Hepburn</td>
<td>1964</td>
<td>G</td>
<td>$29.95</td>
</tr>
<tr>
<td>PEGGY SUE GOT MARRIED</td>
<td>Tri-Star Pictures CBS-Fox Video 3900</td>
<td>Kathleen Turner, Nicholle</td>
<td>1986</td>
<td>PG-13</td>
<td>$89.98</td>
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<tr>
<td>STAR WARS</td>
<td>CBS-Fox Video 1130</td>
<td>Mark Hamill, Harrison Ford</td>
<td>1977</td>
<td>PG</td>
<td>$29.95</td>
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<td>JANE FONDA'S PRIME TIME WORKOUT</td>
<td>KCVR-KRC Video Prod. Lorimar Home Video 058</td>
<td>Jane Fonda</td>
<td>1984</td>
<td>RR</td>
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<td>ALIEN</td>
<td>CBS-Fox Video 1090</td>
<td>Sigourney Weaver, Tom Sellek</td>
<td>1979</td>
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<td>$29.95</td>
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<td>PLAYBOY VIDEO CENTERFOLD</td>
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<td>Luanne Lee</td>
<td>1986</td>
<td>R</td>
<td>$5.95</td>
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<tr>
<td>RICHARD SIMMONS AND THE SILVER FOXES</td>
<td>Lorimar Home Video 043</td>
<td>Richard Simmons</td>
<td>1986</td>
<td>R</td>
<td>$24.95</td>
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<td>WITNESS</td>
<td>Paramount Pictures/Paramount Home Video 1736</td>
<td>Harrison Ford, Kelly McGillis</td>
<td>1985</td>
<td>R</td>
<td>$19.95</td>
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<tr>
<td>STAR TREK III-THE SEARCH FOR SPOCK</td>
<td>Paramount Pictures</td>
<td>William Shatner, DeForest Kelley</td>
<td>1984</td>
<td>PG</td>
<td>$19.95</td>
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<td>STAR TREK II-THE WRATH OF KHAN</td>
<td>Paramount Pictures/Paramount Home Video 1180</td>
<td>William Shatner, Leonard Nimoy</td>
<td>1983</td>
<td>R</td>
<td>$29.95</td>
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<tr>
<td>LOST HORIZON</td>
<td>RCA/Columbia Pictures Home Video 6-1923</td>
<td>Ronald Coleman, Jane Witham</td>
<td>1979</td>
<td>RR</td>
<td>$29.95</td>
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<tr>
<td>INDIANA JONES AND THE TEMPLE OF DOOM</td>
<td>Paramount Pictures/Paramount Home Video 1643</td>
<td>Harrison Ford, Kate Capshaw</td>
<td>1984</td>
<td>R</td>
<td>$29.95</td>
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<tr>
<td>KATHY SMITH'S ULTIMATE VIDEO WORKOUT</td>
<td>JCI Video Inc. JCI Video 8120</td>
<td>Kathy Smith</td>
<td>1984</td>
<td>R</td>
<td>$29.95</td>
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<td>SECRETS OF THE TITANIC</td>
<td>National Geographic Video Vestron Video 1063</td>
<td>Martin Sheen</td>
<td>1986</td>
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<td>$29.95</td>
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<td>PLAYBOY VIDEO CALENDAR</td>
<td>Lorimar Home Video 510</td>
<td>Various Artists</td>
<td>1986</td>
<td>R</td>
<td>$19.95</td>
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<td>AUTOMATIC GOLF</td>
<td>Video Reel V439</td>
<td>Bob Mann</td>
<td>1983</td>
<td>R</td>
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<td>ALIENS</td>
<td>CBS-Fox Video 1504</td>
<td>Sigourney Weaver</td>
<td>1986</td>
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<td>$89.95</td>
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<td>KATHY SMITH'S TONEUP</td>
<td>JCI Video Inc. JCI Video 8112</td>
<td>Kathy Smith</td>
<td>1986</td>
<td>R</td>
<td>$29.95</td>
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<td>FIREFIGHTER</td>
<td>Casseus Films Inc. Media Home Entertainment M95</td>
<td>Chuck Norris, Lou Gossett Jr.</td>
<td>1985</td>
<td>PG</td>
<td>$79.95</td>
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<td>LEGAL EAGLES</td>
<td>Universal City Studios MCA Home Video 80479</td>
<td>Robert Redford, Debra Winger</td>
<td>1986</td>
<td>PG</td>
<td>$89.95</td>
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<td>ALICE IN WONDERLAND</td>
<td>Walt Disney Home Video 36</td>
<td>Animated</td>
<td>1981</td>
<td>G</td>
<td>$29.95</td>
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<td>SOUL MAN</td>
<td>RCA/Columbia Pictures Home Video 6-2073</td>
<td>C. Thomas Howell, Rae Dawn Chong</td>
<td>1986</td>
<td>PG-13</td>
<td>$79.95</td>
</tr>
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<td>STAND BY ME</td>
<td>RCA/Columbia Pictures Home Video 6-2073</td>
<td>Wil Wheaton, River Phoenix</td>
<td>1985</td>
<td>R</td>
<td>$89.95</td>
</tr>
<tr>
<td>BEVERLY HILLS COP</td>
<td>Paramount Pictures/Paramount Home Video 1334</td>
<td>Eddie Murphy</td>
<td>1985</td>
<td>R</td>
<td>$19.95</td>
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</tbody>
</table>

* Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price of $3 million (30,000 or $1.2 million for non-theatrical made-for-home video product; 25,000 or $1 million for music video product). A RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price of $6 million (60,000 or $2.4 million for nontheatrical made-for-home video product; 50,000 units or a value of $2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. * International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of $3 million at retail or theatrically released programs, or at least 25,000 units or $1 million at suggested retail for nontheatrical titles. # Short form. LF-long form. C-concert. D-documentary.
ABLE TO LEAP TO TALL VIDEO SALES: Warner Home Video plans to tie into comic hero Superman's 50th anniversary with the July 22 release of two rarely seen, vintage titles—“Superman: The Serial,” a 15-chapter, 1948 serial with Kirk Alyn as the man of steel (two volumes at $59.95 each), and “Superman And The Mole Men,” the 1951 feature that launched the George Reeves television series, also $59.95. On the same date, WHV repeats the recent “Superman III” with Christopher Reeve to $24.98, joining the first two in that series at the same price. Dealers buying all three of the tapes are eligible for a discount. “Superman IV,” the latest installment, will be theatrically released in late July.

ORION HOME VIDEO has confirmed that Gene Silverman, the company's president and chief executive officer, will remain in his position as the company continues to expand its home video sales and marketing efforts.

WALT DISNEY HOME VIDEO AND BANDAI LTD. have inked an agreement for Bandai to distribute Disney and Touchstone product in cassette and video and VHS laserdisk formats in the Japanese market. Among the initial titles: “The Color Of Money,” “Ruthless People,” “Down And Out In Beverly Hills,” and various cartoon classics.

THE NATIONAL CATHOLIC RATING AGENCY received a $14,000 donation as the result of a promotion engineered by the distributor Video Trend. With the cooperation of the tape's supplier, Paramount Home Video, the wholesaler pledged $1 for each copy of “Children Of A Lesser God” it sold to dealers.

LESLIE TO LEAVE MGM/UA JUNE 1 (Continued from page 57)

“The company's home video success. "He combines astute fiscal management with innovative merchandising, inspiring leadership, and long-term vision," says Lee Rich, chairman and CEO of MGM/UA Communications Co. "He employed all of those qualities in founding the company, assembling its management team and leading it to the forefront of the home video business."

He was literally the architect not only of his own operation but many of the practices now accepted as standard industry procedures."

Bill Gallagher, president of MGM/UA Home Video, is another New York-based company official who has declined to move to Los Angeles. He has vowed to stay on with the company for the remainder of 1987.

Playing It Safe, Malcolm Jamal-Warner of "The Cosby Show" poses with ex-items from Hi-Tops video during a promotional appearance at a Music Plus store to support the young actor's new video, "Home Alone: A Kid's Guide To Playing It Safe When You're On Your Own." Flanking Warner, from left, are Suzanne McFarlin, Hi-Tops sales manager, and Wendy Moss, Hi-Tops VP, sales and marketing. In the rear, from left, are Alan Schwartz, ad director of Music Plus; Helen Cavanaugh, Hi-Tops public relations manager; Mitch Peris, Music Plus purchasing director; and Steve Beard, store manager. The 30-minute video has a list price of $12.95.
Three Oscar winners that'll steal your customers' hearts...

Diane KEATON  •  Jessica LANGE  •  Sissy SPACEK

"One of the best movies of the year."  Siskel & Ebert

1986 Oscar Nominees

Best Actress—Sissy Spacek
Best Supporting Actress—Jessica Lange
Best Screenplay—Beth Henley

CRIMES OF THE HEART

DE LAURENTIS ENTERTAINMENT GROUP Presents a FREDDIE FIELDS/BURT SUGARMAN Production

Diane KEATON  •  Jessica LANGE  •  Sissy SPACEK "CRIMES OF THE HEART"

TESS HARPER  •  DAVID CARPENTER  •  HURD HATFIELD and SAM SHEPARD as "Doc"

Screenplay by BETH HENLEY Based on her play. Executive Producers BURT SUGARMAN  •  Production Designer KEN ADAM Edited by ANNE GOURSAUD

Director of Photography DANTE SPINOTTI  •  Music by GEORGES DELERUE  •  Costume Designer ALBERT WOLSKY

Produced by FREDDIE FIELDS Directed by BRUCE BERESFORD

Produced on the Broadway Stage by WARNER THEATRE PRODUCTIONS, INC.  •  CLAIRE NIGHT, MARY LEA JOHNSON, MARTIN RICHARDS and FRANCINE LEFKAR. READ THE SIGNET BOOK

PG-13 (PARENTS STRONGLY CAUTIONED TO

Decide Whether the Material May Be Appropriate for Children Under 13)

DEC 6, 1987

PRE-ORDER DATE 6/11/87  •  STREET DATE 7/11/87  •  CATALOG #421

Available on VHS, Beta or LaserDisc. Exclusively distributed by Lorimar Home Video, P.O.P. Hotline 1-800-624-2694. Inside California 1-714-274-0355. Also available in Canada: P.O.P Hotline in Canada 1-800-387-7100. © 1987 Lorimar Home Video, Inc. All Rights Reserved.

Video Reviews

This column offers a critical look at recent nonteatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Al Stewart, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.

"Wrestlemania III." Coliseum Video, 180 minutes, $29.95.

Wrestlemania III was the largest indoor sporting event ever held, and this video captures the excitement and electricity that filled the cavernous Pontiac, Mich., Silverdome on March 29. The video includes all 12 matches, each one more exciting than the previous, and employs camera angles that make the viewer feel like he or she is right there in the ring. Also included are interviews with the wrestlers and behind-the-scenes footage that will be a real treat for wrestling's many fans. Highlights include a match between "Rowdy" Roddy Piper and "Adorable" Adrian Adonis; the battle for the Intercontinental Championship, with "Macho Man" Randy Savage pitted against Ricky "the Dragon" Steamboat; and, of course, the main event, with 7-foot, 4-inch, 225-pound Andre "the Giant" challenging former friend Hulk Hogan for the World Heavyweight title. A must for all wrestling fans, this action-packed video is a great bargain.

CHARLIE MASSARA

"Power Hitting With Bruce Meade." Producers Studios, 25 minutes, $29.98.

Geared toward players looking to improve their softball hitting ability, this tape covers all of aspects of hitting, right down to warming up properly while on deck. The instructor, Bruce Meade—who has been called the Babe Ruth of softball—gives easy-to-follow, step-by-step instructions. The tape should help you improve your hitting, but the $29.98 price tag may prompt weekend warriors to balk at such a relatively short tape.

C.M.

"Rhino's Guide To Safe Sex." Rhino Video, 60 minutes, $29.95.

A clever idea goes astray here. Scenes from the sorts of movies you might have seen in health class during the '40s, '50s, and early '60s are woven together in an attempt to poke fun at the Victorian attitudes that prevailed in those years.

Unfortunately, the project unravels, as a low-budget character generator punctuates these vignettes with sophomoric attempts at humor. The absence of such pranks and the addition of a vehicle (perhaps a narrator?) to explain the context of these scenes—several of which are hilarious—would have elevated this project from an immature gag into an amusing anthology.

GEORGE MAYFIELD

"The Sex & Violence Family Hour." Elite Home Video, 86 minutes, $18.99.

This collection of sexually oriented sketches is full of obvious, sophomoric humor and is rarely funny. (Continued on next page)
MATURE WRITERS 30 years seem clichéd (Continued VIDEO REVIEWS)

"How To Party," MPI Home Video, 50 minutes, $24.95.

Hosted by the comedy team Ron Stevens and Ron Gracie, this tape takes an absurdist look at the dos and don'ts of partying. Original vignettes are interspersed with stock footage and overlaid with nonsensical narration. The video doesn't work on any level, and the humor is so unremittingly lame that most viewers will probably press "eject" about five minutes into this tape.

C.M.

"Ailey Dances," Kultur International Films, 85 minutes, $39.95.

This live recital by the Alvin Ailey American Dance Theater provides vivid evidence of its stature in the world of contemporary ballet. As choreographer, Ailey draws on a colorful palette of eclectic influences, all tinted by the black American experience. Four basic repertoire dances make up the well-paced program: "Night Creatures," "Cry," a spectacular solo by Donna Wood; "The Lark Ascending," and "Revelations," which almost always, as here, elicits rhythmic audience participation. Camera work is expert, mixing closeup and ensemble views effectively. Spoken intros by former Ailey stars Judith Jamison and Alfonso Uribe are short, informative, and attractively delivered.

H. HOROWITZ

"You're In Love, Charlie Brown," Kartes Video Communications, 56 minutes, $14.95.

This made-for-TV episode remains fresh some 20 years after its first airing on CBS. In the Charlie Brown cartoons, one experiences the array of insecurities that all youngsters (and adults) face when they reveal their deepest feelings to their peers. And, yes, the exclusion of commercial interruptions is a real plus.

Still, despite the many merits of "Peanuts" programs, previous half-hour titles on home video have not sold particularly well. Home taping may be the culprit as these episodes have been telecast many times. To combat that, and to take advantage of the fact that the VCR has become one of this decade's most popular babysitters, it might have been wiser to offer a longer tape with two or three different episodes for $10 or $15 more.

G.M.

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Call TOLL-FREE 800-223-7524
(Office open M-F 9-8 EST)

BILLBOARD MAY 30, 1987
### Latin Albums

<table>
<thead>
<tr>
<th>Week Ending May 30, 1987</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number</th>
<th>Distributing Label</th>
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<td>1 1 27</td>
<td>BRAULIO</td>
<td>LO LO HO PROHIBIDO</td>
<td>CBS 10492</td>
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### Latin Notas

**by Tony Sabourin**

**Even in his death, Ismael Rivera managed to create a stir. He was more vilified during his later years for his misdeeds than glorified for his numerous accomplishments. And the demise of El Sonoro Mayor as a result of a heart attack May 12 in San Juan, Puerto Rico, closes a chapter in the most prolific era of internationalization of the island's folkloric music. It was during this area that the bomba and plena sounds caught by the late Rafael Cortijo's combo became synonymous with the island's tropical enchantment. His title "El Negro Bombón" and "El Bombón De Elena" made Rivera—also known as Maelo—the singer who most influenced the vocal styles of future torch carriers. His patented, scattered vocals through-out- songs' choruses, falling back into beat when you least expect it, remains the standard against which true soneros are measured.**

**La另 Radio Latina**

**by Carlos Agudelo**

**From the retail side of the spectrum comes a different perspective on how Latin records move in the marketplace. A source in Miami says salsa music is down in sales as a result of several factors: scarce promotion, the heavy emphasis of FM stations on contemporary pop ballads, and lack of innovation from programmers who keep playing the same tunes. Also, according to the source, the blacklisting of such musicians as Oscar D'Leon, Ruben Blades, and Willy Colon on the radio takes away versatility from the music scene. In New York, a source at one of the largest music stores says salsa and merengue outsell contemporary pop ballads, even though commercial AM radio gives Afro-Caribbean music a minority status. In San Francisco, Bill Rodriguez, owner of Duskelandia, a store in the Mission district, says South and Central American cumbias and New York salsa are big sellers at the moment, but pop ballads move regularly.**

**He says, “Whatever is played on the radio sells well here—especially records played once every hour.”**

**A new station has made it onto the Hot Latin 50 panel, while two others, KLVE-FM and KTNQ-AM Los Angeles, are no longer participating. The new outlet is KBOR-AM in Brownsville, Texas, broadcasting in the Rio Grande valley. According to Edgar Trevino, the station’s program director, 85% of the population there is of Mexican origin. The station began broadcasting in Spanish Dec. 1. It has a varied format that includes tropical music, norteño, mariachi, Tex-Mex, and international pop ballads. “Just about the only thing we don’t play is salsa, but it’s because we don’t get it,” says Trevino. “Otherwise, we program most of the songs that appear in the Hot Latin 50.”**

**The program’s voice, WJKB-AM Maya, Puerto Rico, programmed by Junior Sanabria, is witnessing what Alan Corales, the station’s production director, calls “the rebirth of salsa.”**

(Continued on page 85)
### Billboard Hot Latin 50

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<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<td>1</td>
<td>Braulio</td>
<td>&quot;No. 1&quot;</td>
<td>EN BANCARRITO</td>
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<td>2</td>
<td>Juan Gabriel</td>
<td>&quot;Por Que Te Conoci&quot;</td>
<td>RCA</td>
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<td>3</td>
<td>Amanda Miguel</td>
<td>&quot;El Pecado&quot;</td>
<td>CBS</td>
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<td>4</td>
<td>Leny Dorros</td>
<td>&quot;Tu Carcel&quot;</td>
<td>CBS</td>
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<td>5</td>
<td>Lorenzo Antonio</td>
<td>&quot;Rosas&quot;</td>
<td>RCA</td>
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<td>6</td>
<td>Emmanuel</td>
<td>&quot;Es Mi Mujer&quot;</td>
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<td>7</td>
<td>Lucía Mendez</td>
<td>&quot;Castigame&quot;</td>
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<td>8</td>
<td>Miguel Gallardo</td>
<td>&quot;Dios Hombres y un Destino&quot;</td>
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<td>Dyang</td>
<td>&quot;Golpes Bajos&quot;</td>
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<td>10</td>
<td>José José</td>
<td>&quot;Corre y Ven con El&quot;</td>
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<td>11</td>
<td>Verónica Castro</td>
<td>&quot;Macumba&quot;</td>
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<td>12</td>
<td>Estella Nunez</td>
<td>&quot;Malvido Sea Tu Amor&quot;</td>
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**Clasical Keeping Score**

**ARABESQUE IN TRANSITION:** Ward Botsford, who helped found the Arabesque label in 1960 and has produced all its in-house product, has signed a letter of intent to purchase the label and its catalog assets from parent company Raytheon. Latter is also spinning off its spoken-word division, Caedmon, to Harper & Row (see page 71).

Botsford, whose involvement in recording, primarily as producer, dates back some 40 years to his association with RCA Victor. He will, she says, Botsford. But Don’t Do What I Say, and the other releases are to be licensed from EMI. Of the total, 61 have been released on compact discs to date, and these will make up the initial active catalog of his enterprise, says Botsford. All but 16 of the titles are licensed; the others were produced by Botsford himself.

About a dozen other albums have been recorded and are in various stages of preparation. Among these is one coupling the Second and Third Tchaikovsky Piano Concertos, with Jerome Lowenthal as the soloist and the London Symphony Orchestra. Botsford says it’s the first recording that makes use of the original score of the second concerto.

There’s another first in one of two upcoming Schubert trio recordings. The recording of the Opus 102 Trio is the only one to include 100 bars in the fourth movement that were excised by Schubert’s publisher because he felt the work was too long. The returned material can be heard in a separate add-on of the movement. The group performing here is the Glou- Kaplan-Karr Trio.

Also in the yet-unreleased Arabesque vaults is a set of “never-recorded” Kurt Weill songs performed by baritone Steven Kimbro with pianist Dalton Baldwin and a Vaughan Williams album with Yehudi Menuhin directing the English Chamber Orchestra.

Among projects with commitments but not yet recorded is a Gerahwin album conducted by Mitch Miller. More material will be licensed from EMI, says Botsford, including six Mozart piano concertos performed by Artur Schnabel. Among the conductors are Sir Adrian Boult, Malcolm Sargent, and Walter Susskind. These will join other Scherbal recordings on Arabesque, including its best-selling cycle of the Beethoven piano concertos.

**GATEWAY TO THE WEST:** Angel Records was in St. Louis last week to finish up a Gerahwin album with Leonard Slatkin and the St. Louis Symphony. It is in the American music series undertaken by the label and orchestra. Also in the can is a Barber package that includes three Essays for Orchestra and selections from “Vanessa” and “School For Scandal.” There will be another Copland set for Angel, says Joan Braccetti, general manager of the St. Louis; recording dates have yet to be scheduled.

RCA Victor, whose recent catalog with the St. Louis includes a Grammy-winning Prokofiev Fifth, also has some recordings with Slatkin and the orchestra in preparation. There’s a Shostakovitch 10th, a concerto album, and a good chunk of a complete “Swan Lake” that RCA producer Jay David Saks and engineer Paul Goodman have put to tape. Parts of the Tchaikovsky ballet have yet to be recorded and will be fit into programming schedules next season.

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**Indie Grass Route**

by Linda Moleshi

**Rounded RECORDS** has purchased the Ric and Ron labels, which have not been active since the early ‘60s. The move is significant because the two labels represent the last major catalog of masters from the ‘golden era’ of the Records, an English rock ‘n’ roll package that a deep-pocket investor has been acquiring back to the ‘50s and ‘60s—and that has been reissued.

The labels are most often remembered for their biggest hit, “You Talk Too Much” by Joe Jones. Other material in the catalog includes Irma Thomas’ “You Can Have My Husband, But Don’t Mess With My Man” and a Professor Longhair album as well as recordings from Johnny Adams, Eddie Bo, Tommy Ridgley, and Dr. John.

Rounded’s initial release plan calls for a greatest-hits package from Bo—who created the early-’60s dance craze dubbed the Popeye—and an album of New Orleans female vocalists, including Thomas, Martha Reeves, and the Crevasses. According to label co-founder Marion Leighton, there are 10 projects in the works for this year.

**Seeds & Sprouts:** Newcomer Check Point Records has hit with “Mind Your Business,” a 12-inch street number by Sweet Cookie. The single is reportedly getting airplay in the Atlanta, Philadelphia, New York, and Washington, D.C., markets, among others.

“We moved over 20,000 pieces, and that was just in the Washington/Baltimore area,” says label chief Irvin Lee. An album of the same name is expected to ship in two weeks. Distributors handling the line are Schwartz Bros., Jem Texas, and Jem West. The label can be reached at 800-450-5129. Another street record that’s racking up big sales is M.C. Shan’s album, "Down By Law," on the Cold Chillin’ imprint. According to label spokeswoman Dee Joseph, the record has gone well over the 100,000-unit mark with virtually no radio support. “The word of mouth on it is tremendous,” says Joseph, who adds that Shan built a following with two releases on MCA and Bridge Records. Contact 212-796-7300 . . . Passport Records is beefing up its roster. Among the label’s latest signings are former Windbreakers member Bobby Sutliff, British psychedelic-pop band Mood Six, Chicago-based group the Magic Boys and punk band Wishbeaters. New releases are expected to be out this summer . . . Butra is releasing the Fat Boys’ first album on CD. The self-titled project is slated to hit store shelves this week. . . . Select is shipping a dance/hip hop version of the Rolling Stones’ classic “Brown Sugar” by Man Parish. According to label chief Fred Mann, initial reaction to the record is extremely strong, particularly at urban radio. Other releases to watch for are Kid N’ Play’s “Last Night” and Little Shawn’s “Heartbreak Hotel” . . . Another record worth noting is the Zoning Board’s “Reggae For Rea- gans,” a satirical reggae/comedy album by the band Beautiful Dancing Records. Word is that the song’s getting college airplay on the East Coast, but the label is in need of distribution. Contact Ken Makow at 212-614-6300.

**The Show Must Go On:** Longtime rockers NRBQ have become a minor problem recently with record- ing material for an upcoming live album. The night before the band was set to perform at Jack’s in Cambridge, Mass., the popular neighborhood night spot burned down. Fortunately, dates at Providence, R.I., and Lupo’s and New Haven, Conn.’s Toad’s Place made up for lost ground, and we can expect a release sometime this summer on the Red Rooster label.
HELP WANTED

National Sales Manager.
Under the broad direction of the Division Manager, develop and implement national sales strategies for the video distribution program. Analyze and assist in the development of the customer service program which maximizes sales and profits through inside and outside organizations. Duties and responsibilities: (1) develop and implement a strategic sales plan including obtaining outside retail accounts, developing budgets for outside accounts, and managing a sales force to accomplish established goals, (2) personally advise and train sales representatives on the use of video distribution services and the need for expanding retail market coverage, and (3) personally negotiate exclusive video distribution contracts with major management and operators of major retail superstore chains, convenience store chains, and other retail chains supported by the assigned sales team for that region, (4) participate in the negotiation with major film-producing and independent operators for special purchasing arrangements and exclusive video distribution regions, (5) work with distributors and management to develop and recommend new video distribution and inventory to service customers, (6) control and administer a budget allocated for the purpose of generating additional customers, and (7) sales via sales at trade shows and the organization of seminars/promotional events; (8) direct and work closely with the Weekly Trade Journal to develop the necessary expansion and growth in remote U.S., state and state markets; (9) provide expertise in the pricing of sales, distribution/inventory control and customer services for the purpose of negotiating joint venture studio arrangements for distribution and identifying the potential for the video distribution division. In addition, experience in the distribution and related products in the U.S. and in overseas markets is required. A previous position in the music industry is preferred. Salary: $50,000 plus commission.

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The song from the floor.

High-Speed R-DAT Duplication

Sony Corp. of America's Thomas Hofbauer updated the gathering on the development of the most rotary head digital audio cassette. Hofbauer also reviewed the principles of contact printing, the technology at the core of Sony's developmental high-speed R-DAT Sprинтер duplication system. Hofbauer offered no firm timetable for the arrival of the Sprинтер, which is believed to still be at least six months to a year away.

While Bert J. Howell, Sony, and others continue to work on high-speed DAT duplication systems, it seems certain that only real-time DAT cassettes will be available when the hardware becomes available to consumers.

Blank Tapes For R-DAT

Doug Booth, TDK Electronics

Los Angeles hard information—both technical and non-technical—on digital audiotape is hard to come by. Nowhere has this been more evident than at the recent International Tape/Disc Assn. conference here May 47.

During the presentations and panel discussions, it became evident that even the developers of the fledgling format don't have all the answers yet, and the future of DAT still is shrouded in questions.

Conference chairman Sam Burger said, "In the end, it will be the consumer who tells us whether R-DAT is with us to stay or not." While most panelists agreed with Burger, they added that there are many more factors that will decide whether or not DAT will fly in the U.S.

A feeling of resentment on the part of some duplicators and manufacturers seemed to underlie the conference. Some said they resent having a new technology thrust upon them.

In his presentation on high-speed DAT duplication, Sony's Thomas Hofbauer said that one of the most important considerations in determining DAT's chances for success is whether or not it will become possible to mass-produce the product.

The Sony system is an outgrowth of the firm's Sprинтер system for high-speed video duplication. It uses a recording process, or contact printing, which makes use of the print-through principle.

In the Sony DAT Sprинтер, a 1.8-mm master tape (approximately 2,000 oersteds) prerecorded mirror-image metal-particle master tape is placed in contact with a lower coercivity (about 600 oersteds) blank tape.

While still in contact, both tapes are moved at high speeds past a recording head and through a strong magnetic bias field. The process is "nice and fast," said Hofbauer. "Today's Sprинтер for videotapes is duplicating two-hour-long cassettes in 40 seconds. Our DAT audio reproduction system will provide similar speed."

One point that should be noted about Sony's Sprинтер, and all high-speed contact printing duplication must be done under stringent clean-room conditions, surely a cost consideration to keep in mind.

Another possibility for high-speed DAT duplication is DuPont's thermal magnetic duplication process. TMD also relies on contact printing, but uses a laser to heat, rather than record, the coating of the blank tape to the point that, once brought into contact with the master and allowed to cool, it takes on the magnetic properties of the master.

Availability of high-speed duplicating equipment, barium ferrite tape, DAT loaders, and DAT shells is estimated no sooner than 1988. Cost and market demand has not been estimated by the firms involved.

At one point during the conference, a show of hands was requested to answer the question "How many here think that R-DAT will succeed as a format?" Chairman Burger estimated 70% of those present raised hands in the affirmative; others said the number was more like 40%.

LAUREL CASH and AMY ZIFFER

Plastic Shells For R-DAT Tapes

DuPont's Steven Horton began with an overview of the history of CrO and, as a tape formulation. He also expressed DuPont's view that chromium is the ideal metal for high-density digital recording. Horton then presented the technical specs for DuPont's thermal magnetic duplication system for high-speed audiodec cassette duplication using existing technology. Commercial production of the system is expected to begin in two months.

Don Winquist, vice president of Magnetics, Inc., outlined the respective qualities of various tape coatings for analog recording, noting that "duplicators should expect to pay a premium price for a premium product." Winquist presented cost vs. performance figures for ferri-crome and chrome-based formulations. Magnex projects a 50/50 split in 1990 between demand for metal-particle and barium-ferrite formulations for R-DAT duplication.

Additional ITA panel coverage and an in-depth look at high-speed R-DAT duplication will appear in next week's Billboard.

Audio Track

Brenda K. Starr. The engineer for both projects was Lance McVicker, assisted by Dennis Wall. Natalie Cole dropped by the studio to lay tracks for a new Manhattan project with producers Andy Goldmark and Bruce Roberts. Alan Gregory was at the desk with Susan Fischer's assistance.

World At A Glance is scheduled to be in DAT duplication, Sony's Thomas Hofbauer said that one of the most important considerations in determining DAT's chances for success is whether or not it will become possible to mass-produce the product.

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Additional ITA panel coverage and an in-depth look at high-speed R-DAT duplication will appear in next week's Billboard.
CBS Wins—Sort Of—In Aussie Sound-Alike Suit Against Telmak

BY GLENN A. BAKER

SYDNEY CBS Australia has scored a minor victory in its initial legal challenge to “sound-alike” recordings of current hits, described by business affairs manager Mike Edwards as “the first time this question has been considered by a court anywhere in the world.”

The company went to the Federal Court of Australia with an injunction against the television marketing of “Chart Sounds Number One,” a tape aimed at sound-alikes sourced from Countdown Music in West Germany and Coombe Music in the U.K.

The action, against Telmak Teleproducts P/L, was launched jointly with Mindbangles Inc, the management company for the Bangles, which have a “Walk Like An Egyptian” and “Walking Down Your Street” were “covered” on the album, along with songs by Wang Chung, Paul Simon, Debbie Harry, and Europe.

Telmak has been a major market-er of sound-alikes since 1984, when it enjoyed sales of about 50,000 units each for at least five different releases, including “Breakdown,” “’84 The Dance,” “Bad Girl,” “Hit Me With Your Best Shot,” and “Necrotic.”

CBS offered three grounds for its action: it alleged that the sound-alikes were misleading or deceptive trade or commerce in contravention of the Trade Practices Act, that it had enga ged in “passing off”; and that it was acting in breach of copyright.

Chief Judge Sir Nigel Bowen’s May 8 judgment considered the “It is preferable that I express no exact conclusions at this stage” three matters separately. Of the first he held: “With the emphasis on the lowness of the price, I would not be prepared to hold that people would be misled into thinking that they were being offered or sold a re cording of performances by the original artists.”

Another line of type at the base of the back panel, of a size described by the court as not prominent but neither small nor insignificant,” worldwide are estimated at $10 bil lion-$2 billion a year. So it is understand able that the two countries are eager to establish full protection for their music, video, film, publishing, and computer software industries. The two countries took an active part in the drafting of Singapore’s tough new law and have expressed satisfaction with the republic’s efforts to stem the tide of piracy. But the mere existence of the law does not assure protection for foreign works in Singapore, particularly in light of the claims that limited protection to foreign works which have been published there within 30 days of their first sale in the originating country.

Foreign works would gain full protection only if Singapore were to join either the Berne or the Universal Copyright conventions. Membership in either would automatically confer reciprocal protection on all member countries irrespective of the country in which the work was first published.

But the Copyright Act sets no timetable for Singapore’s membership, the U.K. and the U.S. have been seeking protection through bilateral agreements ensuring the country’s copyright works enjoy full protection in the other jurisdiction.

U.K., U.S. Make Moves To Establish C’Right Agreements With Singapore

BY CHRISTIE LEO

SINGAPORE Great Britain has substantially proposed to the Singapore government paving the way for a bilateral agreement on copyright protection. The move follows similar approaches by the U.S. administration, in the wake of the implementation of Singapore’s new Copyright Act earlier this year. Both countries say they expect an exchange of diplomatic notes soon.

According to British politician Michael Logan, MP for the island of South Oolong, Bonnet $70 million annually from Singapore’s piracy of books and recordings. Total U.S. losses from piracy in the Islands Sets 25th Birthday Celebration

Series Of Concerts In London Clubs And Theaters

LONDON Island Records is orga nizing a series of concerts for the celebrate ion, scheduled to begin June 26-July 4 as part of the celebra tions for the company’s 25th anniversary.

Included in shows will be such es tablished Island acts as Robert Palmer, who will perform with new acts like Trouble Funk, Julian Cope, the Christian, Shriekback, Comsat Angels, and the Triffids. Venues in clude the London Jazz Club, the Town & Country Club in north London.

Members of Fairport Convention are reuniting especially for the celebrate tion series, and a new single by the band, “Meet Me On The Ledge,” is to be released at the end of May.

The planned concerts at Ronnie Scott’s link with the launch of a new Island label, Antilles/Novus, which specializes in jazz and new age music. The first four albums feature feature-fast-rising young jazz tenor saxophonist Courtney Pine and his band, the U.K. group Started Insecta, singer Nana Vasconcelos, and a soundtrack from the movie “Angel Heart.”

A special anniversary party is set for July 4. Island Records, which started operations on May 1’s quarter of a century ago, plans other events to make 1987 an exceptional sales year. Worldwide action on V2’s “Joshua Tree” album has given the company an exceptionally strong start.

Other major releases include new albums from Marianne Faithfull (June), Tom Waits’ “Frank’s Wild Years” (September), and Robert Palmer (September or October).

Sales activity outside the U.K. in cludes a Bob Marley double compila tion album put together specially for the Benelux market. Three sides con tain highlights of his live albums with the Wailers, and the fourth is made up of studio recordings.

This story compiled by Peter Jones in London and Willem Hoois in Amsterdam.

Have You Seen the New Look of Talent? Turn to Page 32

Island’s birthday will be a celebration of their new label, and to make it memorable, they have organized a series of concerts in London clubs and theaters.

The concerts will feature established Island acts such as Robert Palmer, as well as new acts like Trouble Funk, Julian Cope, the Christian, Shriekback, Comsat Angels, and the Triffids. The venue will include the London Jazz Club and the Town & Country Club in north London.

Island Records is also marking its 25th anniversary with a series of concerts throughout the year. This will be the first time that the company has organized such a series, and it is expected to receive significant attention from music lovers.

The concerts will be held in various clubs and theaters across London, including the London Jazz Club, the Town & Country Club, and others. They will feature both established Island acts and new acts, providing a diverse range of music to appeal to a wide audience.

The summer concerts will also be an opportunity for Island Records to celebrate its 25th anniversary in style. The company has planned a series of events throughout the year, including concerts, exhibitions, and other activities.

The concerts will be held in a variety of venues, including clubs, theaters, and other spaces. The lineup of performers will be announced in the coming months, with the aim of attracting a diverse range of audiences.

Overall, the summer concerts and the 25th anniversary celebrations will be a significant event for Island Records, providing an opportunity to celebrate the company’s history and its continued commitment to promoting music and talent.
Ruling Would Aid Video/Film Distributors

**Government Supports Licensing Bill**

**BY KIRK LAPOINTE**

OTTAWA — Prime Minister Brian Mulroney, international Trade Minister Pat Carney, and Communications Minister Flora MacDonald have denied reports that the Canadian and U.S. governments will discuss video film legislation that would allow Canadian distributors a bigger share of the pie.

Despite a number of factors — rumors circulating at the Cannes Film Festival, intense last-minute lobbying by film industry representative Jack Valenti, and concerns by President Ronald Reagan and Canadian Ambassador to the U.S. Allan Gotlieb — the federal government says it has no intention of backing down from its plan to introduce legislation in the near future.

MacDonald outlined the bill in March. It would create a licensing system for video and film in Canada. Any release for which a foreign company did not hold worldwide rights or did not "significantly finance" would be distributed only by a Canadian company here. Valenti and others in the industry estimate that bill would allow Canadian distributors a bigger share of the pie.

"There will be legislation," said Carney, who is the chief cabinet minister and involved in the free trade negotiations underway with the U.S.

Trade Representative Clayton Yeutter has already hinted that he thinks the bill is protectionist, and it would create a "digital bottleneck." He added that talks that such measures are targeted.

There have been reports that Gotlieb has personally pressured the prime minister to rescind the bill before it reaches the Commons, where it enjoys support and is likely to receive swift approval.

"There will be legislation" the impact of the bill at $40 million annually. That is not the major problem, they say. The worry is that the bill is only a small part of a situation that would see more videos and films subjected to rules and taken from foreign distributors.

There is no clear indication when the bill will be introduced, but Mulroney told the House of Commons that reports saying the government was going to kill the bill are false. Similarly, Carney and MacDonald insist that legislation is coming shortly.

"There will be legislation," said Carney, who is the chief cabinet minister and involved in the free trade negotiations underway with the U.S.

**Maple Briefs**

**MCA RECORDS of Canada Ltd. has signed Boulevard, a Vancouver-based band co-managed by Bruce Allen (Bryan Adams, Loverboy, among others), Lou Blair, and Cliff Jones. Dave Watt, MCA’s spokesman, says an album is expected in July.**

**ALCAN ALUMINUM has thrown its support behind the Montreal International Jazz Festival, slated for June 26-July 5. The Labatt Brewery also has added its name to the sponsorship of the $3 million event. More than 400,000 attended the jazz concerts and outdoor events last year.**

**TERRY WILLIAMS, brought aboard at CHUM-AM Toronto just a year ago to turn around the station as program director, has signed his new contract. In the short term, at least, operations manager Jim Waters will handle his chores. CHUM’s format change to gold from contemporary hit radio has met with only so-so results, and there is wide speculation that either it or another AM outlet with mediocore recent ratings is about to hit its wagon to the contemporary sound.**

**INK FLOYD is very much back. Its first date in its reunion tour in Toronto Sept. 22 was a rapid sell-out, and a second date was added. Some 40,000 seats for a Montreal show sold in less than three hours.**

**BRENDAN LYTTLE is compiling Canadian pop music statistics from Billboard, The Record, and RPM magazines from 1976-86 for the Canadian Radio-television and Telecommunications Commission, with much data and information on little-known releases. He also has drafted a mailing list of 500 industries to whom he will send the report (a condition of the study). He can be reached at 6708 Huntecreek Road North, near Buffalo, Meg, Alberta T2K 5J7; 403-274-4787.**

**COMMUNICATIONS MINISTER Flora MacDonald, who already has two industry-related bills scheduled for imminent introduction, has promised a third. She wants to overhaul the Radio Act but gives no word on how soon.**

**COMINGS AND GOINGS: SanDee Bathgate becomes administrative coordinator in an Allen’s office in Vancouver. He manages Bryan Adams and Loverboy, among others. Claire Lawrence, veteran Vancouver musician, moves to Toronto to further his music career. Peter Parish, vice-president of marketing for Sound Insight, takes over as chairman of public relations and promotion committee for the Juno Awards. Neil Dillon resigns duties for publicity and promotion for the annual award shows, which will be held Nov. 2 at Toronto’s O’Keefe Centre.**

**CISAC Groups Meet In Oz Reps From 24 Nations Attend**

SYDNEY Representatives from 24 nations, including the Soviet Union, attended three days of administrative council and executive bureau meetings of the Internationale Organisation of Societies of Authors & Composers (CISAC) in this city in late April.

Hosted for the first time by the Australasian Performing Rights Asia, the meetings covered considerable ground. One development was a report on to such issues as the development of CISAC’s regional activities in Latin America and special regard to the establishment of national authors societies in developing countries; the implications of copyright usage with new technologies, such as satellite transmission and digital audio tape recording; and the problems of mechanical royalty collection, when the supposedly “legitimate” recording industry claims that competition from piracy is making it “uneconomical” to meet legal obligations.

ASCAP managing director Gloria Messenger reported, with obvious pleasure, that Australia is “doing a first-rate job” in the area of copyright protection. “I think this country is a role model for the Asian region,” she added.

“We try very hard to show our support and recognition of Asian authors and their efforts. Slowly but surely countries in Asia are realizing that there is as much money to be made protecting copyright as infringing it.”

A draft resolution, issued after the final day’s business, welcomed Australian government consideration of a bill which would regranted that “the remuneration is proposed to benefit, in respect of foreign authors and other right owners, only those whose domestic legislation provides similar remuneration to Australian authors and rights owners — a proposal which is contrary to the principles that are the very basis of the international conventions on copyright, being the assimilation of foreign authors with national authors.”

APRA bid goodbye to the visitors with a farewell at the Regent Hotel. In his keynote address, chairman Ted Albert stated that “the copyright laws in most countries are outmoded and unable to cope with rapidly developing technology.”

He also spoke of CISAC’s “perpetual struggle to protect creative artists and copyright owners from the occasional decisions of expediency and, at times, indifference which influence the policy attitude of governments not fully aware of the needs and priorities of the author himself, to let the relationship he feels toward his work.”
HIT SINGLE OF THE WEEK (As of 5/14/87)

1. WHITNEY HOUSTON — I Wanna Dance with Somebody
2. THE BEATLES — Come Together
3. THE ROLLING STONES — Paint It Black
4. BON JOVI —Livin' on a Prayer
5. GEORGE MICHAEL — You'll Be There
6. WHITNEY HOUSTON — The Greatest Love of All
7. DAVID BOWIE — Let's Dance
8. LIONEL RICHIE — Dancing on the Ceiling
9. GEORGE MICHAEL — Faith
10. THE TRAP — Freedom

HOT SINGLES

1. WHITNEY HOUSTON — I Wanna Dance with Somebody
2. GEORGE MICHAEL — Faith
3. GEORGE MICHAEL — Careless Whispers
4. WHITNEY HOUSTON — The Greatest Love of All
5. WHITNEY HOUSTON — I Will Always Love You
6. GEORGE MICHAEL — Faith (NL)
7. GEORGE MICHAEL — Careless Whispers (NL)
8. WHITNEY HOUSTON — The Greatest Love of All (NL)
9. BON JOVI —Livin' on a Prayer
10. GEORGE MICHAEL — Faith (NL)

HIT ALBUMS

1. WHITNEY HOUSTON — Whitney
2. THE TRAP — Freedom
3. GEORGE MICHAEL — Faith
4. WHITNEY HOUSTON — The Greatest Love of All
5. WHITNEY HOUSTON — I Will Always Love You
6. GEORGE MICHAEL — Faith (NL)
7. GEORGE MICHAEL — Careless Whispers (NL)
8. WHITNEY HOUSTON — The Greatest Love of All (NL)
9. BON JOVI —Livin' on a Prayer
10. GEORGE MICHAEL — Faith (NL)

ITALY

1. LOVING YOU IS SWEETER THAN EVER
2. LA BISANITA
3. WITH FRIENDS LIKE YOU, WHO NEEDS STARSHIP
4. LA BISANITA
5. DONT' TELL ME IT DREAMS OVER CROWDED HOUSE
6. PETER GABRIEL
7. HOT CHOCOLATE
8. THE CULT
9. MADONNA
10. PETE WINTER MARVEL

JAPAN

1. YESNO
2. YAMADA BONITO
3. GEORGE MICHAEL
4. YOU'LL BE FERRY AID
5. GEORGE MICHAEL
6. YOU'LL BE FERRY AID
7. GEORGE MICHAEL
8. YOU'LL BE FERRY AID
9. GEORGE MICHAEL
10. YOU'LL BE FERRY AID

FINLAND

1. NEW ORDER
2. METEOR
3. NEW ORDER
4. METEOR
5. NEW ORDER

SCANDINAVIA

1. NEW ORDER
2. METEOR
3. NEW ORDER
4. METEOR
5. NEW ORDER

SINGLES

1. LOVING YOU IS SWEETER THAN EVER
2. LA BISANITA
3. WITH FRIENDS LIKE YOU, WHO NEEDS STARSHIP
4. LA BISANITA
5. DONT' TELL ME IT DREAMS OVER CROWDED HOUSE
6. PETER GABRIEL
7. HOT CHOCOLATE
8. THE CULT
9. MADONNA
10. PETE WINTER MARVEL

ALBUMS

1. WHITNEY HOUSTON — Whitney
2. THE TRAP — Freedom
3. GEORGE MICHAEL — Faith
4. WHITNEY HOUSTON — The Greatest Love of All
5. WHITNEY HOUSTON — I Will Always Love You

HITS OF THE WORLD

BRITAIN

1. NOTHING'S GONNA STOP US NOW
2. A BOY FROM NOWHERE
3. CAN'T BE WITH YOU TONIGHT
4. SOMETHING ELSE
5. NEW INCOMMODIO
6. LIVING IN A BOX
7. ANOTHER STEP
8. BIG LOVE
9. FLEETWOOD MAC
10. NEW I Wanna Dance with Somebody

WEST GERMANY

1. LA BISANITA
2. YOU'RE THE VOICE
3. NOTHING'S GONNA STOP US NOW
4. STRANGELOVE
5. GOOD TIMES
6. ANIMAL
7. THE CULT
8. MADDONNA
9. facilities
10. ANOTHER STAR

AUSTRALIA

1. ELECTRIC EYE
2. DOBBIE & THE HERRYS
3. BOOM BOOM (LET'S GO)
4. WITH OR WITHOUT YOU
5. YOU'RE THE VOICE

CANADA

1. LEAN ON ME
2. WITH OR WITHOUT YOU
3. NOW'S GONNA STOP US NOW
4. LA BISANITA
5. I DON'T DREAM IT'S OVER

HOLY SINGLES

1. WHITNEY HOUSTON — I Wanna Dance with Somebody
2. GEORGE MICHAEL — Faith
3. GEORGE MICHAEL — Careless Whispers
4. WHITNEY HOUSTON — The Greatest Love of All
5. WHITNEY HOUSTON — I Will Always Love You
6. GEORGE MICHAEL — Faith (NL)
7. GEORGE MICHAEL — Careless Whispers (NL)
8. WHITNEY HOUSTON — The Greatest Love of All (NL)
9. BON JOVI —Livin' on a Prayer
10. GEORGE MICHAEL — Faith (NL)
The World Music Institute

adds a dimension to JVC

people there never stopped talking and seemed to be paying no attention whatsoever to the music. The performers, who had to compete not only with one another but with more crowd noise than we have ever heard at a jazz show, have our sympathy.

ALSO NOTED: Intima Records, the fusion-oriented subsidiary of the Enigma label, has boosted its market credibility with the signing of Maynard Ferguson. The veteran trumpeter and bandleader makes his label debut with "High Voltage," featuring his band of the same name... The nonprofit Los Angeles Jazz Society will hold its fifth annual tribute and awards concert, at which an outstanding locally based musician is honored, in September. Past winners of the LALS award are Jimmy Rowsell, John Collins, Steve Green, and "Sweetie" Edelman. Among this year's nominees are Benny Carter, Ray Brown, Joe Pass, and the late Victor Feldman. Pianist/percussionist Feldman, a mainstay of the L.A. studio scene for many years, died suddenly just a few weeks after the nominations were announced.

Adrian Snell creates a
diverse concept album

laughs at the memory.

"Oh, I still think we had some good songs, and could those boys rock!" he says. "But I listened to it and realized I sounded like every other Christian pop/rock artist.

"The album got great reviews, but I knew I was in danger of losing my identity as an individual artist. There's got to be some way to move toward a meeting point of using my classical background in a pop context—without it being a total sellout." }

"Alpha And Omega" is currently being performed throughout the U.K., and the musical may also tour Ireland. It is an impressive work, both visually and musically, combining several musicians; a 100-voice choir; and live music, including saxophone and smoke effects. Snell says there is a chance it will be performed next year in something more impressive than a standard concert hall.

"We're working with the Church of England to present it in some of the great ancient cathedrals of England," he says. The work would be performed "at the invitation of each bishop. It's not a situation of hiring a hall, but working through the Anglican Church."
Dealers Face Life After Tax Reform
Loss Of ITC Alters Accounting Methods

By EARL PAIGE

LOS ANGELES The sweeping changes made in the federal tax code are beginning to be felt by home entertainment retailers.

While few have had the investment tax credit video and combo stores enjoyed prior to the Income Retirement Act, retailers who rent video are anxiously comparing deprecation methods.

The topic of rental library deprecation, hot that it was discussed at a separate luncheon session in this year's round of Video Software Dealer Assn. regional financial Planning & Inventory Management seminars (see separate story, page 46).

For retailers not ITC, two deprecation methods were suggested by VSDA consultant Harry Landsburg here May 13. A senior manager at accounting firm Lavenholte & Horth with Lansburg elaborated on the income forecast method and amortized tangible assets method.

The forecast method owes its origin to the oil industry. Said Landsburg, "It allows for deprecation, or amortization, as a function of how much revenue was derived that particular year from that asset in relation to how much revenue you could expect from the asset for its entire useful life.

As relates to a video recording, a tape's useful life could be a reason-
ably estimated rental of 100 times with 75 rentals occurring the first year. As such 25% can be depreciated in the first year. Not so difficult—
except that the Internal Revenue Service could well require documentation of expenses for any tape a store owns. "It's not complicated, just tedious," said Landsburg, add-
ing that if a software firm owns the works may offer little help just now.

"Don't expect your regular employ-
ees to do [computations]. Get a busi-
ness major part-time who loves to crunch numbers."

The intangible asset method is a relatively new wrinkle. The value of the goods is based on the intellectu-
ally copyright contained in the record-
ing, not on the tape itself.

One point the method supports the intangible asset classification is that the purchase of a video is the purchase of what is recorded on the tape or disk, rather than the cost of acquiring a blank [tape or disk], said Landsburg.

One aspect of the concept is that "intangible assets are amortized rather than depreciated. While the two words are different, the func-
tional activity is the same. The am-
ortization is like depreciation, a charge against revenue during the year for the reduction in value of these assets.

Under amortization, dealers as-
sign a useful life. Landsburg sug-
gests A titles might be assigned 15
months, while other categories—
children's, for example—could be assigned longer terms.

The straight line method is used here.

Because dealers still have inven-
tories of this particular format or other rental formats that have run their race, say, are anxious. Eugene Lemon, an owner of Network Vid-
era, Oakland, Calif., queried about the transition period and whether to use old or new methods.

Landsburg said, "You can go for-
ward with this [new] method as you finish up under [the old method]."

"I think that using tax credit "a worthwhile $7.6 million last year because I found I could depreciate that much because my leasehold was one year. So, when the ITC is gone, and I am back on the old method."

Landsburg also contrasted strate-
gies of small chains and individual store owners in relation to over-
tics of publicly held chains. He said the latter "will probably fight against this method. They would rather wait to record their asset value on their books and make every effort to keep those tax deductions as long as possible."

"They may, since they're publicly held, use a different method of de-
preciation for book and for tax pur-
poses." Landsburg added that such companies would most likely use footnote on financial statements for further clarification.

Budget Label Expected To Raise $14.4 Million
Pickwick Sets Public Offering In U.K.

LONDON Budget music label Pickwick is coming to the London stock market with an offer for sale that values the operation at over £45 million and is expected to raise about £14.4 million. The purpose of the initial public offering is to fund new libraries and expansion and raise the company's profile.

Currently celebrating its 25th an-
niversary, Pickwick is rapidly improving annual performances since losing £4 million in 1982. Profits last year were £2.7 mil-
lion and are forecast at £4.4 million or more for 1987. The company claims a 40% share of the U.K. budget market and has a strong back catalog licensed from majors, including CBS, RCA, and Poly-
gram.

In 1985 it launched the U.K. com-
petitive compact disk label, a midprice classi-
caling retailing at £13.60. Claimed as the first such label in the world, not only predated this year's much-trumpeted launch of major label midprice series, but it is also notable for the number built on original digital re-
cordings initiated by Pickwick it-
self.

Subsequently, Pickwick's distri-
bution strength led to involvement in the burgeoning U.K. sell-through market for prerecorded video via distribution deals with Warners, ITC, and various other companies and the estab-
lishment of its own children's video service.

In 1986, a consortium led by Roth-
schild Ventures acquired a 50% stake in the operation and installed Ivor Scholberg, former head of South African independent RPM, as managing director. The company is chaired by Monty Lewis, who co-founded it with Cyril Leslie in 1962 as an offshoot of Pickwick's film distri-
butions company operating in New York, and currently grosses over £42 million annually.

Artists Tax Relief Elusive

OTTAWA There were promises of help but little immediate action May 15 when the federal government outlined how it wants to change the tax system for Canadian artists. Musicians here have long com-
plained that the current tax laws, which prevent them from applying income averaging, force them to pay heavy taxes in lean as well as profitable years.

Communications Minister Flora MacDonald declined to pledge changes, boldly, that "we are thinking about the matter to Finance Minister Mi-

chael Wilson, who promises a more "favorable tax environment" for artists following the unveiling June 18 of sweeping tax reform.

Until that reform is introduced, however, musicians, composers, and others in the record business will continue to be treated with in-
sensitivity, according to the Canadi-
national Conference of the Arts. The arts

newsline...

LEADING SPOKEN-WORD LABEL Caedmon Records is being acquired by book publisher Harper & Row. A letter of intent, signed May 14, seeks to purchase the 25-year-old label, established as part of Raytheon's D.C. Heath division. Under a separate deal, Caedmon's classical imprint, Arabesque Records, will be acquired by Caedmon/Arabesque executive Ward Botsford (see Keeping Score, page 63). Caedmon president Carol Haubert says the move to Harper & Row will aid the label's distribution to book outlets, and she hopes to see the label expand its distribution in the U.K. and Australia through News Corp.'s William Collins imprint. No price was disclosed.

VIRGIN OFFERING: Virgin Records will begin trading in the U.S. sometime this summer. The U.K. stock will be traded over the counter via Ameri-
can depository receipts to be handled by Citicorp. If approved, each ADR is expected to bring around $16. Sources close to Virgin founder Richard Branson suggest the ADR offering could be a preamble to a future American offering.

PRISM ENTERTAINMENT CORP. (ASE/PRZ) posted record sales and earn-
ings for the year ended Jan. 31. Sales rose to $251.1 million from $231.1 million the previous year, while earnings rose to $1.68 million from $1.66 million for the prior fiscal year. Earnings per share dipped due to a 20% greater number of outstanding shares, declining from 90 cents to 76 cents.

CANADIAN MUSIC SOFTWARE MANUFACTURER Cimarr., which trades on the Toronto and Montreal exchanges, reports sales increased 18% in the first quarter ended March 31, while earnings more than doubled. Sales in the quarter, $3.6 million, up from $3.1 million in the first quarter of fiscal 1986, while earnings rose to $1.1 million or 43 cents per share, compared with $142,000 or 24 cents per share in the second quarter of fiscal 1986. The average number of shares outstanding in-
creased 51% from 1.7 million in the first quarter of 1986 to 2.5 million in the first quarter of 1987. Cimarron recently began production of compact disks.

Artistic Tax Relief Elusive...
E. YAZAWA

FLASH IN JAPAN

PRODUCER: James Newton Howard, Elciho Tapes, Andrew Gold
Warner Bros. 25.894

Nipponese star takes his first crack at the Western market with unusual results. Highly synthesized tracks often feature stylings of English and Japanese lyrics, which could impede the progress of Yawaza’s chart-conscious sound.

JUDY COLLINS

TRY YOUR HEART

PRODUCER: Judy Collins
Geffen 79001 01 902

Well-traveled folk/pop thrush returns with a well-produced, highly esoteric package that includes everything from a William Blake poem set to music to “Day By Day” and “When You Wash Upon A Star.”

LOUDON WAINWRIGHT III

MORE LOVE SONGS

PRODUCERS: Richard Thompson, Loudon Wainwright III, Chas. Thomson/Temmeux Ransier 3195

Sane folkie’s latest is another crying futility effort. Production assist from Thompson is, as before, a large plus; so is playing and singing by folk stalwarts Danny Thompson, Martin Carthy, Dave Mattacks, and Maria Maddalena. Radio: “Go Hard Day On The Planet.”

JUDE COLE

PRODUCER: Russ Titelman
Warner Bros. 25.553

Denver rocker covers all the bases on his first go-round, earning a sure hand on guitar and a keen sense of dynamics and melody as a songwriter. Ballads shine here.

SHELLEY ORPHAN

HELLOHELLO

PRODUCER: Hayes Dennell
Capitol 45494

Some will dismiss this as pretentious claptrap, but English duo’s ethereal pop, most of it performed with string instruments, is sure to develop a cult among Cotonea Twins/Nick Drake followers—and Percy Shelley’s fan club. Shelleyan Orphan takes its name and inspiration from the early 19th-century poet.

MICHAEL WHITE

PRODUCER: Mark Atlantic 81755

Powerful singer, dancer backed by an anonymous band with some schizophrenic moods, all are at their best when they stick to Led Zeppelin-esque stylings over strained ballads. Orphian’s “Fantasy” might well be picked up by album rockers before first single, “I Know You Need Someone.”

PETER & THE HITS TUBE BABIES

PRODUCERS: Peter ‘Athena’ Thompson, The Hits Tube Babies
RCA Host/Profile PRO 1229

Trailblazing British punksters show a soft side on third LP. Leadoff single, “Louise Wouldn’t Like It,” is a valiant—albeit too long—stab at winning radio by boasting an incredibly catchy chorus.

JINNI FONNA

THE GAME OF LOVE

PRODUCER: Jinni Fonna
Jamaica Records NR 108

Four-song EP showcases strong vocalist with a penchant for writing unusual but still commercial dance tracks. Producer Mraz, who has worked with many famous musician’s edge to a razor-sharp point. Majors should take notice. Contact: P.O. Box 46221, Cleveland, Ohio 44144

BLACK MARKET

PRODUCER: Various

Tin Pan Apple/PolyGram 831 948

Overized rap trio continues its ascent into the mainstream via this debut. Tin Pan Apple/Polygram release. Features a collaboration with the Beach Boys, a remake of the Surfari’s “Wipecout!”—as well as two tracks that will be included in their upcoming motion picture, “Disorderlies.” Group’s last three albums went gold-plus.

JILL JONES

PRODUCER: David J., Jill Jones, Prince
Passion/Fire/ Warner Bros. 25.775

New Prince protégé has the looks and pipes to make it with a broad-based pop fanbase. First single, “Make Brokes,” hasn’t happened, but superior Prince-penned ballad “With You” could draw the paying customers. An alluring debut.

REGINA BELLE

Al By Myself

PRODUCER: Michael J. Powell, Nick Martinelli
Columbia 4 053 7

Singer’s gospel roots don’t preclude a bit of brassiness in her vocals. First single, “Show Me The Way,” is making big gains in its climb up the black chart. “Take Your Love Away” would be a fine follow-up. A newcomer to watch.

COUNTRY

CHARLIE PRIDE

After All This Time

PRODUCER: Roy Byars
Elektra 60734

After all this time (two years), Pride is back on record. And he sounds as mellow and intimate as he did in his heyday. Best cuts include the current “Have I Got A Friend For You” and “Look In Your Mirror.”

STEVE EARLE & THE DUKES

EXIT 0

PRODUCER: Tony Brown, Emery Gandy Jr., Richard Bennett
MCA 45498

Sequel to superlative “Guitar Town” shows Earle (co-billed with his great road band) developing his unique combination of country grit, rock energy, and contemplative songwriting. “Nowhere Road” and “Angry Young Man” (the latter bearing over Springer influence) stand out among the new tunes. Pop formats, take note.

NEW AND NOTEWORTHY

FIRE TOWN

In The Heart Of The Heart Country

PRODUCERS: Fire Town Atlantic 18754

Madison, Wisc.-based band has already been targeted for success by Rolling Stone, among other publications, and with good reason. Debut disk (originally issued on the band’s label) showcases resonant Byrds-like stylings and superlative songwriting by Doug Ekirson and Phil Dave. Consensus click: “Carry The Torch.”

JOANNE BRACKEN & SPECIAL FRIENDS

FIRE & TALES

PRODUCER: Joanne Bracken
Capitol

Underrated pianist/composer Bracken’s hot lineup here—including Terence Blanchard, Branford Marsalis, Cecil Mcbee, and Al Foster—could break this big jazz radio. Standout track: the Ornette Coleman-esque “Cosmonaut.”

JOE SAUL

ROLES ALONGSIDE

JOE Sample

MCA MCA 5978

His late-70s solo outing “Carmel” is back on top, but this is just one result. Band’s growing sophistication and playing prowess are certain to attract new fans; old fans will enjoy “Wild Side” and the ironic “Jailhouse Rock” cover.

CAROLYN BLACKMAN

PRODUCER: Carolyn Blackman

MCA MCA 5977

Black woman born in Jamaica, whose home country recently declared emancipation. She has available in the U.S. only. Send review copies to Joan Rousse, 1444 Bway, New York, N.Y. 10036 and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 14 Music Circle E., Nashville, Tenn. 37203.

SPOILIGHT

Predicted to hit top 10 on Billboard Top Pop Album chart or earn platinum certification.

NEED TO KNOW: Highlights new and developing acts worthy of attention and other releases from special labels.

PICKS: Releases predicted to hit the top half of the chart or be a breakthrough for an album from a lesser source.

RECOMMENDED: Other releases predicted to chart in the respective format, also other albums of superior quality.

All album credits available in the U.S. are eligible. Send review copies to Joan Rousse, 1444 Bway, New York, N.Y. 10036 and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 14 Music Circle E., Nashville, Tenn. 37203.

GOSPEL

BUDDY GRIFFIN

PRODUCER: Buddy Griffin

Columbia "Soulsville" 1984

With a voice reminiscent of Ricky Scaggs, Greene shows strong bluegrass roots and contemporary production on his debut project. Greene’s acoustic numbers, like “Short Of The Mark,” and a little funk combine to present one of the best pleasant surprises of the season. Should find a niche in the marketplace quickly.

NICHOLAS

A Love Like This

PRODUCER: Phil Nicholas, Kent Wastburn

Intersound 79006 07181

Husband-and-wife team of Phil and Brenda delivers the gospel sound over some tracks. The music ranges from sweet and sultry to hot and gritty, but the message is uncompromisingly gospel.

CLASSICAL

TCHAIKOVSKY: 182 OVERTURE; ROMEO & JULIET OVERTURE, NUTCRACKER SUITE

CHICAGO SYMPHONY ORCHESTRA, Sir John Barbirolli

London 417 400

Solti, at the focus of heavy promotional interest on his debut project, these old chestnuts with undiminished vigor. And the London engineers invest all with sound that has both brightness and warmth. The star-studded backing sextet thoroughly enjoys the ride.

RECOMMENDED

LITTERM STEVEN

Freedom—No Compromise

PRODUCER: Larry Levine

Manhattan 57 3304

Politically conscious rock, hewn from the same vein as Steven’s “Sun City” project. This work doesn’t benefit from the same star cast; however—though it does feature a duet with the Boss—but it is at least as earnest. Standouts: “Freedom,” “Can’t You Feel The Fire.”

ROONEY SPECTOR

Unfinished Business

PRODUCERS: Michael Young, Gary Klein, Donn Dunn

Columbia BFC 40420

Former Rossette’s voice is an American classic, and she puts it to good use on this nice update of the Specter sound. Eddie Money, repaying a favor for the top 10 duet “Take Me Home Tonight,” guests on first single, “Who Can Sleep,” Susan Hoff of the Bangles complements Specter expertly on “Dangerous.”

HERN CARA

Carambole

PRODUCERS: Various 87974

Pop vocalist turns out mixed bag of top 40 fare with mixed results, despite presence of all-star supporters, including Brothers Johnson, Luther Vandross, and Bonnie Raitt. Best shot for airplay is the George Duke produced “Don’t Wanna Let Go.”

GLENN MEDIROS

PRODUCER: Jay Shore

Artemis M 513

Teen vocalist’s debut effort is not to be taken lightly; strong leadoff single, “Nothing’s Gonna Change My Love For You,” is already topping top 40 lists, as should “Lonly Won’t Leave Me Alone” and “A Stranger Tonight.” Current media exposure will bolster sales.

MASON RUFNER

GENNEY BLOOD

PRODUCER: Dave Edmunds CBS Associated 8524

Singer/guitar slinger from New Orleans racked up good press with his debut; second slab has the moxie to put him across with Edmnds’ heavy production could work the same for him; did it with the Fab ‘T-Birds. Title track is designed to blow holes in album rock radio.

STAR CAMPBELL

PRODUCER: Dan Campbell

Elektra 60343

Vet of England’s Two- Tone groups (Specials, Selecter) takes a notable solo turn. Vocal quality akin to Michael McDonald’s won’t hurt chart chances; neither will material like the handsome single “Years Go By.” Third World rhythms add pleasant seasoning to some tracks.

ORIGINAL MOTION PICTURE SOUNDTRACK

CATWOMAN

PRODUCER: The Edge, Michael Brook Virgin 90409

As far as soundtrack sales are concerned, it matters not a whit that this movie died quickly—its music was conceived and performed primarily by U2’s guitarist, The Edge. Hence, respectable sales are certain, and album’s high quality holds well for even more. Most cuts are instrumental/new-agey meanderrings, but “Heroine,” featuring the wily vocals of Sinéad O’Connor, could hit at album rock radio.
With the release of his new solo single, "I WANT YOUR SEX," GEORGE MICHAEL continues to progress and move forward as the most important new solo voice of the '80s. His recent smash with Aretha Franklin, "I Knew You Were Waiting (For Me)," went straight to the top of the charts in virtually every country in the world!

Now GEORGE MICHAEL returns with his most compelling single yet—"I WANT YOUR SEX"—from the movie, "Beverly Hills Cop II."

It's a prime example of the kind of hit power generated on his upcoming debut solo album! The kind of hit power responsible for 23-year-old GEORGE MICHAEL's total worldwide sales of over 40 million—with 4 No. 1 singles and a No. 1 album in the U.S. alone and 91 No. 1s in 23 countries around the world!

GEORGE MICHAEL. "I WANT YOUR SEX."
The 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

©1987 Attic Records LTD. Manufactured by Open Air Records a division of Windham Hill Productions Inc. Distributed by A&M Records Inc.
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<td>1  WITH OR WITHOUT YOU</td>
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<td>2  YOU KEEP ME HANGIN’ ON</td>
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<td>4  THE LADY IN RED</td>
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<td>LISA LISA &amp; CULT JAM</td>
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<td>9  I KNOW WHAT I LIKE</td>
<td>HUEY LEWIS &amp; THE NEWS</td>
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<td>10  WANTED DEAD OR ALIVE</td>
<td>BOB JOY</td>
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<td>11  CUTTING IN YOUR ARMS</td>
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<td>THE BREAKFAST CLUB</td>
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<td>13  IF SHE WOULD HAVE BEEN FAITHFUL...</td>
<td>CHICAGO 17</td>
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<td>14  HEART OF THE NIGHT</td>
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<td>15  NIGHTS</td>
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<td>16  I WANNA DANCE WITH SOMEONE</td>
<td>WHITNEY HOUSTON</td>
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<td>18  COME ALIVE</td>
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<td>A. FRANKLIN &amp; G. MICHAEL</td>
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<td>22  SOMETHING SO STRONG</td>
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<td>23  SIMPLY RED</td>
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<td>28  LET HER GO</td>
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Births

Girl, Sarah, to Lance and Judy Freed, April 30 in Los Angeles. He is president of Almo/Irvine Music Publishing there.

Girl, Trista Ann, to Jeffrey and Virginia Bailou, April 30 in Hailey, Idaho. He is a music director of KSKY/KRNC Sun Valley, Idaho.

Girl, Dana Pasha, to Sam and Shelley Cole, May 3 in Los Angeles. He is production coordinator for Neil Diamond.

Triplet, two boys, Ben and Mose, and a girl, Abra, to Lee Berkowitz and Cheryl Weinberg, May 4 in Boston. He is president of the Good Vibrations record store chain.

Boy, Matthew Lewis, to Peter and Susan Lubin, May 5 in New York City. He is vice president of a &r at PolyGram Records.

Girl, Elizabeth, to Joel and Jeanne Abrsmom, May 7 in Los Angeles. He is a singles buyer for Tower Records Sunset.

Boy, Nathan Julian, to Adam and Michele Ritholz, May 12 in New York City. He is senior director of business affairs for Chrysalis Records.

Boy, Michael, to Sky and Paula Daniels, May 13 in Los Angeles. He is a former air personality with KMET Los Angeles and KPOG San Francisco.

Marriages

Forrest Wilson to Patricia Lynn Connolly, April 25 in Miami. He is vice president of operations for wholesale distributor Jerry Bassin Inc.

Ahmed Tahir to June B. Callwood, May 1 in New York. He was the director of WEA International's video division and is now marketing chief of ANS International Video Ltd. She was an assistant district attorney in the Bronx, N.Y., and a New York City administrative law judge.

Glenn Goodwin to Patti Hawkins, May 2 in Malibu, Calif. He produces commercials and music videos. She is with Image Transform.

Zack Davis to Fran Morgenstern, May 9 in Los Angeles. They are film editors. He is the son of songwriter/teacher Sheila Davis and filmmaker Harold Davis. She is the daughter of Jay Morgenstern, executive vice president of Warner Bros. Publications.

Tony Langley to Dorothy DeVere, May 9 in Letchworth, England. He is vice president of sales for Neve in North America.

Thomas Lotts to Stacy Lynn Nichols, May 9 in Detroit. He is president of the Detroit Music Group, a management and music publishing firm based in Flint, Mich.

Howard Joseph Wuelffing Jr. to Lynda Marie Kady, May 10 in New Brunswick, N.J. He is a media services manager and she is head of East Coast college promotions for Passport Records.

Paul Sacksman to Lisa Bernstein, May 16 in Lakewood, N.J. He is an associate publisher of Musician, a Billboard Publications Inc. magazine.

Deaths

Peter Martin Schuler, 29, in a car accident in New York. He was record manager for Crazy Edie's there for 12 years. Schuler is survived by his wife, Patricia, a daughter, his father, and two brothers.

A weekly listing of trade shows, conventions, award shows, seminars, and other trade-related events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

May


June

June 7, Orange County Songwriters Seminar/Schoware, Boca Raton, Boca, Palm Beach, Florida. Missy A, 714-530-7591.


June 22-24, Electronic Imaging For Scientific & Research Applications, Monterey Beach Hotel, Monterey, Calif. 617-676-9425.


June 26, New York Chapter Black Music Assn.

New York. A class action suit in U.S. District Court of Tennessee charges Shelby Singleton and his SSS International label with continued violation of copyright despite warnings in January that he must comply with payment of mechanical royalties on some 800 songs.

The action, filed April 24, lists Glen Campbell Music as a plaintiff on behalf of more than 170 publishers in the U.S. and Canada. A Campbell company copyright, "Untanglin' My Mind" by Gordon Terry, is cited as an example of Singleton's alleged wrongdoing.

Cema honors. Capitol/EMI America/New York/Manhattan/Angel Records executives present New York district manager Ira Ferler with an award naming him district manager of the year. Pictured, from left, are Joe McFadden, national sales director; Ferler; Joe Mansfield, divisional vice president of sales; and Dennis White, executive vice president.

Executive Turntable

(Continued from page 4)

Manufacturers. Amerie Disc Inc., a compact disc manufacturer in Drummondville, Quebec, makes the following senior management appointments: Frank Bury, president; Pierre Boivin, vice president of marketing; and Andy Nagy, vice president of sales.

Retailing/Distribution. Tom Fay is promoted to vice president of Stratford Distributors in Plainview, N.Y. He is director of operations.

Home video. J2 Communications in Los Angeles makes the following appointments: Lee Cohen, vice president of marketing; Ellen Pittelman, director of programming; and Ed Hanlon, manager of Western sales. Cohen was senior vice president of Lacorice Pizza. Pittelman was vice president of program development, operations, and planning for Radiovision International. Hanlon served in a sales post at Karl-Lorimar Hollywood Video.

Gene Silverman is named senior vice president of sales for Orion Home Video in New York. He was president of Video Trend. Robert L. Davie becomes director of credit administration for the company. He was national credit manager for Vestron Video.

Trade groups. Alfred Schlesinger is named national president and chairman of the board for the National Academy of Recording Arts and Sciences in Los Angeles. He is an entertainment attorney. Additionally, Tim McCabe and Tom Morgan become the group's first national vice president and national secretary/treasurer, respectively.

Pro audio/video. Elvier von Lear becomes executive vice president of Lacy Music/Films. She was an exclusive agent for photographer Rebecca Blake.

Related fields. Sal Iannucci joins the entertainment firm of Buskirk, Gains, and Joness as a partner, based in Los Angeles. He was chief operating officer for Aaron Spelling Productions.

His Video USA in Houston, Texas, names James Brittain vice president of affiliate relations and Laura Dodge director of affiliate services. Britain was director of regional affiliate relations in the company's Kansas City office. Dodge was operations manager for KZRC-FM Leavenworth, Kan.

Tim Yee joins Entertainment Enterprises in Nashville as an agent. He served in a similar post at Headline International.

Publishers Sue Singleton

New York. A class action suit in U.S. District Court of Tennessee charges Shelby Singleton and his SSS International label with continued violation of copyright despite warnings in January that he must comply with payment of mechanical royalties on some 800 songs.

The action, filed April 24, lists Glen Campbell Music as a plaintiff on behalf of more than 170 publishers in the U.S. and Canada. A Campbell company copyright, "Untanglin' My Mind" by Gordon Terry, is cited as an example of Singleton's alleged wrongdoing.

According to the complaint, Singleton was warned Jan. 22 by Campbell and other publishers that he must face revocation and termination of his compulsory licenses on the songs in question if he did not remedy all alleged acts of nonpayment.

Besides federal remedies—including statutory damages of $50,000 for each infringement—the action seeks a permanent injunction against the manufacture, sale, distribution, and advertising of the recordings in question. Singleton was not available for comment at press time.

H. VLichtman

FOR THE RECORD

Contrary to an article in the May 16 issue, Robert Baxter is merchant of Record Bar in Mobile, Ala. The store's manager is Jim Bigelow.

Compact disks on the Timeless, Delos, and Harmonic labels are being distributed in the U.S. by Delos International. That information was missated in the April 18 New Releases column.

In a May 23 story on the BMI bonus change, Irvin Robinson was mistakenly quoted as saying BMI "made it feel that it has a right to change." He said it "must" feel it has a right to change.
suggested that the RIAA allow the scanner to be tested "to completely resolve all doubts about the CBS system."

The Copycode system has come under criticism from opponents of a pending bill that would mandate that no DAT machines could be imported or sold in the U.S. unless equipped with the CBS scanner, which would defeat copying of encoded LPs, cassettes, and CDs. Opponents, who have built a "copy" of the CBS system, say that the system can be bypassed and that the "notch" it cuts in the audio spectrum diminishes audio quality.

CBS Labs' David Stebbings, who designed the scanner system, has countered that CBS has not yet released technical specs for the system and further charges that the opponents' machine was set up to perform badly.

"Without getting too technical," Stebbings told a House subcommittee May 14, "let me just state for the record that the encoding notch in the music was cut too wide—far wider than is necessary for the Copycode scanner to recognize and react to the notch. And it was placed on musical notes that were part of the recording in a way that overlapped with audible sound."

Stebbing said that any "competent audio engineer" could have avoided such mistakes. He referred to the notch in the CBS system as a "tiny sliver" cut to fall between fundamentals and harmonics of musical notes.

Stebbing also testified that CBS Labs and the RIAA intend to comply with the DeConcini-Kastenmeier letter "in the hope of moving beyond this distracting area of the controversy." The test of the Copycode system could be carried out by an agency like the National Bureau of Standards.

"We will ask only that [the NBS] perform its tests in a timely manner so as not to impede the progress of this legislation," said Stebbings.

The CBS Labs official also read into the record a letter addressed to TV Digest magazine, saying he had been misquoted in a recent article. In the article, Stebbings was quoted as saying some experts can hear the difference between encoded and unencoded passages.

The DeConcini-Kastenmeier letter also brought news that the lawmakers have asked the Office of Technology Assessment to conduct a new survey of the impact of home taping on the recording industry and consumers.

"The Congress has been provided with a variety of conflicting studies on this issue," the letter explains, adding that "given OTA's excellent report, Intellectual Property Rights In An Age Of Electronics And Information, we believe that this is the right agency to provide us with comprehensive and impartial information."

That report indicates that neither of the previous studies undertaken by the recording industry and its hardware manufacturer opponents is "impartial," and both have "significant deficiencies because of times the wrong questions were asked," as one staffer close to the OTA request explained.

Kastenmeier and DeConcini staffers were scheduled to meet with OTA officials May 21 to discuss the extent of the study. A full survey, from preparation to final analysis, could take more than a year, according to several sources familiar with past studies.

No one knows yet if the legislators will ask for such a study, but the more impatient Congress becomes with the lack of current and "impartial" data on the impact of home taping—especially financial damage to the industry—the more it might be tempted to ask for an extensive government survey.

U.K. RECORDING SALES

(Continued from page 1)

U.K. recordings sales million, producing earnings almost equal to those from LPs and cassettes. "This unusual period of parity will be brief," the trade body's general manager, Peter Scaping, says. "CD income is set to run way ahead of cassette revenue and leave vinyl disk income far behind within the next future."

Cassettes are the healthiest of the two traditional album formats, with annual sales 26% higher than from LPs and cassettes.

U.S. RECORDING SALES

(Continued from page 1)

WASHINGTON Sen. John Danforth, R-Mo., has withdrawn his support for a bill that would impose a three-year ban on digital audiotape recorders not equipped with Copycode scanners.

Danforth, one of the five original co-sponsors of the bill, S. 506, withdrew his support April 8 in a little-noticed move, but it was not until May 15 that he issued a "for the record" statement, at a Senate Communications Subcommittee hearing on the bill.

The senator's statement noted that he had originally thought the measure was designed to combat international piracy; only later, he said, did he realize what he called "legitimate home taping."

Danforth added, "If a means can be found to protect intellectual property rights without affecting legitimate home taping, I would welcome it."

The bill's other co-sponsors are Sens. Albert Gore, D-Tenn.; Pete Wilson, R-Calif.; Alan Cranston, D-Calif.; and John Kerry, D-Mass.

BILL HOLLAND
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1,445,445

IN THE CALM AFTER THE STORM
WE WOULD LIKE TO THANK ALL OF YOU FOR MAKING
THE AMERICAN STORM TOUR
OUR MOST SUCCESSFUL EVER!

PUNCH ENTERPRISES, INC./BOB SEGER AND THE SILVER BULLET BAND
strongly on their second go-round. Simon's "You Can Call Me Al," which peaked at No. 44 in October, holds down the No. 23 position on the current Hot 100; Hornsby's "Every Little Kiss," which reached No. 72 in August, is now bulleted at No. 1.

Though both the De Burgh and Expose singles are officially making their first run on the Hot 100, both have already scored on other charts with varied success. De Burgh's "The Lady In Red," now No. 3 with a bullet on the Hot 100, entered the Hot Adult Contemporary chart last year; on that same chart it now stands at No. 2. Expose's "Point Of No Return," this week No. 32 with a bullet on the Hot 100, scored on the Hot Dance/Disco chart when first released nationally in 1985.

"We knew it was a hit to start with," says RCA vice president of promotion Butch Waugh of the Hornsby single. "This record performed at the stations that were playing it. We just couldn't convince anybody else—we'd gone about as far as we could go with the '70 stations that we had. Nobody else was interested in playing it."

"It was just the new artist syndrome," says Waugh. "We couldn't get people to listen to a new artist. Some of the quotes were 'too country,' 'too Southern,' 'too mellow,' those kind of things. But we came to find out that it was a hit all along." Hornsby's success with "The Way It Is," has, of course, helped him shed his "new artist" tag at radio. Waugh points out that of the 70 stations that first went heavily on "Every Little Kiss," 10 have since changed formats or no longer report their playlist, and 30 of the remaining 60 "were out-of-the-box adds again. That's pretty interesting, I think."

Similarly, though Paul Simon's "You Can Call Me Al" was being played on about 100 stations, Rich Fitzgerald, Warner Bros. vice president of promotion, says, "We felt the record still had a lot of life in it." Why did it not hit immediately? Because the single was released far in front of the "Graceland" album and Simon had not recently had a hit, he says. "It was like he had to prove himself again."

By the time the album was released—and it had picked up heavy press coverage—the company had already moved on to the title cut as the next single, says Fitzgerald. But both that and its follow-up, "The Boy In The Bubble," were perished by top 40 radio as "more album cuts" than singles. So, the company decided to go back to its original choice.

"We surveyed almost all of top 40 radio across the country, to find out who exactly had played the record completely out, who played it for six weeks, who played it for three weeks, We really did some research. And unanomously, radio said to us, 'This is a hit record—you ought to push it back out.'"

When it emerged in 1985, Expose's "Point Of No Return" was one of Arista's best-selling singles ever, says Don Jener, senior vice president of marketing and promotion at the label. But, he adds, "At the time, it just wasn't right to cross over on top 40 or on the black level."

When RCA says Minogue with "Come Go With Me" has helped broaden the group's fan base, it had probably—and if De Burgh is performing in his hometown of Dublin. "I just saw 8,000 people sing every Chris De Burgh song and break into tears when they heard 'Lady In Red,'" he told me," says Simon. "He said he thought it was a No. 1 song."

Since then, says Minogu De Burgh has been a nonstop priority. "These are three people I respect immensely and who are very honest and professional in everything they do. And it was just enough to say, 'Hey, somebody's beating us with a stick, and we're just too stupid to see it.'"

Steve Wall, program director at KSKG Salina, Kan., views the resurgence of the four singles with some irony. His was one station that played Hornsby's "Every Little Kiss" a year ago; in fact, he says, it was "the rave hit of the year."

Minor cites three key points in the song's slow roll to the top. First, it's been a hit to business. "It's no surprise," Z104 Madison, Wis., called him late last year to tell him the record was not only the station's most-requested, but the area's No. 1. And it was, he says, "a hit to record as well. Then came another call, from Sunny Joe White, program director at "Kiss 108" Boston; "He said it was the No. 1-selling record on Strawberries, and the album was No. 1.""

Finally came a trans-Atlantic call to Minor from A&M's Jerry Moss, who had just witnessed De Burgh performing in his hometown of Dublin. "I just saw 8,000 people sing every Chris De Burgh song and break into tears when they heard 'Lady In Red,'" he told me," says Simon. "He said he thought it was a No. 1 song."

But the station that played Hornsby's "Every Little Kiss" a year ago; in fact, he says, it was "the rave hit of the year." It was no surprise to me, because it was current play, he says, because "It was on every 2/3/3 hours this time last year. And as RCA Hot Properties added it yet, but, he says, "they probably will."

Despite minimal response last year, this time of the year, Minor says, "hugge," says Wall. The Exposure made record, he says, says the station, "of every promotion, says, "There are 12 artists, I think something happened. So I just backed off."

Do record companies find it strange to ask artists to promote a song they may have added—and hit—with more than a year ago? No, says A&M's Minor. "I think what happens is, we do business with these guys on such a daily basis, and if we're going to back and reach in with all our energy when we need something, then they've got to know there's a reason we're doing it," he says. But the record companies can be on such a consistent level, they know we're not a bunch of idiots who've got nothing else to do."
disk video to upstage pressure on the CD front. Cornell said CDV is but an intermezzo in the development of CD-I, that by not devoting more interest to the development of CD-I, the labels are "handing over CD-I to the computer software business."

He seemed to be referring to the recent "CD-I: The Future" conference in San Francisco, perhaps on-line, by New Line, which he said drew more than 200 computer industry executives paying $1,000 each to attend (Billboard, May 28). Ironically, the Record Group did not have a representative at that show.

"If you look at the distribution business which started the idea of CD, is damn near asleep when it comes to today," said Cornell. "I think that record companies could probably benefit greatly from CD-I but probably will not. We in the video and music industries are being left behind and snatched at by the computer software business."

Ultimately, a CD omniplayer will exist, capable of playing all CDs—audio-only, audio/video, and interactive—on one upgradable player.

The Record Group chief then played one of the first interactive CD programs for the audience. The entertainment/educational disk, titled "Time Machine," uses high-resolution montage graphics, digital transformed motion pictures, and a trolled on-screen "windows" to provide the user with a European history lesson.

Cornell urged the music and video software community to take a leadership role in ensuring that the songwriters are compensated whenever a CDV disk is played. "If players make their way, they'll be selling everyone a whole bunch of different, incompatible players for different formats," he said. "What's needed is the omniplayer, which will accept all types of CD software. The record and video business must tell the hardware makers what we want, and not vice versa, if we are to retain our position as the dominant force in CD development," he said.

Despite Cornell's cautionary remarks about putting all eggs into one basket, the CDV exhibit and video industry eggs into the CDV basket, an IMMC audience responded enthusiastically to a CDV presentation about $31,995 the next day by fellow kneeyoton Michael Kuhn, senior vice president of PolyGram International and chief executive officer of the company's new business division.

In what amounted to a preview of the year, Cornell planned for the May 30-June 2 Consumer Electronics Show in Chicago, Kuhn played examples of PolyGram's 5-inch CDV software and demonstrated a CDV camcorder manufactured by PolyGram's parent company, N.V. Philips.

Kuhn said the hardware will retail for about $700 when it hits the American market this fall, with a European introduction to follow shortly thereafter.

Disks will be priced at about $6.99 for the 5-inch titles, with 8-inch disks "priced about the same as conventional CDs are now" and 12-inch disks containing full-length feature films and longform concerts priced at $19.99-$24.99.

In addition to the technology presentations and various panels, the IMMC featured a two-level exhibit hall with 30 booths from radio, TV, and international record labels.

Coverage of IMMC will continue in next week's Billboard.

**Sgt. Pepper**'s CD (Continued from page 6)

width would confound some accounts' figures. But Jeff Roberts, a stockbroker at the Boston Pac Divisc chain, counters, "CBS didn't seem to mind that the Bruce Springsteen and Bob Dylan [boxed sets] were selling in something other than a 6-8,12, and CD stores found a way to sell them.

Dealers expect that collectors will clamor for the British version, but think most mainstream consumers will not be bothered by the packaging question—not until they foresee the issue raising the sort of fuss that met the mono mix on the first four Beatles CDs.

Brian Poehner, director of purchasing for the Atlanta-based, 81-store Turtle's Records & Tapes chain, says, "Obviously there are a lot of Beatles collectors, and they're going to want to get both. But for the mass consumer, it's not going to make a difference. I can't imagine someone not buying it because of the package."

Says Cornell: "If people don't know there's a difference, of course, it won't be a problem. But the people that read the trades and dig into this are the ones who will want to hold out for the British version. It's sort of a kick in the butt for the American CD consumer."

Poehner, Roberts, and others anticipate that a black market will develop to cater to aficionados who demand the U.K. version.

"Even if there's the smallest difference, the collectors want to have it," says Poehner, president of Minneapolis CD one-stop East Side Digital. He adds that there are differences between U.S. and overseas packages of the first seven disks created a collector's demand for U.K. versions.

"If I were Capitol, I would sell [the U.K. edition] here as a limited edition," says Poehner, who says Capitol might as well make the money, says Simonds.

According to Billboard, Capitol dismised the special-edition concept because the label deemed an additional charge "wouldn't be fair to the consumer." The packaging isn't the issue here, it's the music—and this sounds great on CD.

**German Mechanicals Dispute Settled** (Continued from page 3)

Hans-Wilfried Sikorski, vice president of the German Music Publishers' Assn., said, "The hard economic times have only strengthened the court decision in Munich still have to be analyzed as far as actual figures go, but it looks as though this didn't come to a sensible compromise which will enable both parties to save face.

"Furthermore, I think it is important to point out that the court has given clear advice for the future, which the parties won't be able to ignore in their forthcoming negotiations."

**What's needed is the omniplayer, which will accept all types of CD software.**

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**It is important to point out that the court has given clear advice for the future.**
BASF itself had tried to enter the record industry, Erteng added. "They had a label but they lost so much money they got out of it quickly.

The WEA chairman then turned his fire on Japanese hardware manufacturers. "They told us, 'We believe in the record industry but also in the right of the consumer.' I say to them, you are very generous with your Japanese Walkman. Do they offer the consumer a free Walkman? While they make their profits, ours are cut in half. Many companies go out of business because of tapes. We believe it would be in very bad difficulties. If there were any sense of fairness, that would come voluntarily and say, 'We exist because of what you create."

In response, Andriessen began by reminding delegates that it was the record industry, itself a major customer for magnetic tape products, that had originally encouraged home taping as a way to popularize home music.

"And indeed it multiplied the market for recorded music," he said. According to Andriessen, the compact cassette, introduced in 1965, had been the "cornerstone of the late 20th century's enjoyment of music anywhere, at any time, and with any program. In the process, he said, it had boostedit the prerecorded market.

Of the 3 billion cassettes now sold every year, at least 1.8 billion were prerecorded, despite the record companies' fear to keep up with technical developments, said Andriessen. He said that now, at any store with any dealers or customers, is the quality of prerecorded cassettes catching up with blank tapes.

Regarding Erteng's Pan-Eastern charges, Andriessen admitted that if the figures were as stated then a problem does exist. He said that BASF's main competitor in the region is Denon-Columbia and added that, although it is well known, fairness obviously also applies to record companies with tape divisions.

On tape levies, he said: "We will now try to bridge the wide gap between the record industry and the consumer. Where levies have been initiatied, they have failed immediately. In West Germany, no consumer has paid the levy introduced in 1985. Tape prices have not increased, so the full burden has fallen on us instead. It is a kind of industrial subvention."

Opposition to digital audio tape is also continuing, Andriessen said. He alleged that trials of replay-only video systems should have been successful, and video recording had created the market for television, which would later pick up and Andriessen remarked that software is the fastest-developing area in video, expanding more rapidly than either the blank videotape or hardware sectors.

In the ensuing floor discussion, Andriessen said that people have produced more than a small percentage of all blank tape and video. Andriessen said that the BASF executive, "I'm not really eligible to sell the market in a free economy it will necessarily be a levy on us."

"If it is proven that the consumer is causing serious damage through home taping and if you can balance the interests on both sides, then a levy would perhaps be acceptable, provided that the administration plays. But at the moment that is not what happens. In East Germany, where the levy cost is added in the statutory price of the record, that is the price, that is one thing. But in free economies, you cannot do that, and we feel we have not merited this kind of punishment, particularly as we have contributed so much to the record industry."

On the question of whether BASF is like the U.S. arms industry, selling rifles to the public but not accepting responsibility for their use, would have a single concession from Andriessen. To meet the additional danger with DAT of endlessly closed U.K.-made cassettes, BASF would be prepared to support a technical solution that allows only one digital copy to be made.

In other words, "it's a legal to steal one shirt, but if you steal two shirts then you're in trouble," Andriessen concluded.

West German music publisher Josef Bamberger denounced BASF's position as a "red herring. "The public has a right to sell their music, even if it were prepared to pay no. No one is complaining. It is a scandal what BASF is saying."

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Simon, Houston take Top Honors In Montreux Music Vid Awards, Norway's A-Ha Wins Best Group

The top prizes were presented during a TV special originating from Montreux, co-produced by TEC, the International Music Awards ceremony May 15 at the International Music and Media Conference here.

Simon's clips took two of the top prizes—best video and "Do You Want To" and "Can I Call Me Al?" and best male performance and "Teenage Love./" Boy In The Bubble." Houston's "Greatest Love Of All" was awarded best female performance.

Norwegian pop act a-ha was awarded best group performance for "Cry Wolf," while funk duo Mel & Kim received a special "children of the world" award for "Respectable."

Two other special awards were presented: The MTV award went to Bon Jovi for "You Give Love A Bad Name," and the Music Box Video award, presented to CBS's Terence D'Ary for "If You Let Me Stay."

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There's a rumor going around about a company that sets type, makes offset copies and photographs plus 8 other fascinating services.

To "find out more about this you call . . ."
CLEVELAND A site and an architect have been selected here for the Rock and Roll Hall of Fame and Museum, according to local and national officials for the project.

The museum, which will include permanent and traveling exhibits in the frame to memorize inductees, is planned for a downtown location adjacent to the 150 million Tower City development adjoining the Tower Terminal complex. Plans call for the 100,000-square-foot structure to be built on a platform extending out toward the Cuyahoga River flats area behind the Terminal Tower.

I.M. Pei—designer of the John F. Kennedy Library in Boston and the east wing of the National Gallery in Washington, D.C.—has been retained by the Hall of Fame's trustees to design the facility. Pei is working out a number of the building's technical aspects with Tower City architects and management before going ahead with formal design plans, according to New York-based I.M. Pei Foundation executive director Susan Evans.

Though final agreements have not yet been agreed to by Pei and Tower City agents, Evans says she is "confident that this will be where the museum and hall of fame will be constructed."

NEW YORK PXX Enterprises, owner of a large number of Jimi Hendrix masters, has won the right to seek damages from Audiofidelity Enterprises for marketing recordings illegally including live performances by the late artist.

In a decision May 5, the U.S. Court of Appeals here ruled that PXX has won a three-judge panel decision from "misleading packaging." This constituted false advertising actionable under the Sherman Act, said Judge Roger J. Miner.

"A record album's cover, bearing the name and likeness of a performer, is one of the primary means of advertisement for a record album," the opinion stated. It was not necessary for PXX to provide testimony or surveys proving consumer confusion, said the judge.

Audiofidelity, a company owned by Dante J. Paglia, had marketed eight albums "purporting to feature Hendrix and containing Viacom, which did not contain such performances," the court noted. Judge Miner characterized the Audiofidelity albums as "misleading.

Under an earlier District Court decision, Audiofidelity was enjoined from using the words "Jimi Hendrix, Meet the New York," according to the "greatest hits" Hendrix albums. The company was also required to repurchase current stocks from retailers and distributors.

The District Court's denial of damages to PXX was overturned by the appeals court.

IS POLYGRAM PLANNING A BIG PLUNGE into the Latin music field? The label's Dick Asher was the only major label chief on hand at the Bravo Latin Music Awards in Miami May 14. Asher confirmed the company's intention to expand into the Latin market but said that the label has been doing some things in the Latin genre and admits that the momentum is likely to pick up. . . . Last week's Track item about a move of Polygram's West Coast office to Los Angeles could not be confirmed, and Dick also failed to include the credit department, headed by Dorothy Lider. The office now has a permanent phone number, 818-995-5280.

NEW YORK The U.S. Justice Department has dropped an investigation into allegations that MTV had illegally licensed or distributed a Morton Brown/Tonight Show band's long-running performances by the late artist.

In a related development, Wodinger's bid to prevent the takeover of his company, Morton Brown International by National Amusements was rejected last week by the Federal Communications Commission.

Wodinger had requested that the FCC withhold from sanctioning the FCC from proceeding to a formal probe of the federal probe of MTV is completed.

The FCC issued a statement that it "does not desire action on applications pending before other agencies concerning non-FCC misconduct."
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